VARIETY

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SOLDIER 'FOLLIES' IN CAMPS

Legit No Longer Has Seasonal Lines; Good B. O. Keeps Rolling Along

For statistical purposes the season is technically over, but actually it never ends any more—just keeps rolling along. Last year the first week in June saw 16 shows on Broadway, plus two vaude-revues. Currently there are 24 shows on the list. One leaves Saturday (5) and another goes off next week, but during the month at least four additional productions will arrive.

Willingness of visitors to spend and the possession of the wherewithal heightens the indications of a lively summer theatre period. The average New Yorker is on the sedate side, contrary to general opinion, and it is the out-of-towner in the metropolis for two or three days who comprises most of the theatre and night club patronage.

Demonstrating the spread of nationalities among the New York visitors is the report from a leading ticket agency, McBride's. During one day the ticket counter waited on strangers from almost every republic in South America and countries even further removed.

On the weekends the nature of the Broadway throngs change, with workers from war plants evidently in the majority, plus many uniforms. It is not unusual for ticket buyers, unkempt in appearance, to seek the highest price locations at the box-offices.

There are 20 shows on the road, not counting vaude-revues and a half dozen shows of a stock classification playing the N. Y. subway circuit. Last year at the same time there were 10 shows on tour, plus a couple of vauders.

Dancer 'Too Busy' to Be Inducted, but Gets Plenty Time From FBI to Explain

Rochester, N. Y., June 1.

Thomas 'Iron Jaw' Wilson, 24, who wrote his draft board that he was very sorry, but he couldn't report for induction because he had a professional engagement, is busy explaining to the FBI in New York, according to draft officials here.

'Iron Jaw' got his name from his nightclub stunt of dancing while holding a table, chair or other piece of furniture in his mouth. He was examined in Chicago in Oct., 1941, offered to enlist in Houston in October, 1942, and was given his draft papers, but was not heard from again until he failed to show up in Nashville, because he was dancing in Philadelphia. He was picked up by the FBI in New York.

Crooning to M.P.'s Now

Detroit, June 1.

A cowboy entertainer, despite the 10-gallon hat and banjo, was recognized by Lansing police while working at a club there as Pvt. Roger H. Pudil. He had been AWOL from an Army camp in Florida.

Taken out of the floor show, Padil was turned over to Military Police.

Jitterbug Dancing On The Sidewalks of N. Y.

Carryover of the jitterbug mania that hit the Harry James' stint at the N. Y. Paramount theatre recently was seen when the cats started jivin' in the streets of midtown Manhattan. Dancers were part of a Monday (31) holiday mob and took to their heels-and-toes outside of a Times Square dance studio where a swing outfit ran through an afternoon rehearsal.

Dancers paired off into the side street, but the law quickly put a stop to the fun.

Unpublished Berlin Song, Nostalgic to Rick, Will Be Flyer's Film Theme

An unpublished song, written in 1917 by Irving Berlin, titled 'If I Had My Way (I'd Live Among the Gypsies)' will be the theme song of W. R. Sheehan's film biog of Eddie Rickenbacker, just because the tune had become the singing favorite of the Rickenbacker Flying Squadron in 1917.

When Berlin wrote it that year, he had played it for his then brother-in-law and still lifetime friend, E. Ray Goetz, who in turn had demonstrated it to Cole Porter, then just out of college and later that year to become a U. S. ambulance driver in France. That's how the Rickenbacker Flying Squadron took it up. Porter having played it for them regularly, and it became so closely identified with Rick that when the aviator recited his life's story to Sheehan's scripting staff, a 'must' detail had to be a negotiation for the song's rights.

Thus, Joe Schenck, head of 20th-Fox production (Sheehan's film will release through this company) came to Berlin for a song which the latter had almost forgotten. In fact, as the lyrics were recited, Berlin felt there was something awry and only on verification with his old manuscripts did he realize that, in the ad lib singing by the Flying Squadron, they had switched a few of the words.

Considering the fact the song will be used in the Rickenbacker film akin to the manner in which 'As Time Goes By' was employed in 'Casablanca,' as a running theme, Berlin thought the song was worth $15,000, but Joe Schenck, who was

(Continued on page 49)

More Actors Than Guests At Resorts Due to Gas Ban

The Catskill Mountain resort time was especially hard hit by the strict pleasure-driving ban clamped on just before the big Memorial Day weekend.

Some of the resorts around Monticello had more actors than guests.

DOUGHBOYS' OWN ENTERTAINMENTS

Ad Lib Frolics Made Easy Via Scientific Plotting of Easy-to-Produce Librettos and Comedy Sketches—A Between-Shows Plan to Augment Intermittent USO Units

CAPT. GARDNER'S IDEA

Major William R. Bolton, Chief of Special Service in the Second Service Command, under Major General Thomas A. Terry, commanding general, has given the green light to a project that will affect the off-duty activities of hundreds of thousands of soldiers in the New York-New Jersey-Delaware area. It's a three-day conference of enlisted men, former pros and amateurs now attached to various posts and installations in the Command, to help them combine their soldiering with entertaining.

Plan was suggested by Capt. Hy

(Continued on page 55)

Ballroom Op Pens Song And Forces All Bands Playing Spot to Play It

Philadelphia, June 1.

Charles Solomon, operator of the Met Ballroom, has written a theme song for the spot. It's titled 'Steppin' at the Met,' and was cleffed in collaboration with Duke Morgan and Sam Selfont and has been accepted by Mills Music for publication.

Solomon is his own song-plugger. Every band booked at the Met must play the theme at the start and finish of stint on the bandstand. There is a WIP wire in the spot.

B'WAY WILL GET ITS 1ST STRAWHAT

Summer show 'impresarios' have essayed Broadway with new productions, but for the first time will transfer their stock activities from the sticks to N. Y. First outfit of the kind is announced to start at the Windsor June 9. It was first planned to use the New Amsterdam roof, which, after being used for radio broadcasts (WOR), is now available for legit.

Windsor stock management is stated to be headed by Lucia Victor and Hal Pierce, both identified with rural summer shows. Rodney Hale is named to direct the plays, which are slated to play two weeks each at $1.65 top over a season of 12 weeks. 'The Milky Way' is to be the first play, with Joey Faye, Lila Lee and Helen Gillette featured.

Margaret Speaks Off Air After Nixing Firestone Prexy's Yen for Fave Song

Soprano Margaret Speaks, who eight years ago graduated to stardom from an anonymous choir-voice on the vet 'Voice of Firestone' program, quietly washed up with the stanza after Monday night's (31) NBC broadcast.

Cause of the break allegedly came after Miss Speaks refused the request of Firestone president John W. Thomas for a favorite song of his on last St. Patrick day's stanza. March 17 went by without the song being aired and Memorial day brought the ozone to Miss Speaks.

Soprano's sudden rise to fame goes back to her friendship with the late Harvey S. Firestone and his wife Idabelle. Mrs. Firestone wrote the show's theme song ('In My Garden') and everything was roses, including a Firestone-financed European concert tour for Miss Speaks in the fall of 1936. Mr. and Mrs. Firestone accompanied the soprano on the tour.

After Firestone's death, president Thomas thought it would be a nice memorial to have the orchestra (under direction of Alfred Wallenstein) increased to full symphony size. This was done. But Thomas didn't have the same luck making suggestions to the singer.

No air announcement will be made of Miss Speaks' withdrawal, sponsor feeling that the co-star arrangement which placed Richard Crooks on show while Miss Speaks was otherwise occupied, and vice versa, allows for replacement without too much comment from listeners. Crooks remains on the show.

'One World' Is Optioned For Radio With Willkie

Hollywood, June 1.

Option was taken last week on radio rights to Wendell Willkie's best selling tome, 'One World,' by Warwick & Legler. Tied up with the deal, being offered around to clients, is the appearance of Willkie on each half-hour broadcast. Plan is to dramatize contents of the political travelog in 30-minute stanzas for the 13-week summer season.

Book has sold 1,250,000 copies since it came off the presses.

Good, Old-Fashioned Glad-Handing by Stars Needed in the Army

Washington, June 1.

Army Special Services will welcome with open arms an increasing number of 'straight' screen and stage stars for special morale-building tours of Army camps. Type of personal appearance is for those actors—and more particularly actresses—who neither sing nor dance and don't fit in with the USO-Camp Show setup. They would spend a day or two at a camp, mixing informally into the activities of the soldiers, helping to shake the homesickness kinks out of new inductees, visiting sick soldiers in camp infirmaries, speaking with the boys in off-duty hours, etc.

Move got a good push here last week with the arrival of Loretta Young, who is one of the very few now doing that type of work. Miss Young, who was here to visit her husband, Lieut. Col. Tom Lewis, spent a day at the Pentagon building going over the situation with officers of the Special Services branch.

On her way to Washington, Miss Young spent two days in each of four Army Camps. She spent as much as 14 hours each day in the camps with the soldiers and eliminated the usual fanfare of reception in the officers' sections.

Commanding officers of each of the camps wrote ahead to Washington, commending the value of the visits and explaining that the soldiers received her with enthusiasm. During her visits, she even spent time cheering up the doughboys in clink for rules infractions.

Hey, Yanks, You've Been Holding Up the Picture

Hollywood, June 1.

Delay in the capture of Attu caused a postponement in the start of 'Destroyer,' Edward G. Robinson starrer at Columbia.

Picture deals with the campaign in the Aleutians and had to be re-written with a new Attu ending.

Life of Sainted Youth Killed by Japs in 16th Century to Be Filmed

Mexico City, May 25.

Being readied here is an anti-Japanese film, 'San Felipe de Jesus' ('St. Philip of Jesus'), which will dramatize the life of the Mexican boy missionary who was tortured to death in Japan in 1596 for spreading his faith. He became one of the two patron saints of Mexico. Pic will have a version in English.

Production is to be by Gabriel Soria, who has made other religious-themed pix. Script is being edited by Jose Vasconelos, who will also supervise the production.

Rubbernecking on a Dime

OPA gas ban has caused great innovations in the sightseeing tours around New York City. One company, no longer able to make the long jaunt to Chinatown is planning a tour of the Times Square sector with the idea of pleasing the rubes with theatre marquee value.

Figure that the glamor of the Bolgers, Hayes, Munis, Berles, Mermans, et al., currently seen along the stem, along with dramatic stories about the stars, should keep 'em goggle-eyed.

Big Concert, Musical, Aquatic Spectacles Booked for Ice Arenas

Hollywood, June 1.

Increased amusement - spending throughout the country has influenced Arena Managers Association to broaden its presentation activities the coming season to include big spectacle musicals, swimming shows, variety revues, symphonies and concert artists, as well as the regular 'Ice-Capades' edition of 1944.

Check on returns of 'Ice-Capades of 1943' and generel business upswing for nearly all types of unit shows led to AMA decision at its recent annual election meeting in New York. Officers believe that future of big show business will be in the arenas, which have the space to accommodate anywhere from 7,500 to 18,000 ticket buyers a show, and are leveling off to bring top presentations to the 30 ar.a; under AMA control. To this erd organization is offering a year's booking to attractions that sign up a d is already preparing three shows as well as a symphony tour.

Sigmund Romberg and orchestra has been booked for all arenas as the first of the class music attractions. Concert artists are also being approached with booking offers for swing through the 30 arenas in the setup.

Now being prepared are a musical, e tank show and 'a revue labeled 'Arena Maniacs.' Latter will have the Olson & Johnson touch of amusement madness since comedians will aid production, although not appearing in the show themselves due to other contracts. Tank show is being worked up with the William Morris office and the musical attraction will have both Hollywood and New York talent.

Harris Reelected

At annual election Jehn H. Harris ef Pittsburgh was reelected president of Arena Managers for the fourth year and other officers reelected include Col. Walter Brown, of Boston Gardens, Boston, v.p. and treasurer; Louis Pieri, Providence, secretary, and George D. Tyson, N. Y., general manager. All directors were also retained with addition of Frank Selke of Toronto, and the Maple Leaf Gardens, Toronto, was admitted as a member of the association. AMA now comprises 15 arenas plus an additional 15 associate member arenas.

Majority of arenas in setup have approximately 15,000 square feet of space readily adaptable to demands of any attraction that will be booked. Ice can be boarded over with removeable floors for dancing to a name orchestra or for presentation of a musical show.

'Ice-Capades of 1943,' third edition of the frozen spectacle, has been the most profitable to date and is estimated to have run about 40% above last year's take in every engagement. Total for this season, which was completed here at the Pan-Pacific auditorium, will better $2.000.000. In addition to regular public shows, 'Ice-Capades' put on three performances for the Treasury Department,

(Continued on page 49)

Friendly?

Jack Mehler, Metro talent scout, broke his thumb last week in a gin rummy game with Gene Martel, Paramount talent scout. Pair were playing on the train coming back from the Boston opening of 'Early to Bed.'

They insist it was a friendly game.

Barron, Ex-Ga. Tech But Now Pro for Loew's Lions, Spills Cafe Aide for a Loss

Washington, June 1.

When the smoke cleared after the battle of F street last week, the Club 400 had been cleared of first-floor customers and Division Manager Carter Barron of Loew's emerged as the peacemaker.

It was the dinner hour and the place was comfortably filled with diners when the bartender, William C. Hall, asked the colored porter to bring in a case of beer. The porter, Ernest Jeffries, resented the way the request was made, and so the battle was on. A fire extinguisher crashed against the rear of the bar, ruining a supply of bourbon and other choice viands. The cocktail mixer retaliated by cracking the belligerent over the head with a bottle drawing first blood.

By this time the restaurant was in an uproar, most of the customers leaving their tables and checks for the street (incidentally, they didn't come back). The floor manager escaped from the melee by fleeing into the private office and locking the door.

When a knife appeared Barron went into action. He had been having dinner with two Hollywood executives and was a sideline spectator. Brushing up on his old Georgia Tech football tactics, he entered the fray to pinion the porter's arms and lead him to the street. Hall suffered cuts of the face and hands. Jeffries, the porter, was arraigned in court next day but had his case continued until June 4. He is charged with assault and destroying private property.

Formby's Canadian Tour, Gracie, Gertie Abroad

George Formby, English film and vaude comic, will tour RAF and CRAF bases in Canada this summer with a 10-member unit added in the United States. Appearances, which were set up by the Canadian Navy League and ENSA, (Entertainer's National Service Association) will start in August and last two months.

Also through ENSA, Gracie Fields, and Gertrude Lawrence will tour English bases, former leaving mid-July, latter sailing around the end of October.

It's Dr. Harold Rodner

Harold Rodner, exec of Warner Bros. and executive v.p. of the Will Rogers Memorial Fund, was awarded Monday (31) the honorary degree of Doctor of Humanity by Rollins College, Winter Park, Fla.

Rodner has been a guiding factor in the operation of the Rogers Fund, especially insofar as the Saranac hospital is concerned, since its inception.

GRAHAM McNAMEE LEFT NET ESTATE OF $137,707

Graham McNamee, who died last May, at the age of 53, left a net estate of $137,707 to his wife, Mrs. Ann Lee McNamee, according to an estate tax appraisal filed with the N. Y. surrogate's court last week. McNamee, who was among radio's first name announcers, also did the comment for the Universal newsreel.

The estate included $63.882 in cash, about $75,000 in taxable insurance and $35,000 in non-taxable insurance. The gross assets amounted to $148.589 and the deductions included $4,600 for funeral services in New York and Columbus, O.

2 One-Ring Circuses In Competition in N. Y.

Two one-ring circuses in New York, spotted within two blocks of each other, are being readied for summer patronage. The opposition one-ringers are 'Spangles' and 'Big Top,' former to be presented by Robert Ringling at Madison Square Garden starting June 16. The latter outfit is to be shown by Larry Sunbrock on the former parking lot adjacent to the Roxy theatre, opening June 17.

'Spangles' will use an ensemble of 24 girls.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Actors Protest Dimout Crimes

An unusual petition was handed to Equity by actors in protest against thuggery on the streets of New York at night, blameable upon the dimout. Petition held 208 signatures, every show on Broadway being represented, and it was revealed that not less than five actors had been roughed, if not slugged, by stick-ups.

It is contended by the players this form of lawlessness may affect theatre attendance by keeping people et home at night. Actors claim that when arrests were made the cases were not always successfully prosecuted. Equity could not take direct action, but communicated with the League of New York Theatres for support and also took up the matter with the mayor's office.

Actors stated to have been mugged are Ross Matthew and Francis Compton, of 'The Patriots' (National), who were not together when assaulted; Arthur Griffin, of 'The Skin of Our Teeth' (Plymouth), end Peter Knego and Tom Rutherford, who eppeared in shows earlier this season.

George Jean Nathan was mugged on Fifth avenue last New Year's Day. Critic still complains of pains around his ribs as the result of the beating.

JESSEL CHECKS IN AS 20TH-FOX PROD. JULY 1

George Jessel reports on the 20th-Fox lot July 1 to start work under his new producer pact. Deal was inaugurated by Joe Schenck on his last trip east several weeks ago and consummated by Joe Moskowitz.

Jessel's contract is for one year with options for five additional years.

Julia Marlowe, L.D.

In retirement for many years, Julia Marlowe, who with her late husband, E. S. Sothern, formed a famous Shakespearean team, was honored by Columbia University yesterday (Tuesday).

Miss Marlowe was presented with an honorary Doctor of Letters at the University's 189th commencement.

THE BERLE-ING POINT

By Milton Berle

From an unidentified base somewhere on 50th street and Broadway.

Just learned that Joe Frisco was given the honor of launching a Liberty ship. Everything went well until Joe said: 'I-I c-c-chris-t-t-t-ten l-t-thee.' By that time the ship was half way to Attu.

If Roosevelt and Churchill are contemplating a second front, I'd like to recommend Paul Small, the agent.

Incidently, while exiting from the Winter Garden the other midnight I found hundreds of autograph hounds, with pens poised, waiting for me. What do you think they wanted? Ink!

If M-G-M continues to make the Dr. Kildare series, they'll have to change its name to Metro-Goldwyn-Mayo.

Went to Charlie Martin's Philip Morris program the other night. Personally, after watching Martin direct, I'd like to recommend him to the Academy for the 'best acting performance of the year.'

If the N. Y. milkmen decide to deliver milk on alternete days, will the cows be milked every udder day?

Still waiting for the Wer Dept. to award Brian Donlevy the Distinguished Service Cross for his heroic work in 'Wake Island.'

Harry Kaufman handed my colleague, Arthur Treacher, a very funny line to use in the 'Ziegfeld Follies,' if you can call 'hello Milton' a funny line.

In the old days you'd ask any actor where he was playing the following week and the reply would be: 'I don't book that far in advance.' Today you ask e performer where he's booked end the answer invariably is: 'Sorry, Bud. Military secret.'

New York Runaround

By Radie Harris

The other day at a local hospital a beautiful blonde doing an eight-hour shift as nurse's aid was stopped by one of the regular nurses on the floor.

'It's a wonder e pretty girl like you isn't in pictures,' she commented. 'Have you ever tried Hollywood?'

'Yes, I've tried it.'

'Well, I'm sure I don't know why you didn't have any luck. You're just as pretty as most of those glamor girls, and you look a lot like an actress I just saw in 'The Crystal Ball.' I think her name is Virginia Field. By the way, what's your name?'

'Mrs. Paul Douglas,' was Virginia Field's reply.

A Freedley 'Bender'

A few weeks ago Vinton Freedley surprised Broadway by announcing his intention of assuming production reins on 'Miss Underground.' Now, don't be surprised if he withdraws from the setup.

When he first aligned himself with Milton Bender, Freedley had understood from the 'Doc' that several major motion picture companies were standing by, ready to help finance this $150,000 budgeted musical, kidding Nazi espionage, but to date none of this Hollywood lucre has turned up, and unless it does within the next two weeks, Mr. F. will cancel out and resume production on his Mary Martin starrer, 'Dancing In the Streets,' whose new book by Guy Bolton will be ready on the 20th.

Perhaps the most unfortunate aspect in the difficulties that have beset 'Miss Underground' from its earliest beginnings is the plight of the Christianni family, who gave up steady, lucrative employment as star feature act of the Ringling Bros., and have been kept idle in New York for several months, waiting for rehearsals to begin.

No wonder they consider the hazards of their acrobatic feats in the arena mere child's play compared to the risks of Broadway.

Un-fair and Warner

Elsa Maxwell, who believes in mixing her 'most intimate friends' at all social gatherings, proved it once again, when at e dinner party honoring Jack L. Warner, among the other guests were many of the political columnists who had panned 'Mission to Moscow.'

But if J. L. thought here was an opportunity to defend one of his biggest boxoffice smashes, he was slightly optimistic. Dorothy Thompson, Anne O'Hare McCormick, et al., were so busy hurling their own divergent political viewpoints at each other, that Warner wound up in a gin rummy game.

Movie-ing Along

Lillian Hellman, back from scripting 'North Star,' is telling everyone within listening distance that she will never, never, never again work for Mr. Samuel Goldwyn...chalk down Alan Jones as a possibility for the male singing lead in the Mike Todd musical, 'Light Wines and Dancing' ...William Rowland would like to transcribe Eugene O'Neill's Pulitzer prize winner, 'Desire Under the Elms,' to the screen, but only if he can star Tallulah Bankhead...and that's a big if...Una Merkel is at the Essex House...Walter Slezak has written his Broadway pals that he has a 'Dutch treat' in store for them...he's about to take unto himself a bride from the Dutch Indies...it will also be for whom the wedding bells toll for Agnes DeMille...as soon as she winds up 'Rodeo-ing' at the Ballet Russe de Monte Carlo, she'll fly to New Mexico to merge with an Army officer...John Dos Passos is being baited by 20th Century-Fox to write an original based on his political national mag articles...Carl Brisson, out of 'Early to Bed,' into the Versailles next...Perc Westmore wrote Oscar Alexander to please see that the youngest of the Westmores, 21-year-old Frank, stationed at Manhattan Beach, wouldn't be too lonely in New York, so Oscar introduced him to his daughter, Gloria...and he hasn't seen him since.

No 'Waldorf' Menu

Adele Longmire, nominated by Willela Waldorf in 'Variety's' poll as the most promising actress of the past season, was so discouraged and heartsick after her short-lived appearance in 'Nine Girls' that she is now back in her native New Orleans, where she can live on her family a lot easier than on critical praise.

What Makes Buddy Weep

Several months ago, Budd Schulberg and Paul Moss collaborated on a biography of John L. Sullivan.

The other day, Budd in Hollywood, wired to Paul, now chief petty officer at Bainbridge, Md., to send his copy of the script at once, as Brian Donlevy was plenty hot about it. Paul turned his barracks upside down trying to find his copy, and when he failed to locate it, sent a frantic wire to his bride, Thelma Schnee, in New York, and asked her to try and track it down for him. When her search also proved fruitless, he dashed off another frantic wire, this time to Budd, breaking the news to him that he had lost his only copy and telling him to show Donlevy his.

A few hours later the answer came back from Budd: 'Why the blankety blank do you think I need yours? Have lost mine, too.'

Dish and Data

Bill Gaxton's first stop immediately on his arrival in town was to the play pen of his godchild, Ethel Merman Levitt...while Carl Fisher remains a 'This Is the Army' uniform, his 'Mrs.', Mary Mason, will be the ingenue lead at Elitch's...Harry Green erstwhile comedian, will debut as a producer with 'A Bed Named Murphy,' by Ted Nathan.. the George Zacharys (Marion Shockley) of the ether waves are 'heiring' in October ...K. T. Stevens is at the Drake.. Joan Caufield made her Paramount test for 'Our Heerts Were Young and Gay' in a Bergdorf-Goodman dinner dress, borrowed from Edith Van Cleve. .and she isn't even her agent... memo to the male contingent: Arlene Whelan is subletting Edith Atwater's apartment on Mitchell Place

That Straight Comedy About D. C.

Washington Drama Critic Sees It Yet to Be Written, Plenty Material There

By ANDY KELLEY
(*Drama Critic, Washingon Star*)

Washington, June 1.

The first straight comedy about wartime Washington remains to be written. Both 'The Doughgirls' on the stage and 'More the Merrier' (Col) on the screen place the plot accent on this overcowded city, but they are farcical in content and rely upon exaggerations for their laughs.

Major Charles MacArthur is said to be collaborating on a play which will more credibly highlight a few of the inconveniences and political manipulations which are part of official life here.

Col. Laurence Stallings, stationed at Marine Corps headquarters here, is also said to be contemplating a play about the Capital. Stallings wrote a book about post-war Washington called 'Plumes,' in which he satirized conditions here after the Armistice, and he also co-authored, with Maxwell Anderson, 'What Price Glory,' still the most profitable of all war plays. Marined during the current war while serving as scenario writer for Metro, he served as a captain in the last war with the Marines sacrificing a leg in the Belleeu Wood action. Stallings is a regular attendant at the National theatre and has expressed a desire to turn his typewriter to Washington fads and foibles.

Plenty of Material

There seemingly is plenty of ma-

(Continued on page 49)

HOLLYWOOD ROLLS ITS OWN

Lighting for Soviet Troop Shows Furnished by Nazi Rockets—That's How Close They Are to the Front

By BILL DOWNS

Moscow, June 1.

Entertainment has really gone to war in the Soviet. There is no government-organized or sponsored entertainment for troops such as Britain's ENSA or America's USO-Camp Shows. Russia's theatres at the front are made up mostly of volunteer groups of six or 10 actors, singers and general entertainers who form brigades from the country's most famous theatres such as the Maly and Bolshoi.

Since the beginning of the war over 900 of these brigades have given more than 270,000 performances and concerts for the men in the firing lines, hospitals and rear units. This includes some 45,000 front performances, 124,000 in hospitals and 100,000 in camps and military institutions. Of Russia's top-flight actors and entertainers who have gone to the front, over 60 actors, musicians, and other performers have been decorated by the government for work in the war zones.

Alexander Pokrovsky, president of the Art Workers Union, for one, has indicated that small vaudeville turns are preferable front entertainment. When a troup arrives the men usually pitch in and improvise a theatre in any convenient field on a truck platform, or often in a large dug-out. On some occasions shows are given one or two hundred yards from enemy trenches.

Lighting Furnished by Nazis

Recently one group performed for a tank unit assigned to crack a river fortification. The artists reached the front late in the evening. They were held up picking their way through narrow trails in minefields. When they arrived the soldiers insisted upon seeing the entire program. The troupe performed in the open air; the illumination was furnished free by German rockets. The concert really got a big windup with artillery barrage. Before the troupers had packed, the first tanks had crossed the river.

Pokrovsky said that several regular frontline theatres have been founded for the Army and Navy. These companies make regular tours, with costumes, through zones immediately behind the front. Repertories include both modern and classic plays. Incidentally, one of the most popular groups of the Red Army is the Soviet Beethoven Quartet.

Here is a typical experience at a front theatre as told by B. M. Friedkov, Stalin prizewinner as well as an Honored Artist of the government. Friedkov is a leading member of the Leningrad theatre, of the opera and ballet. He was a member of the brigade which returned recently from his home city. Friedkov says, 'We gave a total of 41 performances on land and sea, visiting bases and units of the Red Banner Baltic Fleet. Programs included selections from operas, folksongs and dances as well as hits from classical ballets.

'The reception everywhere was touchingly warm. Our first performance for the land forces was given in exactly the spot where the Leningrad blockage was breached. Often our programs were accompanied by fierce cannonades with shells and mines bursting nearby. Once we were performing near the front when, in the middle of the concert, enemy shells began raising geysers of earth in our vicinity. However, the audience insisted that we continue. A few men left for our guns to return the enemy fire. We really gave them a show.'

Dick Powell's Par Pact

Hollywood, June 1.

Paramount handed Dick Powell a one-year contract to supplant his picture-to-picture agreement with the studio.

His two recent films on the lot were 'Happy Go Lucky' and 'Riding High.'

Bearded in Clay

Monty Woolley's whiskers, known in song and story, are now numbered among the hieroglyphs of Hollywood blvd. 'The Man Who Came to Dinner' took time out for a historic engravure of his bristling beard on the Floor of Fame in front of Sid Grauman's Chinese theatre.

With his customary dignity, Monty dipped his wind chimes into a slab of soft cement, to commingle forever with John Barrymore's profile, Betty Grable's limbs and the hand and footprints of a long line of Hollywood celebrities.

1st of Non-Sectarian Memorial Services Held at Actors Temple

The first of an annual series of non-sectarian memorial services for show business war dead was held Monday (Memorial Day) at Congregation Ezrath Israel (The Actors Temple) on west 47th street, New York. It was a finely co-ordinated service, tastefully done, in which Rabbi Bernard Birstein, the synagogue's cantor and choir, Lucy Monroe and Bert Lytell participated.

Solly Pernick, of the stagehands union; Robert Weitman, managing director of the N. Y. Paramount, and Ed Sullivan, N. Y. News columnist, chairmanned the memorial. It is the intention to rotate the services each year at churches of various faiths, with Rabbi Birstein announcing that next year's will probably be held at St. Malachy's.

Special tribute was paid by Rabbi Birstein to Carole Lombard, Tamara, Roy Rognan, Maxine March, Christine Street and Adelaide Joy, all of whom lost their lives in war work. Miss Lombard was killed in a plane crash returning to Hollywood from a bond tour; Tamara and Roy Rognan, going overseas for USO, died in the Clipper crash at Lisbon, while the three girls, also on a USO tour, were killed in a plane crash near Vancouver.

Memorial prayers were also said for others in show business who have died in uniform.

Miss Monroe, after Rabbi Birstein's invocation, sang the National Anthem and 'Abide By Me.' Rabbi Birstein's stirring talk against the fascist tyrants responsible for the war followed, and then Bert Lytell recited a poem by H. I. Phillips, N. Y. Sun columnist, which is getting wide attention as a preachment for tolerance. It paeons the death and common burial of three American fliers, all of different racial strains.

The synagogue, despite an early hour, was well-filled for the services. Among those present were License Commissioner Paul Moss, Frank Sinatra, Sam Forrest, Dave Ferguson, Dan Healy, Chaz Chase.

All of the theatrical unions and associations participated in the planning of the service.

Why Not Make This Autograph Law Nat'l

Julian Olney, road manager of the Sigmund Romberg orchestra, was arrested last Thursday (27) in Columbia, S. C., charged with distributing autographed copies of Romberg without a permit. It seems there is a city ordinance in Columbia which prohibits handing out such things on the street. Romberg got Olney out of the cooler when he got into town.

Romberg and his large semi-concert orchestra is on a tour of southern one-nighters. He played the Municipal Auditorium the evening Olney was locked up.

REARS PRODUCERS FOR FILMUSICALS

By MORI KRUSHEN

With some 50 to 60 filmusicals likely to be produced in Hollywood for next season's release, in addition to approximately 25 already completed, preponderance of studio-trained rather than Broadway musical producers and directors is noted by production toppers as an indication of the screen's growing self-reliance.

While Metro has a few name musical producers (Arthur Freed, Vincent Minelli, etc.) and Paramount has Buddy de Sylva, bulk of this type of product is being turned out by non-musical producers. Warners, 20th-Fox, Universal and Columbia are relying almost entirely on regular studio producers for their musicals. All are inclined to develop and use as much home lot talent as possible for tuners. This is due to belief that building home lot sources provides closer tieup and also because there are, comparatively, so few musical producers in New York to call upon, even if Broadway impresarios should be interested in occasional picture deals.

To these Hollywood-schooled musical producers, however, must go considerable responsibility for selecting the proper directors, songsmiths, etc., all of whom must, of course, be well versed in such production.

In case of Warners, one of the top grossers produced during the past year, 'Yankee Doodle Dandy,' which has reportedly topped $6,000,000 in rentals to date, was turned out by producer Hal Wallis and director Michael Curtiz, neither of whom is

(Continued on page 54)

Oscar Straus to Adapt Verneuil Play as Operetta

Oscar Straus' first original operetta since the May, 1940, production in Paris of 'Mes Amour'—just before the fall of France—will be an adaptation from a French play by Louis Verneuil. Latter, now in New York, is working with Straus, and Edward Eager is co-librettist.

Verneuil had adapted a U. S. play success, 'Bachelor Father,' in 1940, for 'Mes Amour,' and, while a resounding click at the Marigny theatre in Paris, somehow the musical version of a U. S. original isn't acceptable in this country.

William Morris, Jr., brought the three together for the new work, and Lodewick Vroom, producer of 'Rosalinda' ('The Bat'), may put it on.

Yanquis' Lack of Cooperation Held Liable for Dearth of U.S. Plays In Buenos Aires; Latins Eye Europe

By RAY JOSEPHS

Buenos Aires, May 20.

Although 21 legit theatres are currently running full-blast here, giving Buenos Aires third place among world capitals in the number of lit houses, not one U. S. show or translation is currently appearing on local boards.

Present theatre season—it's winter here when it's summer north of the border—is one of best in years, but alleged uncooperative attitude of U. S. author societies, lack of local reps to handle deals, and failure of those agencies responsible to do anything have developed a situation whereby European imports and national works blanket the entire field.

Potential market for translations of Broadway successes is second only to London's West End, but Latin Americans who in recent years have voluntarily tried to switch from Europe to the U. S. for translatable works have been slapped down so many times that many have grown tired of reaching for the aspirin, and, as a result, still turn toward the Continent. High percentage of the plays produced in B. A., Rio de Janeiro, Santiago and other Latin-American capitals are translations. Franco Spain and even Vichy France have felt it worth the trouble to keep up these contacts despite the war, and both are represented by current hits.

But while a number of U. S. successes have been put on during the past year, among them 'Arsenic and Old Lace,' 'Letters to Lucerne,' 'No Time for Comedy' and 'There's Always Juliet,' total number is extremely small considering size of the theatre-going audiences.

Many of those interested in doing Broadway hits say that their appli-

(Continued on page 53)

Shuffle Along

Hollywood, June 1.

Heavy tunefilm schedules and shortage of male dancers forced Columbia to borrow half a dozen hoofers from Paramount.

Terpsichorists are Joel Friend, Jerry James, Charles Mayon, Frederick Nay, Hal Rand and Albert Ruiz.

Memorial Day Crowds Save B'way From B. O. Dent by Sun. Bus Halt

Sudden curtailment of transportation in New York Sunday (30), when 80% of the city's buses did not run, did not dent Broadway grosses due to the large Memorial Day crowds in midtown. All north and south-bound bus transportation was out and most crosstown routes suspended, the stoppage being occasioned by the critical gasoline shortage on the eastern coast. Mayor La Guardia stated that the situation would be relieved next Sunday.

Subways took care of most of the deflected traffic and midtown jam of people over the three-day Memorial Day holiday explains why takings in some theatres improved several hundred dollars for both performances over the previous Sabbath. One major vaudfilm house was reported 15% under normal, but that was probably due to lack of box-office rather than the transportation problem.

Monday there were 13 holiday legit matinees, seven being capacity, and nearly all had houses of standee proportions.

4 Cohans' Memorial

Arrangements have been made for memorial services to be held for the Four Cohans on July 4 at the Church of the Blessed Sacrament, West 70th street near Broadway. Date is the natal day of George M. Cohan, who died last November.

Cohan held memorial services for his father, mother and sister in August of each year in the same edifice.

Show Biz's War Mobilization Confab To Last 2 Days, 3 Sessions, in N. Y.

National Conference of the Entertainment Industry for War Activities will be held Thursday and Friday (3-4) at New York Times Hall (formerly the Little theatre), N. Y., at 2 p.m. First day's session will include five-minute speeches by persons representing the various stage war agencies, such as the American Theatre Wing, USO-Camp Shows, Hollywood Victory Committee, United Theatrical War Activities Committee. Also ASCAP, all the theatrical tradeunions, the radio networks, Writers' War Board League of N. Y. Theatres, N. Y. Drama Critics Circle, SAG, SWG, 'Variety,' et al. There will be two sessions on Friday, with the idea of the conference being to effect greater mobilization of the show business behind the war effort.

To demonstrate some phases of professional participation in war services, there will be sketches from the Agricultural show, 'Lunchtime Follies,' blood donor exhibition and a condensed version of 'The Barber of Seville,' latter to be music's contribution. Every branch of show business is scheduled to participate during the conference.

Associated Actors and Artistes of America is financing the conference. Chairman will be Lawrence Tibbett; James F. Reilly will handle the front, and Kermit Bloomgarden will be in charge backstage.

Those scheduled to address the first session include: James Cagney and Kenneth Thomson, president and executive secretary, respectively, of Screen Actors Guild; Gardner (Mike) Cowles, Jr., director Domestic Branch of OWI; Paul Dullzell, president of Four A's, in place of Bill Lewis; Francis S. Harmon, executive v.p. of War Activities Committee; Robert Rossen, chairman of War Writers Board, Coast branch; Bert Lytell, Equity president; John Anderson, Journal-American critic; Elmer Rice, Ilka Chase, Francis Farrogh and James Sauter, of United Theatrical War Activities.

'Mike' Cowles Subs for Lewis

Washington, June 1.

Gardner (Mike) Cowles, Jr., director of the domestic branch of the Office of War Information, will sub for William Lewis, who was among those slated to address the opening session of the 4 A's conference tomorrow (Thursday) in N. Y.

Lewis is unable to attend owing to an impending family addition.

Howard's Copa Date

Willie Howard's engagement at the Copacabana, New York, starting June 17, marks the comedian's debut on the N. Y. nitery scene. Copa stint follows his opening at the N. Y. Capitol Thursday (3).

Last appearance in N. Y. was in vaude show, 'Priorities of '42,' and he is slated to go into the Irving Caesar show, 'My Dear Public,' this coming season.

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Bills	47
Chatter	53
Film Reviews	8
House Reviews	48
Inside—Legit	52
Inside—Music	42
Inside—Orchestras	39
Inside—Pictures	20
Inside—Radio	32
International News	12
Joe Laurie, Jr.	6
Legitimate	51
Literati	55
Music	39
New Acts	49
Night Clubs	44
Night Club Reviews	47
Obituary	54
Orchestras	39
Pictures	5
Radio	29
Radio Reviews	34
Vaudeville	44
War Activities	4

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8 USO Camp Shows Units Touring Britain's Yank Posts to Big Response

London, May 18.

USO-Camp Shows, Inc., has been plugging ahead to meet the problem of the entertainment program decided upon when Abe Lastfogel, its president, was here. This problem has been a very complex one, due to the fact that American artists who were assembled in New York at the time have been unable to reach London owing to the non-availability of transportation.

Since March 1, USO-Camp Shows has presented over 400 performances at various installations throughout this war theatre and there are eight troupes of artists on tour throughout the various base sections of the United Kingdom. The names of these shows are as follows: 'Swingtime,' 'Gals, Guys & Giggles,' 'Pickle-Dillies,' 'Hi-de-Ho,' 'A Ton of Fun,' 'Rudy Starita and His All-Girl Starlights,' 'Yvette and Her G. I. Gang' and 'Showtime.'

When Yvette arrived here from Lisbon, she wanted to lose no time in getting out into the field to do her job. USO built around her a troupe of enlisted men with a professional background. This show has been augmented with a six-piece enlisted men's swing band which is now concluding its 11th week and has done a sock job wherever it has appeared. Letters from Commanding Officers are extremely laudatory.

Grace Drysdale, the second of the

(Continued on page 28)

Paste Jewelry Proving Useful in Food Barter

Hollywood, June 1.

Costume jewelry, once a pain in the eye around Hollywood, is going through an international transformation which may turn American soldiers and sailors into barterers and traders, like their ancestors in the old clipper ship days.

Idea, started by Paramount and followed by other lots, is to induce employees to turn in their old glass rubies and gold-plated decorations to the Army and Navy. Trinkets can be traded by the boys overseas for eggs, chickens and other eatables, which are more valuable than 5&10 store dewdads.

12th Night Club in N. Y.

Counterpart of the Coast bauble-gathering in New York had the Twelfth Night Club, woman's theatrical organization, scurrying about to dig up 'barter-baubles' in order to help our men in securing the aid of the natives, not only in the procuring of food, but also in getting native labor. A brooch and a pair of earings provided sufficient impetus to result in the digging of 52 foxholes by the natives.

The Twelfth Night Club has set up a regular system of assorting all the 'precious' jewelry collected in their concentrated drive. It is expected that this drive will provide inducement for many man-hours of native labor.

Campbell Taking Over Sissle's CSI Chores

Dick Campbell, colored actor-director, has been appointed coordinator of Negro talent for USO-Camp Shows, Inc. He will sub for Noble Sissle, a director of CSI, now on the Coast.

Campbell is also directing 'For This We Fight,' pageant starring Paul Robeson and enlisting a cast of 200, to be presented at the Negro Freedom Rally at Madison Square Garden June 7.

USO Cast Changes

USO-Camp Shows, Inc., announces the following cast changes effective this week.

Cortez and Delita will leave 'Meet the Girls' unit at Ozark, Ala., Friday (4), to be replaced by Deval, Merle and Lee. Professor Brilliant joins 'Bring On the Girls' in Baltimore tomorrow (3), replacing Jed Dooley, who goes with 'Just for Laughs' at Wilmington, N. C., also Thursday.

Barbara Long joined 'Hollywood Follies' Monday (31) at Falmouth, Mass., and Vivian Blane tied up with 'Hullabaloo' in Spokane the same day. Latter will close in Salt Lake City June 12. In the south, Herbie Cowens' band went with 'Swingin' On Down' yesterday (1) at Tuskegee, replacing Lee Normans, who is headed for Columbus, Ga.

Tokyo, Berlin Penciled In

Office of War Information requested the Ringling, Barnum & Bailey outfit to provide circus posters to brighten the walls of canteens in Iceland, the Aleutians and other outposts. Request was promptly complied with the lithographs having strips reading:

'Coming soon to Tokyo and Berlin!' That was the idea of Arthur Hopper, of the show's outdoor ad department.

685 Filmites Okay 6-Week USO Tour

Hollywood, June 1.

Total of 685 contract and free lance players have pledged a minimum of six weeks a year to USO-Camp Show tours and other activities arranged by the Hollywood Victory Committee.

First studio to register a perfect record was Republic, with all its 23 contract players signing the pledge.

Karns, Phyllis Brooks Set

Film players Roscoe Karns and Phyllis Brooks joined UCO-Camp Shows, Inc., 'Merry-Go-Round' unit Monday (31) in Memphis and will wind up June 12 in Topeka.

Bob Burns, who will travel alone, tees off June 11 at Hicks Field, Fort Worth. He will be at Camp Wolters, Mineral Wells, Texas, June 12, and play Luke Field, Phoenix, June 14.

Constance Bennett has interrupted her nation-wide bond tour to make four appearances this week for USO-Camp Shows, Inc. She is playing two Navy bases and two Army embarkation points in the metropolitan New York area.

U. S. Army Hosts Pix Execs; Review Overseas Plans

U. S. Army Overseas Motion Picture Service staged a dinner at the University Club, New York, last week, for industry leaders to discuss production of 16 mm. films for the next six or eight months and review the film programs donated by the industry to men in combat zones since Pearl Harbor.

Brig. Gen. F. H. Osborn, head of the Special Services Division, presided. Among those attending were Barney Balaban, John J. O'Connor, Jack Cohn, N. Peter Rathvon, Spyros Skouras, Harry M. Warner, Joe Hazen, Nick Schenck, Norman Ritchie, Francis Harmon and Joe Seidelman.

No Coast Co-op

Eastern talent heads who are signing, sealing and shipping supposedly non-draftable males to the Coast in wholesale numbers are reckoning without the Los Angeles draft board.

One eastern talenter notes that no less than 16 males sent to the Coast recently were reexamined by the L. A. board and are now wearing service colors.

CAPRA DOCUMENTARY PREEMED IN R. R. CAR

Seventy-five congressmen and brasshats were taken for a ride last Tuesday (25) at the screening of Lt. Col. Frank Capra's 'Divide And Conquer' documentary. They saw the film in the dining car of a train pounding south from Washington to Richmond. It was a 16-mm. print run off by William Vivian, manager of the Seven Seas Film Co., N. Y., and, according to Vivian, the job was no cinch.

Since he had no opportunity to lash the projector to a permanent support, Vivian had to cradle it in his arms during the entire 60-minute running time, otherwise the lurching and swaying of the speeding train would have thrown the machine off the glass covered dining car table, which was used as a stand. Timing was another element to overcome. Although the trip from Washington to Richmond takes three hours, the congressmen delayed the runoff for an hour and three-quarters while they downed breakfast. Vivian was therefore unable to start till 9:45 a.m. However, the last few feet of film were unreeled as the train pulled into the Richmond station. The screening went off without a hitch.

Tuesday's experience, Vivian pointed out, was a far cry from the days when he used to exhibit films eight years ago in club cars of the Atlantic Coast Line Railroad. Then voltage, converters, and projector moorings were in order and pretested. And a typical Miami-bound vacation crowd was not as formidable as the car full of congressmen and officers viewing Capra's 'Divide.'

Sid Piermont Reports On Josy Baker, Andre Baruch

Capt. Sidney H. Piermont, former Loew's theatre booker, writes from North Africa that an all-colored soldier revue he staged, with Josephine Baker as guest star, is 'mopping up' on a tour of Army bases. Capt. Piermont is in Army Special Services.

As an addenda, Piermont sends word to singer Bea Wain that her husband, Capt. Andre Baruch, is doing a bang-up job in morale work.

New Cumberland, Pa., Soldier Show Sells $5,000,000 Bonds in 6 Weeks

New Cumberland, Pa., June 1.

The amazing boxoffice success of Army shows is typified by the Pennsylvania state-wide tour of the New Cumberland Reception Center's all-soldier show on behalf of the U. S. Treasury Department. This poor man's 'This Is the Army' (as the soldiers call themselves) has sold over $5,000,000 worth of War Bonds in the past six weeks.

Playing in theatres and high schools of Philadelphia, Easton, Bethlehem, Reading, Sunbury, Lancaster, York, Harrisburg and Pottsville, their audiences buy War Bonds from $50 to $1,000 as admission. Pittsburgh, Wilkes-Barre and Scranton are future dates.

Setup is strictly G. I. Every man in the cast is assigned to a regular military job at the post and the show is considered extra-curricular. At all times the cast is subject to change because the men are available for shipment. Being a reception center, there is a constant flow of talent into the camp which usually makes up for the transfer of any member of the cast.

What Started It

The idea of the tour was inspired by the success of personal appearances by members of the post's radio program, 'Pennsylvania on Parade,' in York. The 26-piece orchestra and talent which appears on the weekly program played before sellout audience of bond-buyers, and the reaction was so favorable that the state chairmen of the Treasury Department requested the show to go on tour. In cooperation with Lt. Col. William A. Fulmer, commanding officer, arrangements were made for visits to the various towns, but in most cases it was a one-night stand because the men had to be back at their military duties the following day.

The radio section of the post, composed of Sgt. Ed. Smith, formerly program manager of WHP, Harrisburg, and Pfc. Bernie Kamber, former publicist for United Artists in New York City, was in complete charge of the production. Most of the talent is professional and the show is patterned on the style of big-time band units.

The talent varies from Pansy the Horse (Pvt. Nonny Martin was the front end of the original act) to the violin solos of Pvt. Alvin Rudnitsky, who was a soloist with the Philadelphia Symphony at the age of 11. Besides the musical acts, there is a chorus and girl numbers which are socko laugh-getters.

The whole show is a cooperative affair, with most of the men doing at least two jobs. Sgt. Smith is producer-actor, being a member of an act that burlesques the Andrews Sisters. Pfc. Kamber is the stage manager and has two acting jobs, one as the other end of Pansy the Horse and also in the Andrews Sisters routine. Cpl. Eddie Brach, a former performer, directs the chorus and appears in his own solo spot. Included in the orchestra are former members of the country's leading dance and symphony orchestras.

Pageant's Dividends

Chicago, June 1.

Local and national show business organizations profited by the success of the 'We Will Never Die' pageant held at the Chicago Stadium on May 19.

In dividing the profits, Ernest Byfield, chairman, presented the Theatre Authority, Inc., with a check for $1,000; American Theatre Wing with $500 and the Actors' Fund of America, through Katherine Cornell, with $500. Other donations were given to the Heart of Variety Fund, Catholic Actors Guild of Chicago, the Chicago Service Men's Centers and the local AFRA and AGVA funds.

Old Sports Clips Liked in Camps

Omaha, June 1.

Action of Harry Watts, manager of the Muse, local nabe, might be followed elsewhere. Watts found himself in possession of more than a half hundred accumulated old fight, football, race and other sports pictures going back a decade. Offered them to the army camps and trial was made. The men liked the old championship battles so well that Watts got further requests and is now shipping out his final batch.

Among the championship fistic battles are those fought in practically all divisions in last 10 years. Football scenes also liked.

AGVA Urges Members Verify Army Addresses

'Members in Service Committee' of the American Guild of Variety Artists, which has been sending favors and subscriptions to 'Variety' to AGVA members in the armed forces, is making a special plea for all recipients to immediately inform chairman Billy Glason, at the N. Y. office, of any changes in address.

With postal delivery also jammed by war exigencies, Glason says the incorrect addresses in several instances are causing unnecessary delay in delivery, and frequently no delivery at all, thus depriving uniformed members of their copies of 'Variety,' plus other items AGVA distributes.

[Same practice should obtain for all show people getting 'Variety.' If transferred please notify this paper.]

2d ENSA Troupe for Can.

Second show, 'B for Bernie,' is being planned by New York ENSA Committee as a follow up to 'A for Aces,' morale unit that just returned from a two-month tour of military bases in Canada. Like its predecessor, 'B' will also go out for two months leaving the second week in June, but it will only play RAF bases. Show will be 75 min. long, and will also have 10 trouping members.

Incidentally, sketch material is wanted by N. Y. ENSA Committee for future tours. All material should be sent to the committee's address in N. Y.

Kilday Bill Killed; Also K.O. to Show Biz Fathers

Washington, June 1.

Show biz hopes of protecting some of its younger married men from the draft by legislation went down the flue last Friday (28), as the Senate Military Affairs Committee nixed the Kilday bill.

Measure, which passed the House more than a month ago, provided that fathers could not be drafted in any state until all other eligible men in that state were taken.

At the same time it was considered certain that the bill of Senator Burton K. Wheeler, Montana Democrat, to give outright draft exemption to fathers, was dead in the same committee.

Mabel Thomas, prominent in Hawaii show business for years and the Honolulu correspondent to 'Variety' for 21 years, has been named chief hostess at Maluhia, elaborate recreation spot initiated by the Special Services Branch of the Army at Waikiki.

Uncle Sam's Callboard

Capt. Teitelbaum Spot

Washington, June 1.

Capt. Bert Teitelbaum, former Warner Bros. production manager, is due in from the Coast this week to work with the motion picture division of the Army Air Forces.

He had been attached to the First Motion Picture Unit of the Air Forces, at Culver City.

Ken Leigh-Smith's Degree

Montreal, June 1.

Kenneth Leigh-Smith, who has appeared in Rupert Caplan and other radio program productions over the Canadian Broadcasting Corp. network, graduated last week from McGill University with a B. S. degree in electrical engineering. He was awarded the British Association gold medal for highest standing in that course. Smith is a sub-lieutenant in the Royal Canadian Navy Volunteer Reserve, on loan to the Royal Navy.

He's the son of Ernest H. Smith, sales promotion director for Canadian Marconi station CFCF.

Lt. Furrer Killed in Action

Lt. Alvin Furrer, son of Jack Furrer, film salesman for RKO in the Cincinnati exchange, has been killed in action in North Africa, his father has been advised. Word of Lt. Furrer's death was transmitted by another son, Buddy, who was in the same squadron in the African campaign but came out uninjured.

Off With a Pop

Hollywood, June 1.

Clarence Champagne, studio technician, Signal Corps.

Bruce Langley, screen actor, Navy.

James Adler, studio technician, Navy.

John Knipping, studio technician, Army.

Louis Stein, film guild attorney, Army.

Arnold Gray, studio technician, Navy.

Eugene H. Reed, studio technician, Navy.

Bill Hampton, radio scripter, Army.

Leon Dorais, CBS publicist, Army.

Milton Weiss, studio press agent, Navy.

Lloyd Perryman, screen actor, Army.

Navy Gets Leach

Richard Leach, publicity director of National Concert and Artists Corp., into the Navy.

Shep Henken, former press agent at the Hotel New Yorker, N. Y., has been transferred to Co. D. 1229th R. C., Fort Dix, N. J.

Lazarus' Lieutenancy

Herbert B. Lazarus, of New York, has been commissioned a second lieutenant in the U. S. Army.

Lt. Lazarus was a member of the legal staff at Paramount h.o. at the time of enlistment in 1942.

L.A. to N.Y.

Walter Abel.
Robert Benchley.
Edgar Bergen.
James Cagney.
Sam Dembow.
T. Keith Glennan.
Zachary Gold.
Leonard Goldenson.
Betty Grable.
James R. Grainger.
Cary Grant.
Mervin Houser.
I. B. Kornblum.
Louise Rainer.
Lt. Col. Tom Lewis
Leah Salisbury.
George Schaefer.
George Seid.
Kenneth Thomson.
George Tyson.
Herbert J. Yates.
Jack Yellen.
Loretta Young.

N.Y. to L.A.

Irving Berlin.
Howard Dietz.
George Jessel.
Joe Schenck.
Howard Strickling.
John C. Wilson.

INDIES TALK 'MISSION TO D.C.'

Rick Ricketson's Foreign Dept. Spot With 20th-Fox; Post-War Theatre Plans

Spyros Skouras, 20th-Fox prexy, is considering placing Rick Ricketson, operator of the Fox Inter-Mountain division of National Theatres, in charge of the 20th foreign department. Murray Silverstone, recently appointed v.p. in charge of foreign distribution, would work with Ricketson if the plan is consummated. It's a move for current and post-war exhibition and production, as well as distribution, in British and other foreign markets.

Understood that Skouras has in past wanted a theatre operator in the foreign department in order to assure a closer understanding of exhibitor problems in the foreign field.

Dan Michalove, eastern rep for National Theatres, headquartering in New York, was at one time mentioned in trade circles for the foreign post at 20th.

Reported that Ricketson's authority in the foreign department, if he accepts the post, would cover all phases of 20th activity abroad, including theatre operation.

Ricketson, Charles Skouras, NT prexy; Charles Buckley, NT counsel, and other circuit execs are currently in New York ironing out details of the purchase of Chase National Bank's 58% interest in the chain by 20th-Fox.

Minority Stock Group Protests U's Merger Plan; Ruling Due Soon

Hearings on objections to proposed merger plans of Universal Pictures Co., Inc. into Universal Corp., were concluded last week in N. Y. supreme court. Justice William T. Collins, reserved decision and ordered briefs, reports and exhibits to be submitted. Court will now proceed to rule on 'fairness of the plans' which were submitted to him, May 3.

Approval of the plan by the court would terminate a minority stockholders action against Universal Pictures Co. Approval by at least two-thirds of outstanding common of both companies, after Securities & Exchange Commission has passed on the plan, is necessary to place it in operation.

Objections to proposed plan were voiced by Joseph Nenerov, representing some 5,000 holders of common and L. W. Vyner. Their main objection was over the ratio of exchange of three common shares in the new 'Universal Pictures Co., Inc.' to be the name of merged company for each one held of the picture company common. Minority stockholders also pointed out that 457,000 warrants are presently outstanding and, if the merger was approved, up to 2,000,000 more warrants might be issued. This, it was claimed, would result in 'dilution.'

Joseph M. Proskauer and J. A. Van Bergh, of counsel for Universal, supplied more proof, by submitting accountants reports, showing the plan's fairness. Mr. Proskauer again pointed out that it would increase efficiency of operations and reduce expenses through simplification of corporate organization. Among other provisions of the plan are the cancellation of $2,000,000 in notes payable to the picture company held by Universal Corp.; redemption of presently outstanding 8% first preferred at a cost of $1,444,000 and execution of a new bank loan agreement.

Pichel's Par Pic

Hollywood, June 1.

Irving Pichel picked up one-picture directorial assignment at Paramount, with the film, still untitled, to be made late this summer.

Meanwhile Pichel is committed to direct two pictures a year for 20th-Fox.

Blumberg in N.Y. June 20, Annual Meet in Del. 25th

Nate Blumberg, Universal prexy, is scheduled to arrive in New York around June 20.

Universal shareholders meeting is slated for June 25 at Wilmington, Del., when stock merging proposals will be presented if approval by N. Y. Supreme Court Justice William Collins should be forthcoming in the interim.

Canadian B. O. Up 13% in 1942

Montreal, June 1.

Figures just released by the Dominion Bureau of Statistics for 1942 show higher attendances and greater net receipts in the annual survey of motion picture theatres in Canada as compared with the year previous. Admissions numbered 179,611,306 for 1942 versus 162,646,690 for 1941, an increase of 10%. B.o. receipts exclusive of all taxes totalled $46,930,278 for 1942 against $41,569,259 in 1941, an increase of 13%.

Taxes collected on pic theatre admissions for federal and provincial governments amounted to $10,256,502 which when added to the net receipts, gave a gross of $57,166,780 for picture houses in 1942.

UA Proposes to Make A Second Offer For Korda's 25% Interest

United Artists is preparing a second offer for Sir Alexander Korda's stock in United Artists. Understood that UA made an offer for Korda's 25% interest in the company recently which the owner-member turned down.

No part of the UA stock in the Odeon theatre circuit in England, it is reported, will be offered as a consideration in the deal.

UA owns approximately 50% of Odeon, last year netting profit of around $2,000,000 from this source.

Korda, from accounts, plans to operate chiefly in England from now on and would dispose of his American interests if he can get his price for the stock.

Deal for David Loew to join UA as an owner-member, mulled in recent weeks, has temporarily been shelved.

HOUGH FORMALLY GETS BILL KOENIG'S POST

Hollywood, June 1.

R. L. Hough has become general production manager at 20th-Fox, succeeding the late William Koenig, who died last Saturday (29). Hough was Koenig's aide, and had been carrying out general production managerial duties during the past four months while Koenig was ill.

The studio had planned to let him continue in the post and handle several films that had been assigned to Koenig. Max Golden was named Hough's assistant.

This Sounds Ominous

Hollywood, June 1.

Raoul Walsh draws the director chore on the filming of 'Nobody Lives Forever,' new W. R. Burnett novel recently purchased by Warners.

Yarn is slated as a serial in Collier's beginning in October, to be published later in book form by Knopf.

AIM: CEILING ON FILM RENTALS

Minneapolis, June 1.

Figuratively thumbing their noses at industry unity, president Donald Guttman of recently organized North Central Allied, comprising nearly all Minneapolis and St. Paul independent exhibitors, and a delegation of members are preparing to go to Washington to request federal intervention which would 'rescue' them from 'annihilation' at distributors' hands.

At a meeting behind closed doors, the body directed Guttman to head the 'mission to Washington at an early date.'

The nature of the 'intervention' to be sought is not being disclosed, but with the independents squawking loudly over present terms, including price and percentage demands, it's surmised that a ceiling on rentals may be requested. Because of film prices and percentage along with other 'injurious' trade practices, independent exhibitors now are finding the 'burden of theatre operations critical,' it's claimed.

In a statement, Guttman declared the Twin City group's efforts to settle their differences inside the industry have been rebuffed, distributors scorning their pleas for 'aid.'

Guttman also finds fault because, he says, the distributors now are soliciting business 'sparingly' and 'with an arrogance unmatched in any other industry.' Deals are offered with 'a take-it-or-leave-it attitude,' he charges.

Rebuffs received by the Twin City group are cited. He says one of the leading distributors, on which a committee called to recite grievances, even hasn't seen fit to grant the courtesy of a reply to the requests for 'relief,' while another company is continuing its 'abuses' following an exhibitor conference with its division manager.

President E. L. Peaslee of Northwest Allied has announced that the Washington intervention mission has his approval and that he will accompany it. His organization comprises independent exhibitors outside of Minneapolis and St. Paul.

MORROS, SPIEGEL END PROD. PARTNERSHIP

Hollywood, June 1.

Sam Spiegel, sometime S. P. Eagle, dissolves his co-producing contract with Boris Morros June 5 and checks out on his own, connections unannounced.

Meanwhile, Morros goes on with their previous dual commitments on 'The Russian People' and 'The Grand Street Boys.'

Arthur A. Lee's Will

Will of Arthur A. Lee (Artlee Corp), who died in the clipper crash at Lisbon last February along with other show biz members, was probated in Westchester County, N. Y., last week. Widow, Mary Elizabeth Lee, was named chief beneficiary and also appointed administratrix.

Artlee Corp. was not affected, but all of Lee's capital stock passed to his widow.

Odlum Stepping in as RKO Board Chairman; Patterson May Get New Post; Atlas Controls Directorate

Floyd Odlum is slated to step in as chairman of the board of directors of RKO, Inc., following the annual shareholders meeting at Dover, Del., today (Wednesday) replacing Richard C. Patterson, Jr. Latter is being mentioned for a newly created position as vice-chairman.

Odlum, president of Atlas Corp., has recently shown renewed interest in plans he has had for the past year of assuming RKO chairmanship personally in order to operate the company from a closer vantage point. He has in recent months attended RKO directorate meetings and has been active in determining the operating policy in collaboration with N. Peter Rathvon, RKO prexy.

Odlum's appointment to the board chairmanship has been on-again-off-again before and since George J. Schaefer left the company and, considering his majority holdings in the company, could have been consummated formally long since. Illness, however, necessitated his sidestepping the job at one time. Later, becoming active on Government duty in connection with war contracts for small business men, Odlum again postponed going into RKO personally at a time when such a move was imminent.

Odlum Will Dominate

Odlum (Atlas Corp.) now controls and, after the meeting today, will fully dominate the directorate. L. Boyd Hatch, executive v.p. of Atlas and George Shaw, also from Atlas, are scheduled to be elected RKO directors in addition to Odlum. Patterson, also an Odlum representative, is scheduled as a director. Other directors scheduled are Rathvon an Atlas Corp. rep; Ned Depinet, prez of RKO Picts.; J. Miller Walker, sec. of RKO, Inc., and L. Lawrence Green, attorney representing minority interests. Only outside director now slated for election is Frederick L. Ehrman, representing Lehman Bros., on absentee owing to his service in the U. S. Navy.

Indications are that the number of directors will thus be reduced from 11 to 9. Slate of directors is not definitely set, however, and there may be some changes in this lineup.

Atlas Corp. became the sole controlling interest in RKO following liquidation of the large holdings of RCA and Rockefeller, Inc. Dillon, Read & Co. on April 16 reoffered the RKO shares. RCA held 310,328 common, 555,243 option warrants and 44,757 preferred. Rockefeller held 96,000 common. Atlas bought around 4,000 RKO preferred from Dillon, Read about this time.

Last reports showed Atlas holdings at 1,324,853 common, 327,811 option warrants and 54,600 preferred. These holdings have since been increased, however. Atlas now holds over 50% of the common outstanding and over 50% of the preferred outstanding.

Mayer, Schenck's Quickie N.Y. Visit; Back to Coast

Louis B. Mayer, Howard Strickling and Joseph M. Schenck arrived in New York from Chicago last Thursday (27). All left for the Coast early this week.

Howard Dietz, v.p. of Metro advertising and publicity, also en route to the Coast this week.

Zanuck's Return To 20th 'Certain'

Washington, June 1.

Col. Darryl Zanuck's shift to the Army inactive rolls is now a 'certainty,' a War Department spokesman said here Monday (31). 'It may be a matter of days,' he added, 'but certainly it will be within the next few weeks.'

The sentiment here is that sufficient time has now elapsed since the 'Hollywood Colonel' issue was raised on Capitol Hill against Zanuck, for the former Hollywood producer to be dropped from the active list without stirring up additional trouble in Congress.

D. C. Paradox

Discussions looking to Zanuck's return were under way among 20th execs last spring, when move was regarded as imminent until the Truman Committee in Washington unexpectedly shifted its strategy by not

(Continued on page 42)

RKO's Koerner Has His Own Ideas on War Pix Or Any Other 'Cycles'

Charles Koerner, v.p. in charge of RKO studio production, stated in New York last week that though the company plans 40 pictures for next season, not all of the product made will necessarily be released. Some negative will likely be held back to strengthen the backlog.

Koerner said that he would continue making war pictures as long as good story material could be found. He pointed out, however, that if quality were disregarded in favor of quantity production, then any theme—gangster, musical, comedy—could become a drug on the market.

Estimate of 40 pictures for 1943-44 season does not include independent deals. No decision has been made, according to Koerner, on continuation of the Lum & Abner and 'Tarzan' pictures made last season but if these are not produced four other films will be scheduled instead.

Koerner left for the Coast last Friday (28) after huddles with Ned Depinet and N. Peter Rathvon.

32 WB SCRIBES GRIND OUT 29 FILM TALES

Hollywood, June 1.

All-time high for scribbling activity on the Warners lot is registered this week with 32 writers at work on 29 scripts.

Toiling in the literary mill are Alvah Bessie, A. I. Bezzerides, W. R. Burnett, Vera Caspary, Thomas Job, William Faulkner, Frederick Faust, Ellit Paul, Frank Gruber, Sam Hellman, James Kern, James Hilton, Charles Hoffman, Keith Winter, Arthur Horman, Howard Koch, S. K. Lauren, Albert Maltz, Jack Moffitt, Jo Pagano, Lionel Wiggam, Robert Rossen, Elis St. Joseph, Francis Swann, Dwight Taylor, Richard Weil, Steve Fisher, Catherine Turney, Laszlo Vadnay, James Bloodworth, Roger Denny and Carl Dudley.

Studio's $3,000,000 Profit for 20 Wks. Tops RKO Theatres for First Time

RKO studio for the first time topped the RKO theatre affiliate of RKO, Inc., in earnings in many years with profits of approximately $3,000,000 for the first 20 weeks of 1943, as compared with around $2,700,000 for RKO Theatres.

Figuring heavily in favor of the studio so far this season are, of course, 'Hitler's Children' billings. Rentals from the Edward Golden production are likely to continue influencing total studio earnings for the balance of the current season. 'Children,' while not holding up as strongly in the subsequents as first indicated, is headed for a domestic gross of $2,500,000, according to conservative estimates, with around $3,250,000 to $3,500,000 worldwide possible.

Showing being made by the picture company subsid is nonetheless unusual in view of fact that the production-distribution department has been in the red for years and began showing a profit only since last October.

Australia Will Release $3,100,000 In One Block to U. S. Film Firms

The $3,100,000 which the Australian government last January agreed to release to American distributors in the current year will be remitted in one block, according to word received in N. Y. last week. The various U. S. film companies now are attempting allocate the total among themselves so it can be remitted at once to N. Y.

In recent years, the Aussic government has divided the unfrozen coin into two or three payments.

Remittance, representing a percentage of all revenue obtained by American distributors in Australia during 1943 (fiscal year ends in February, 1944), does not mean there will be any additional unfreezing in Anzac territory. U. S. distribs estimate, even after receipt of the $3,100,000, there will still be $4,000,000 or more still frozen in Australia for the current year. Also that upwards of $6,000,000 additional American distrib revenue still remains impounded Down Under.

While American distributors are optimistic over the early receipt of all currently frozen coin in New Zealand and India, thus far no action has been taken. Even so, both New Zealand and India have remitted proportionately more than Australia. Foreign managers anticipate complete unfreeze in both countries and free flow in the future, as recently done by Great Britain.

McNutt's Retake On Films, Radio

Washington, June 1.

The film and radio industries, as well as others in the essential group, were informed Monday (31) by Paul V. McNutt, chairman of the War Manpower Commission, that by the end of this year they will lose half the men of draft age who now hold occupational deferments. Only about 1,500,000 in all so-called 'essential' industries will escape the armed forces, he added.

To make the transition easier, McNutt advised all employers to file manning tables and replacement schedules if they have not already done so. Earlier, McNutt said the drafting of fathers might not begin quite as soon as originally predicted, because the navy has lowered its physical qualifications, especially eyesight requirements.

WPB CLIPS STRINGS ON FILM CLIPPINGS

Washington, June 1.

Film Division of the War Production Board has brought film clippings of less than 100 feet under its control.

Short ends have been bought mostly by small studios and laboratories for production of trailers. In line with new regulations, authority to purchase film clippings will now have to be obtained from the WPB.

Wm. Goldman Refuses To Be Unseated in Philly

Philadelphia, June 1.

William Goldman recently purchased approximately 1,000 new chairs from Heywood-Wakefield for the Karlton, which he takes over from the Stanley-Warner circuit later this month. The chair firm notified him that it would be impossible to ship the seats from their Wisconsin plant in time for his opening because of rail priorities, etc.

Goldman took the initiative and chartered a boat to take the chairs across the Great Lakes. At Ohio, they will be transferred to a Pennsy freight and shipped here. They'll arrive in ample time to be installed before he takes over.

Good Neighbor Stuff

Hollywood, June 1.

Mexican government is giving Cecil B. DeMille full cooperation in the preparation of 'Rurales,' a story of the exploits of the constabulary south of the border. Picture follows 'The Story of Dr. Wassell' at Paramount.

Script of 'Rurales' is under way by a battery of writers, Jeanie MacPherson, Charles Bennett and Alan LeMay.

N. L. NATHANSON DIES AT 57; COLORFUL CAREER

A pioneer in theatre operation as well as distribution in Canada, and one of the industry's most colorful figures, Nathan L. Nathanson died at his home in Toronto last Thursday (27) at the age of 57. He had been ill for several months and recently returned from Florida when his condition became grave.

Having numerous interests outside of theatre circuits and Empire-Universal, Ltd., Canadian distributing agency for Universal and Republic above the border, Nathanson was a very rich man, and is reputed to have been backed on various ventures he developed by Lord Beaverbrook of England.

In addition to miscellaneous interests, including the lumber industry, Nathanson at the time of his death headed General Theatres Corp., Ltd., and the Odeon Theatres of Canada, circuits which he built up during his presidency of Famous Players-Canadian (Par-controlled) and subsequent to his resignation from FP-C. His son, Paul, now in the Army, has been active in the management of the theatre circuits which spread across Canada, and also in Empire-Universal. Nathanson formerly also controlled Regal Films, which distributed for Metro in Canada but in 1941 was taken over by Loew's, Inc.

Nathanson also was a governor of Canadian Broadcasting Corp. and chairman of its finance committee. He was president of FP-C from 1916 until 1929, and again from 1933 until 1941. Stories at the time were that he came close to being selected as president of Paramount Pictures on the company's reorganization.

Tiff With Paramount

It was during that reorganization when Nathanson was reelected president of FP-C under a profit-sharing deal involving the operation of over 300 theatres. When he resigned in 1941 under fire as result

(Continued on page 54)

Jury in N. Y. Disagrees On 300G 'Snow White' Suit

The $300,000 damage action of Adriana Caselotti and Harry Stockwell, the voices of 'Snow White' and 'Prince Charming' in the Walt Disney film, 'Snow White and the Seven Dwarfs,' (RKO) will have to be tried again, according to a New York supreme court jury that disagreed after deliberating for seven hours last week. Disagreement was announced Wednesday (26) by Justice Felix Benvenga upon opening a sealed verdict returned the day before at conclusion of the week-long trial.

Both Miss Caselotti and Stockwell sued Walt Disney Productions, Ltd., and RCA (Victor), charging that their voices reproduced on disc records was a violation of an oral agreement. They claim that under their contract their voices were to be used only for the picture.

Miss Caselotti sought $200,000 damages and Stockwell $100,000.

Boretz Asks WB for 25G, Charges Theft of Pic Title

Warner Bros., Inc., was named a defendant in a $25,000 damage action filed in N. Y. federal court Wednesday (26) by Allen Boretz, playwright, who alleges the title of his play, 'The Hard Way,' was infringed by Warners' 'The Hard Way.'

According to the complaint, the plaintiff wrote his play in 1940, received numerous offers for the film rights, including one from Warners, but had rejected them.

Plenty Busy at RKO

Hollywood, June 1.

Editing staff at RKO is up to its ears in celluloid, with five features and five shorts in the cutting process at the same time.

Features are 'The Fallen Sparrow,' 'A Lady Takes a Chance,' 'The Falcon in Danger,' 'Mexican Spitfire's Blessed Event' and 'The Sky's the Limit.' Shorts are three Edgar Kennedy two-reelers and Army training films.

Gapee Gapes

Washington, June 1.

Glamor guys and gals, it seems, are all in your point of view.

Loretta Young came to Washington last week and was followed down the street by gaping admirers.

One day she came down in the hotel elevator with John L. Lewis, the labor leader, and recognized him.

'I just couldn't stop staring at him,' she confessed to a friend later. 'I had heard so much about him. I wish I had had the nerve to step over and speak to him.'

High Play Prices Force M-G More To Published Fict

Hollywood, June 1.

Metro is building up a heavy backlog of published novels as film material, largely because of the high asking prices on screen rights to stage plays. Currently in various stages of preparation on the lot are 13 books, old and new.

List includes 'Dragon Seed,' by Pearl Buck; 'They Were Expendable,' by W. L. White; 'Centerville Ghost,' by Oscar Wilde; 'See Here, Private Hargrove,' by Cpl. Marion Hargrove; 'Honeyboy,' by Daniel Paskman; 'Mrs. Parkington,' by Louis Bromfield; 'Drivin' Woman,' by Elizabeth Pickett Chevalier; 'Memo to a Flying Squad,' by Frederick Hazlitt Brennan; 'The Anointed,' by Clyde Brion Davis; 'The Sun Is My Undoing,' by Marguerite Steen; 'Valley of Decision,' by Marcia Davenport; 'Two Women,' by Maxcenne Van der Mersch, and 'If Winter Comes,' by ASM Hutchinson.

'INVASION' STORIES HAVE PIX BUNCH WARY

Flock of yarns dealing with the invasion of Europe are making rounds in Hollywood and New York film production departments. New stories on fall publishers' lists, now being scanned by story departments, also show a large proportion of invasion material.

Studio heads, for the time being, are allergic to stories of this type because of unpredictable turn which events may take.

Production topper for a major studio last week stated that the only thing certain was that the time and place for the attack on Hitler's 'Fortress Europe' is uncertain.

'We might make a picture showing an invasion via Italy, and by the time it's on the market the invasion may be under way—but through Greece, Turkey, Spain, France, Holland, Norway—who knows?

Number of pieces submitted are rated tempting in quality.

Coast Story Buys

Hollywood, June 1.

Metro bought 'Noon to Midnight,' tale of an Army nurse, by Marion Parsonnet.

Warners acquired Donald Culross Peattie's biography of John James Audubon, the naturalist.

Harrison Howell sold 'Bataan to Japan' to King Brothers for Monogram release.

Scott R. Dunlap bought 'Outlaws of Stampede Pass,' by Johnston McCulley.

Paramount purchased 'Ready, Willing and 4-F,' by Brian Marlowe.

Walter Colmes sold 'Trocadero,' musical with nitery background, to PRC Pictures.

But on the Wacky Side

Hollywood, June 1.

Femme romantic lead in 'Crazy House,' the forthcoming Olsen & Johnson zany film at Universal, goes to Martha O'Driscoll, playing opposite Patric Knowles.

Olsen & Johnson are due here this week to start preparations for the picture, slated to roll about June 20. George Hale, dance director, has checked into the lot to work on chorus numbers.

Scott Among Wildcats

Hollywood, June 1.

Republic signed Martha Scott for the femme lead in the oil field picture, 'War of the Wildcats,' playing opposite John Wayne.

Filming starts June 15 on location near Bakersfield, with Albert Rogell producing.

Lefty's Notebook

By Joe Laurie, Jr.

Coolecres, Cal., June 1.

Dear Joe:

Here is one for the book. You can call it 'A Vaudevillian's Tragedy,' or an 'O.Henry of the Two-a-Day.' Do you remember James J. Morton, who billed himself as the 'Boy Comic.' He was the first Master of Ceremonies; a great monologist and comedian. There was another fellow called Morton, James C. Morton—they were not related. James C. Morton was also a very clever fellow; used to be Morton and Moore. Later James C. did an act with his talented family. Well, Big Jim (J.) would get very sore if you ever mixed him up with James C. In fact, he spent thousands of dollars advertising and always would say in the ads: 'James J.' (not C.).

Well time fugitied and both James J. and James C. Morton went 'Upstairs.' Now I got a letter from Jim Thornton's widow (who, by the way, is preparing a scenario about the life of Jim, which should be a pip). She tells me that the Catholic Actor's Guild put a monument over James J. Morton's grave and it reads, JAMES C. MORTON. I've heard of wrong billing that could be corrected the next day, but brother this is permanent. I'll bet both Jims are having a swell laugh over it 'Upstairs.'

While on the subject, did you know that when Aaron Hoffman was dying, Henry (Squidgelum) Lewis propped him up in bed and sed, 'There Ernie, now you're in a better position,' and Ernie said, 'Yeah, but I'm gonna flop just the same.' And in a few minutes the king of all gag writers went 'Upstairs.'

Another incident comes to mind. It was when Arthur Rigby, the great minstrel, was dying in his home town of Paterson, N. J. A local priest came to give him the last rites. Rigby asked for Father Leonard of St. Malachy's Church (The greasepaint church we called it). The local priest said that he could do it just as well and that it was all the same. And Rigby sed, 'Yeah, Father, but Father Leonard could fireproof me better.'

Of course you know the one about the comic who lost his wife and a friend of his said, 'I saw you at the funeral parlors and you sure were broken up. I never saw a man cry and carry on like you did.' And the comic sed, 'That was nothing! You should have caught me at the grave!'

These Old Managers

Mercer Templeton (of the famous Templeton Brothers) and I were talking about some of the old vaudeville managers and the funny things they'd pull on the acts. He told me about Henry Lubelski (brother of Tony), who was the manager of The Novelty theatre in Denver. He had a curtain with a big N.G. on it and if he thought an act was bad he'd drop that curtain on him. On the first show he would line up all the actors on the stage and make a speech to the audience, telling them that he paid the highest prices for acts in the city. Then he would prove it by paying off the acts in front of the audience, telling them what each one got. Of course, he would add plenty to the regular salary. When the acts went off stage he would get the coin back.

One week an acrobat, who got $100 more than his contract called for, refused to return the dough and Henry was stuck. I remember when me and Aggie played Mahanoy City, Pa., one time. We were on for about five minutes before we got a big belly laugh. The manager, who was a 'newey,' ran down the aisle and yelled to us, 'Stop!' Then he turned to the audience and sed, 'That's the kind of acts you're gonna get here all the time.' Then he turned to us and sed, 'Go ahead.' We never got another laugh.

Been reading where the show 'Oklahoma' is a terrific hit in N. Y., music by Dick Rodgers and book and lyrics by Oscar Hammerstein, 2d. Oscar takes after his grandfather. The old man made a bet once that he could write the lyrics, book and music worthy of a Broadway production in 24 hours. It was to be judged by five Broadway producers. Old Oscar wrote the show in 24 hours and called it 'The Kohinoor Diamond.' Two of the producers voted 'Yes' and two voted 'No.' George W. Lederer gave the final 'No,' so Hammerstein lost the bet. I wonder why someone doesn't make a picture about the life of Oscar Hammerstein. He was one of the greatest characters in show business outside of Barnum.

Well, I see where my pal George Jessel wrote a book. Years ago actors would have cigars named after them, now actors are writing books. I guess it's easier to write a book than to smoke those cigars. See

Your pal,
Lefty.

Col. Gillette's No. African Job Will Be to Improve the Flow of Army Pix

Washington, June 1.

Col. Melvin E. Gillette, former head of the Army's Astoria studio, has arrived in North Africa to improve flow of films coming from there, War dept. officials said last Wednesday (26). His duties have not yet been announced by the Overseas Command under whose jurisdiction he will be, but it is understood he will head all pic-making by the ground forces, and will not control making of films by the Air Forces.

Gillette will probably also handle picture taking when the American forces move north to invade Europe from Africa. Reports here are that if Gillette does the job of coordinating overseas picture-taking that the Army is looking for, he will swap his colonel's eagles for the star of a brigadier general.

Gillette came to Washington immediately after the shakeup in the Army Pictorial Section that moved him out of Astoria. He spent some weeks here in studying angles of the new assignment before being moved offshore.

Gillette is an old-time Army officer who has been interested in films for the past 15-20 years. He worked in Hollywood for two years as one of the five officers sent there to study the picture business under the sponsorship of the Academy of Motion Picture Arts and Sciences.

Studio Contracts

Hollywood, June 1.

Gale Sondergaard drew new pact at Universal.

Frank Gabrielson inked writer ticket at 20th-Fox.

Helen O'Hara's player contract renewed by Metro.

Jane Kean, former Powers model, signed by Republic.

Dorothy Lamour's option picked up by Paramount.

Bunny Walters' player ticket renewed by Metro.

Jo Eisinger signed scripting pact at 20th-Fox.

Fred MacMurray's option lifted by Paramount.

Eleanor Parker's player option hoisted by Warners.

Karen De Wolf's writer option lifted by Columbia.

Signe Hasso handed new player ticket at Metro.

Bob Aida drew actor pact at Warners.

Norman Reilly Raine signed scripting contract with Walter Wanger.

Richard Waring, of the Broadway stage, drew an acting ticket at Warners.

Joan Mortimer drew player contract at Paramount.

ADMISH NEAR ALL-TIME TOP

Press Storm Over 'Mission' Slows Plans on Other 'Politico' Pictures

Film industry leaders were last week split into opposing camps as controversy over 'Mission to Moscow' continued in the public prints. Projected anew among company toppers was question whether screen should be employed for other than strictly entertainment purposes. More cautious production and distribution execs were eyeing press reaction to 'Moscow' warily and fears were expressed that further entry into the journalistic field by Hollywood might lead to political feuds for the industry.

'Mission' last week also looked as if it might become the subject of a political storm as the Republican National Committee indicated it would use the picture as ammunition in the presidential campaign next year. Republicans were asking whether the New Deal was 'implicated' in having the film produced and intimated that it was made with the consent and approval of President Roosevelt. The committee issued a release branding the film as 'phoney propaganda' and also attacking Lowell Mellett.

William Philip Simms, N. Y. World-Telegram writer, also slammed the film and predicted, 'This most amazing of American films may yet play a diplomatic role—even if it gives rise to no official protest at this time.'

The New Leader issued a compilation of criticisms by various writers and educators under a 'N. Y. Times' masthead. N. Y. City Board of Transportation last week ordered all placards advertising 'Mission' as 'the motion picture of the month' removed from the subway and elevated cars.

As a result, all pix company toppers who have been mulling plans for other films with national political implications, are going slow. Reported that some story properties along these lines, previously receiving consideration, are being passed up.

VFW Topper Defends Pic

Washington, June 1.

Victor E. Devereaux, national chairman of Americanism for the Vatarans of Foreign Wars, has jumped to the defense of 'Mission,'

(Continued on page 12)

Other Politicos

Several yarns with international or political significance have been under consideration by the majors in recent months. One is a film blog of Woodrow Wilson which Lamar Trotti has written and will produce for 20th-Fox. Another is Wendell Willkie's 'One World,' in which 20th-Fox, Metro and Samuel Goldwyn have been interested.

Propose Femme Cops In Cinemas, Cafes to Curb Juvenile Delinquency

San Francisco, June 1.

San Francisco Motion Picture Council is considering asking Police Chief Charles Dullea to order that women, sworn in as special officers, be placed in film houses here, as a curb to juvenile delinquency. The council got the idea from Policewoman Kathlyn Sullivan, director of the police Big Sister Bureau, who told members of the council at a meeting:

'If you place these special officers in the motion picture theatres, as is now done in local night clubs, we'll control the current situation of persons molesting young girls in the theatres faster than in any other way.'

Mrs. Sullivan said that 30 women, sworn in as special officers, now operate in local night clubs and are paid by the proprietors of the niteries to keep minors out.

'This system is working very well,' she declared, 'and I think it would work equally well in the theatres. These women wear civilian clothes, and in the theatres—especially those open all night—they would be able to control many of the things which go on and which must be stopped if we are to keep juvenile delinquency within bounds.'

Special Squads in A. C.

Atlantic City, June 1.

A special squad of plain clothes officers has been formed in Atlantic City to help amusement men combat a rising tide of youthful vandalism in this resort's entertainment piers and Boardwalk and mid-city theatres.

The squad was formed from the city police and detective bureaus following increasing complaints from [illegible] that irresponsible youths were cre-

(Continued on page 49)

28c NATL. AVGE. LOOMS FOR 1943

Gradual boosting of admission prices during the last five months has become so prevalent in key city deluxe theatres that preliminary estimates are that the present year may witness the national average admission level hitting or possibly exceeding 28c, the highest point since the pre-depression period. The way admish price tilts have been coming in during recent months makes the current national admission average 28c, but this may be pared or further hiked during the remaining seven months of the year.

The 28c average compares with 25.5c in 1942 and 23½c in 1941, according to industry estimates. Neither the 1942 figure nor that in the preceding year include taxes.

Checkup of theatres that have raised the admittance fee in the last two years or more reveals that the big rush to get on the increased admission bandwagon came after Jan. 1 this year. During January, February, March and April, virtually every key city generally went for admish tilts of 5 to 10c. In some cases, it was higher. During the month just concluded, there also was some price raising but the bulk of it has been done in larger, big-scale theatres.

As a rule, the higher admission deluxers in principal cities started the admission-price raising. This was followed in most instances by subsequent and lesser-run theatres making comparable price tilts to keep pace with the larger houses. Admittance tariff raises in the bigger key houses, of course, made it much easier for the subsequents to follow suit.

No More Bargains

All-round admission price structure also has been raised by the fact that many houses in key downtown spots have eliminated their early-bird matinee scales. Instead of charging 25c or 35c from 11 a.m. to 2 p.m. for such matinee, they start daily operations with the regular matinee scale of 40c or thereabouts.

Unofficially estimated that while recent increases may have represented 10c to 20c tilts, on the average the admission hikes will run only 6-10% as compared with a year ago.

Reason for this is that many theatres in smaller communities have been unable to raise their admission. It is estimated that some 9,000 to 10,000 houses in country cities, especially spots where there are [illegible] theatres have held to their old scales because of actual declining business. Population shrinkage and other wartime factors has kept the business of these exhibitors status quo or actually resulted in substantial dips in attendance. Result is that few of these locations have raised their scales.

Delivery of Film Will Be Maintained Under Priority; War Effort a Factor

But for foresightedness in making advance deliveries of film to theatres in the area served by the N. Y. City exchanges, to tide them over the weekend and also Monday (Decoration Day), plus rapid action on the part of a committee of three which went to Washington Friday (28) to appeal for immediate relief, many houses may have been forced arbitrarily to hold over shows or close down.

There were no missouts, so far as can be learned. Over the three-day holiday weekend Metro served 300 theatres without mishap, but this, as with other exchanges, was largely due to the fact that all branches were notified to get weekend shows for playing through Monday (31) in accounts on Saturday (29). The deadline on normal delivery had been set by the Government for Saturday midnight, at which time, according to the Office of Defense Transportation order of the past week, several restrictions were to be imposed on the shipment of film by car or pickup of pictures after played. Order would have restricted deliveries to two-a-week, with none to be permitted on Sundays.

Recognizing that such severe restrictions would seriously cripple operations, a commitee of three hurriedly rushed to Washington Friday (28) and remained there through Saturday after finally convincing ODT and War Production Board officials that the film business was entitled to priorities so far as transportion of pictures to and from theatres are concerned. Committee which huddled with Lowell Mellett, film coordinator of the Office of War Information, and others, comprised H. M. Richey, director of exhibitor relations for Metro, representing William F. Rodgers, v.p. for that company; Ira Meinhardt of the Tacma and Rockwell film delivery companies, representing the carriers; and Irving Dollinger, v.p. of Allied Theatre Owners of New Jersey and president of the Associated Theatres of N. Y., film-buying combination. Under the priority rating received, film carriers are classified as 1-A.

Films' War Effort a Factor

Meinhardt declared on returning from Washington that, while the Government has agreed to make exemptions for trucks of delivery companies, realizing the important con-

(Continued on page 26)

H'wood Now Legit

Hollywood, June 1.

Hollywood becomes a legitimate child of Uncle Sam under a ruling by Postmaster Mary Briggs. New U. S. Postal decree turned Filmtown into 'Los Angeles 28,' but there were so many protests from the studios and merchants and Chamber of Commerce that the Government reclassified its mailing zones.

From now on, one can write 'Hollywood, Cal., on the envelope instead of 'Los Angeles, 28.'

Fewer Shore Leaves To Navy Men in Frisco Expected to Hurt B. O.

San Francisco, June 1.

A new Navy order cutting down on the leaves of personnel of naval shore establishments in this area is expected by exhibs to have a sharp effect on the b.o.

Under the order, which limits the number of enlisted men granted liberty on any day to a maximum of one-third of the personnel of a station, thousands of blue jackets will visit the Market street theatre district less frequently.

As a good part of the biz of exhibs in this war activity center is, naturally, supplied by soldiers and sailors, the b.o. is bound to suffer.

The Navy said the order for fewer leaves was issued because the heavy influx of service men into Frisco, especially on weekends, aggravated transportation problems, and was thus a hindrance to war production.

CHI HEREX'S SALUTE TO FILMS' WAR EFFORTS

Chicago, June 1.

Wide comment was made on the Chicago Herald-American's full-page ad last week dedicated to the war efforts of Chicago motion picture theatres. Full-page ad broke the same day the racketeer hearings were ended at the Federal courthouse.

Headed 'Theatres of War,' the copy, taken from the records of the Amusement & Recreation Division, [illegible] ments of local film houses including their donations to the Hollywood Victory Caravan drive, the United Nations Relief fund and the Red Cross; pointed out that theatres here gave 500,000 admissions to school students who collected 90,000 pounds of brass, bronze and copper, and praised other efforts of local theatres.

'BELL' PEALS CUE FOR PAR SALES MEET IN N.Y.

Paramount plans holding a sales meeting in New York, to be attended by all the company's district managers, to discuss general matters as well as a policy on 'For Whom the Bell Tolls,' Par's high-budgeter, which is slated to open a roadshow run at the Rivoli, N.Y., the middle of July. Thought is to hold the sales sessions coincident with the N. Y. premiere of 'Bell,' tentative dates for which is July 14.

Over the weekend, agreement was reached with George Skouras and the United Artists Theatre Circuit under which Par would take entire control of the Riv for the proposed twice-daily run of 'Bell' at a $2.20 top. Last fall, when the Riv reopened after a summer shutdown, Par took a 50% interest in the theatre with the UA Theatre Circuit, at which time a policy committee of UA and Par representatives was set up, but with operation remaining in the hands of Skouras.

Mike Cavanaugh, veteran roadshow man, who handled runs for Walt Disney at the Broadway and dates back to 'Big Parade' at the Astor in silent days, is slated to represent Par at the Riv so far as the boxoffice is concerned, while the present managerial service staff remains. Bob Weitman, managing director of the N. Y. Paramount, will be in charge of the 'Bell' run for Par on the side.

Y. Frank Freeman, v.p. in charge of production for Par, is expected east some time next week, bringing with him a finished print of 'Bell.'

MONTAGUE SAYS COL. IS KEEN FOR COMEDIES

[illegible] make more than four or five war pictures in 1943-44, as currently outlined, and is keen for comedy vehicles, was the outline of next season's product as detailed by A. Montague on the second day of the company's N. Y. regional sales meet. Reiterating what he had said about the general product lineup at the Chicago regional, Montague said that Columbia is out for every story property that indicates it would be successful on the screen.

He cited 'The More the Merrier' as typical of strong boxoffice pictures in the lighter vein, claiming that it likely would be the biggest grosser Columbia ever had, including even the top Capra productions. Montague said there would be 44 features on Columbia's next season lineup, but did not outline just what stories are taking shape for 1943-44.

Montague left for Los Angeles after the concluding session in N. Y. last Friday (28). He plans to go on to San Francisco from there to preside at the third regional there June 5-6.

The New York meeting was told by Montague that Columbia had just finished its greatest year in dollars grossed, accounts served and number of films sold per account. He said the company had 650 more accounts on its books than last year, now serving the major part of its product to 11,430 theatres. Besides division managers and homeoffice officials, branch managers and sales staffs from 10 eastern exchanges and Canada attended the meeting.

Tex. Theatre Spearheads Salvage Hunt for Kids

San Antonio, June 1.

A city-wide treasure hunt is being organized by W. C. O'Hare, manager of the Uptown (Interstate nabe), in which all school children are to participate. The treasure hunt got under way with the close of school on Friday, May 28. The children will be given eight days in which to gather metal for vital war industries at its cash value and then the cash will be turned over to the Red Cross.

Each kid bringing in more than a half pound will be admitted free to a special show to be given at the Uptown on June 5. San Antonio Transit Co. has announced that all kids having three pounds or more will be permitted to ride free to and from the theatre from any part of town.

Call has been made for copper, brass, bronze and aluminum. Special awards will be made to those bringing in the largest amount of metal.

Deanna and Franchot

Hollywood, June 1.

Franchot Tone draws the romantic role opposite Deanna Durbin in 'My Girl Friday,' slated for a late June start at Universal.

Scheduled for another top spot is Pat O'Brien, with Frank Borzage directing.

LOOKS LIKE DISTRIBS EXPECT A BULL MARKET FOR SHORTS IN 1943-44 ACCORDING TO PLANS

Although a bit early to tell just how much more is going to be spent on shorts in 1943-44 than in the current season, indications are that the outlay for short features in coming selling season may be the greatest in 10 years or more. Both Warner Bros. and Paramount have indicated greatly upped expenditures for shorts while Universal and RKO, which have expended increasingly large amounts for the shorter pictures in recent years, expect to outline equally imposing setups in the next few weeks.

Paramount, which will have 64 shorts next season, is concentrating on musicals and cartoons in color, having added a group of six two-reel musical shorts on which real coin is being laid out. First of these, 'Mardi Gras,' already is in production on the Coast with Betty Rhodes, Johnny Johnston and Cecil Kelloway in the leads. Second in this group, 'Caribbean Cruise,' is about set to go before the cameras. The musicals are one of three new series in color, other two being 'Little Lulu' and a noveltoon series. Par also will turn out its Popeye Sailor cartoons in color. Company again will have six George Pal Puppetoons in color.

Warner's shorts lineup also is expected to lean heavily on color and

(Continued on page 53)

ARMY FILMS' EDITING H.Q. SHIFTED TO N.Y.

Washington, June 1.

Editing section of the film division of the Army Air Forces moves to New York within the next two or three weeks. Major Ralph Jester will be in charge. Move is in line with the Army's policy to decentralize out of D. C. because of crowded conditions here.

Arrangements for the transfer were completed in New York last week by Col. William Kaighley, head of film activities for the Air Forces.

STORMY WEATHER

(MUSICAL)

20th-Fox release of Wm. LeBaron production. Features Bill Robinson, Lena Horne, Cab Calloway, Katherine Dunham Troupe, Fats Waller, Nicholas Bros., Dooley Wilson, Ada Brown. Directed by Andrew Stone. Screenplay, Frederick Jackson, Ted Koehler; adaptation, H. S. Kraft; original, Jerry Horwin, Seymour B. Robinson; editor, James B. Clark; special effects, Fred Sersen; dances, Clarence Robinson; production advisor, Irving Mills; songs (pop excerpts) by Andy Razaf-Fats Waller-Harry Brooks; Dorothy Fields-Jimmy McHugh; Ted-Koehler-Harold Arlen (title song), Koehler-James P. Johnson-Irving Mills, Cab Calloway, et al. Tradeshown May 20, '43. Running time, 77 MINS.

Selina Rogers..............Lena Horne
Corky..............Bill Robinson
Cab Calloway and Band..............Themselves
Katherine Dunham and Her Troupe...
Themselves
Fats..............Fats Waller
Nicholas Bros..............Themselves
Ada..............Ada Brown
Gabe..............Dooley Wilson
The Tramp Band..............Themselves
The Shadracks..............Ned Stanfield and
Johnny Horace
Chick Bailey..............Babe Wallace
Jim Europe..............Ernest Whitman
Zuttie..............Zuttie Singleton
Moe..............Mae E. Johnson
Miller..............Flournoy E. Miller
Lyles..............Johnnie Lee
Cab Calloway, Jr..............Robert Felder
Chauffeur..............Nicodemus Stewart

'Stormy Weather' will have smooth sailing at the b.o. It's chockful of the cream-of-the-crop colored talent, with a deft story skein to hold it together. Riding the crest of 'Cabin in the Sky,' the Metro all-colored musical, which has been doing business, this 20th-Fox filmusical will get its share of business also.

Bill Robinson and Lena Horne (latter the s.a. menace in 'Cabin') top the cast. It's a tribute to the affection in which Bojangles is held that the story plot is glossed over in favor of all the other components. But it's likewise a tribute to the ageless Bojangles that, despite the intra-trada concern over miscasting him as Miss Horne's romantic vis-a-vis, the illusion comes off quite well.

True, the plot is one of frustrated love, chiefly because both are cast as nomadic professionals, but for the finale, with Cab Calloway, Jr., introduced by the real-life hi-da-ho maestro, there is a solid sentimental touch, for Cab, Jr., is in the same American doughboy garb which first tees off the plot.

Story nicely spans both wars. Lt. Jim Europe's band is marching up 5th Ave. in a riotous homecoming. Dooley Wilson, Robinson and the others have come back from the wars. The big Harlem hoopla thus projects Lena Horne who takes a liking immediately to Robinson. Her partner, Babe Wallace, is the menace, a conceited professional.

Story is told via the flashback formula. A 25th Anniversary Number of 'Theatre World' ('Variety'?!?) holds the plot together. The special edition is in tribute to the great trouper, Bill Robinson. Surrounding him are the neighbors' children on his comfortable, handsome front porch. There isn't one ofay character in the plot, yet the all-colored cast is not permitted to engage in any grotesque or theatrically 'typed' concepts of Negro behaviorism. When they dance hotcha, it fits the story. Otherwise it is played straight.

Bojangles thumbs the pages. A salutory ad from Noble Sissle points up the Jim Europe homecoming. Another ad flashes back another highlight in Robinson's career. Even the heavy has a testimonial advertisement, and that, too, brings forth a memorable episode.

Thus is projected Robinson's adventures from a returned doughboy to a Memphis riverboat; a Memphis honky-tonk (where at the Beale St. [illegible] give out with some lowdown blues), and the rest of the plot progression. While by no means factually biographical there's a note of autobiographical conviction throughout.

Miss Horne, a star from the start, folds the Memphis joint and takes the standout acts with her, into a new revue, insisting that Robinson (who has been ekeing out a living as a waiter) also be made part of the package deal. Bojangles, frustrated by being given a tom-tom bit in a chorus number, finally breaks tradition and essays his own idea of a tom-tom dance, leaping from drumhead to drumhead (an evolution, of course, of his famed stair-dance) and thus he achieves his real opportunity. From then he becomes himself, the authentic dancing comedian and star.

As a backstage colored musical, it is in itself a novelty. There is convincing flavor to the stars and featured talent who play themselves. When Lena Horne says she is going to Paris to be a star, it rings true because she's a cinch for those Montmartre heights as soon as we again mop up that European situation, as we did in 1918, and thus paved the way for so much worthy American Negro talent to conquer Europe artistically.

Via the 'Theatre World' anniversary number, Robinson continues crossing and re-crossing paths with Miss Horne, in and out of shows, Hollywood filmusicals, etc., with Cab Calloway, Katherine Dunham and her expert troupe of ballet dancers, Fats Waller, the Nicholas Bros., the Tramp Band, The Shadracks (Ned Stanfield & Johnny Horace), Zuttie Singleton at the drums, Mae E. Johnson, Flournoy E. Miller this partner, the late Aubrey Lyles is played here by Johnny Lee), Coleman Hawkins on sax, Taps Miller on the horn, plus others.

Ted Koehler (who collaborated on the story also) and Harold Arlen's 'Stormy Weather,' now a Tin Pan Alley classic, has been given new values under Miss Horne's interpretation, William LeBaron's production and Andrew Stone's direction. Same goes for the cavalcade of other highlight tunes, from past great colored musicals, such as the Lew Leslie 'Blackbirds' excerpts, 'Diga Diga Do' and 'I Can't Give You Anything But Love, Baby'; or Fats Waller's 'Ain't Misbehavin'' (which he wrote with Andy Razaf and Harry Brooks); or Calloway's own 'Geechy Joe' and 'Jumpin' Jive.' In the former he flashes a milk-white zoot-suit creation that is the Gargantua production of zoot-suits.

'There's No Two Ways About Love' is a sterling thematic, for intro and finale, which deftly climaxes the romantic relations between the stellar pair. Miss Horne reprises that, along with the title song, and gets more out of 'I Can't Give You Anything But Love, Baby' than did the original stage 'Blackbirds' production.

The finale is a particular zinger, with 'Ain't That Something to Shout About' combining Calloway's jive with the legmaniacal Nicholas Bros., plus the femme choristers in cute, modified zoot outfits.

The talent throughout is solid. Dooley Wilson (now so closely identified with his 'As Time Goes By' revival in 'Casablanca') here does a legit dramatic role, handling his lines with conviction and dignity; Ada Brown shouts her 'Beale St.' and 'Basin St. Blues' and later 'Lost My Sugar in Salt Lake City' effectively; and a bizarre Tramp Band, plus the Shadracks, with their own specialties, further punctuate the proceedings with highly affective variety interludes. Even a quickie of Miller & Lyles' classic crossfire is sandwiched in.

Production is lavish. Clothes are ultra, especially for Miss Horne. The theatrical specs where the action calls for a show-within-a-show are colorful and ring the bell. And Clarence Robinson's dance-staging is in high pitch, where warranted, but never out-of-line.

Another intra-trade footnote must be reference to Irving Mills, who is credited as production adviser. Mills, vet manager of colored talent, and whose Mills Music firm has published most of the notable Harlem songsmiths, unquestionably figured importantly in the assembling of this galaxy of music, talent and other values. *Abel.*

ALL BY MYSELF

(SONGS)

Universal release of Barnard W. Burton production. Features Rosemary Lane, Evelyn Ankers, Patric Knowles, Neil Hamilton. Directed by Felix Feist. Screenplay by Hugh Wedlock, Jr., Howard Snyder, from original by Dorothy Bennett, Linde Hannah; camera, Paul Ivano; editor, Charles Maynard. Previewed in Projection Room, N. Y., May 27, '43. Running time, 63 MINS.

Val Stevenson..............Rosemary Lane
Jean Wells..............Evelyn Ankers
Dr. Bill Perry..............Patric Knowles
Mark Turner..............Neil Hamilton
J. D. Gibbons..............Grant Mitchell
Willie..............Louise Beavers
Tip, Tap & Toe..............Loumell Morgan Trio

This is a frothy little comedy which never pretends to be anything more than an escapist 'B' feature. Yet it generates streamlined entertainment values. Title is not much help, but the dialog, which is always crisp, gives it added strength.

'All By Myself' also furthers the [illegible] comely capable actress taking the play away from the better known Rosemary Lane and both Patric Knowles and Neil Hamilton.

The by-now familiar yarn about the advertising executive, who falls in love with a flippant nightclub singer instead of his comely, capable femme partner, is given several new twists in this original by Dorothy Bennett and Linde Hannah. The said pert partner, Evelyn Ankers, seeks solace from her family medico on learning of her boss' engagement. Result is that the doctor gradually falls in love with his patient while the ad executive, Neil Hamilton, nearly goes on the rocks with his newlywed.

Customary pattern is deftly jazzed up by having the new romance of Miss Ankers far from a smooth running affair, with a faked marriage, threatened divorces, old-fashioned drag-out drawing room battles and several musical interludes tossed in for good measure.

Aside from Miss Ankers, who is remarkably fine as the ad executive's biz partner, Rosemary Lane, as the cafe balladist, also figures importantly. Her outstanding song is 'All By Myself.' Patric Knowles chips in with a forthright interpretation of the personable medico who finally falls for Miss Ankers. Neil Hamilton makes a good ad executive who depends on his femme aide for his success and then falls for the cafe warbler.

Tip, Tap & Toe, standard vaude colored tapsters, and the Loumell Morgan Trio, colored instrumentalists, appear in the closing Reno nightclub sequence. Former scores per usual. Felix Feist has directed for maximum of laughs, keeping the farce going along in swift style. Hugh Wedlock, Jr., and Howard Snyder did a strong screenplay. Film is packed with unusually strong production values for a film of this sort, Paul Ivano's photography being standout. *Wear.*

Miniature Reviews

'Stormy Weather' (Musical) (20th). Lena Horne and Bill Robinson top very entertaining all-colored musical.

'All By Myself' (U). Evelyn Ankers, Rosemary Lane, Patric Knowles in snappy, modernistic comedy. Strong 'B' entry.

'She Has What It Takes' (Col). Jinx Falkenburg starrer carrying little weight.

'That Natzy Nuisance' (UA). Hal Roach streamliner, fair supporter on twin setups.

'Corregidor' (PRC). Weak dualer with a triangle romance located in the Manila Bay fortress during the Jap siege.

'Murder in Times Square' (Col). Murder mystery of fair value.

'We Dive at Dawn' (British). Prototype of 'In Which We Serve,' British-made deals with a submarine; sock boxoffice.

'The Russian Story' (Artkino). Followup to other Russian pix will do biz.

'Raiders of San Joaquin' (U). Below average western in the Johnny Mack Brown series.

'Song of Texas'. (Songs) (Rep). Roy Rogers musical western that will entertain.

'Spy Train' (Mono). Tiresome Nazi spy meller.

She Has What It Takes

(SONGS)

Columbia release of Colbert Clark production. Stars Jinx Falkenburg; features Tom Neal, Constance Worth, The Vagabonds, Radio Rogues. Directed by Charles Barton. Screenplay by Paul Yawitz, from story by Yawitz and Robert Lee Johnson; camera, Phillip Tannura; editor, Al Clark; musical director, M. W. Stoloff; songs, Saul Chapman; Cindy Walker; Roy Jacobs-Gene DePaul; Don Reid; Charlie, Elliott and Henry Tobias. At Fox, Brooklyn, N. Y., week of May 28, '43. Running time, 66 MINS.

Fay Weston..............Jinx Falkenburg
Roger Rutledge..............Tom Neal
June Leslie..............Constance Worth
Paul Miloff..............Douglas Leavitt
Lee Shulman..............Joe King
'One Round' Beasley..............Mat Willis
Nick Partos..............Daniel Ocko
Mike McManus..............George McKay
'Shocker' Dodie..............George Lloyd
Capt. Pat O'Neal..............Robert Homans
George Clarke..............Joseph Crehan
Chamberlain Jones..............John H. Dilson
Mrs. Wolters..............Barbara Brown
Mr. Jason..............Harry Haydan
Tony..............Curly Wright

The Radio Rogues
The Vagabonds

This Jinx Falkenburg starrer hasn't much power for anything beyond the lower half of duals, in which capacity it is serving here.

Miss Falkenburg, about whom reams of publicity have been planted, shows nothing extraordinary outside of a shapely set of gams in a couple dance sequences. Direction doesn't help the tired yarn, allowing the action to become so involved, like a dime mystery, that the characters are extricated from their precarious positions in about 30 seconds flat in the final reel, and the whole thing is unexpectedly ended, to no one's satisfaction. An idea of what it's like can be gleaned from the fact that long footage is devoted to the Vagabonds, a comedy-song quartet who show up nicely, and the Radio Rogues, who [illegible] tually their entire vaude act.

Miss Falkenburg is a small-time singer who masquerades as the daughter of a once well-known stage star, who had just died in poverty. She contrives to meet a screen counterpart of Walter Winchell (Tom Neal), who gets a financially flat but highly respected Broadway producer to star her in a show, as a tribute to her claimed mother who once worked for him. Other old friends of the mother provide the backing, but the bubble is exploded for the daughter when a female rival of Neal's discovers the deception.

Miss Falkenburg's handling of lines is often uncertain, almost amateurish. Neal's portrayal of the newspaper columnist, too, isn't up to snuff. Supporting characterizations by Joe King, Constance Worth and others, however, is okay. Most of the action is indoors. Of the songs, 'Let's March Together,' by Saul Chapman, stands out. *Wood.*

That Nazty Nuisance

United Artists release of Hal Roach production. Features Bobby Watson, Joe Devlin, Johnny Arthur, Jean Porter, Ian Keith, Henry Victor, Ed 'Strangler' Lewis, Abe 'King Kong' Kashey. Directed by Glenn Tryon. Screenplay by Earle Snell, Clarence Marks; camera, Robert Pittack; editor, Bert Jordan. At Laff-Movie, N. Y., week May 28, '43. Running time, 60 MINS.

Hitler..............Bobby Watson
Mussolini..............Joe Devlin
Suki Yaki..............Johnny Arthur
Kela..............Jean Porter
Chief..............Ian Keith
Von Popoff..............Henry Victor
Spense..............Emory Parnell
Benson..............Frank Faylan
Guard..............Ed (Strangler) Lewis
Second Guard..............Abe (King Kong) Kashey
Goering..............Rex Evans
Goebbels..............Charles Rogers
Himmler..............Wedgewood Nowell

This is a funnier and better-made Hal Roach streamliner than recently to come from this mill. Most of chuckles come from poking fun at Hitler, Mussolini and a Japanese dictator, 'Suki Yaki,' but even the slapstick is well done. It's a fairish supporting feature for twin bills, or, as used here, on an all-laugh program.

Mythical ventura of the three Axis dictators to an Oriental land called Norom is interrupted by the landing of the small crew from a submarined American merchant vessel. One enterprising crew member substitutes for the land's most famous magico and leads to the undoing of Hitler and his two pals. Nicely hoked up with wisecracks about known traits and characteristics of the Germans, Jap and Italian rulers worked in for extra laughs.

Bobby Watson makes a clever imitation of the worried Hitler pictured in this vehicle, while Johnny Arthur is remarkably good as the Jap military ruler. Joe Devlin provides a realistic counterpart of Benito. Ian Keith in the land of Norom's ruler, who thinks more of eating and watching magical feats than signing treaties with Hitler or anybody else. Strangler Lewis and Abe 'King Kong' Kashey make two giant guards to the ruler. Jean Porter, as the magico's assistant and dancer, is okay but has little to do. Henry Victor is the principal crew member who outwits the Axis gang.

Glenn Tryon, who also is listed as associate producer, directs with imagination for such a small-budgeter. Camera work of Robert Pittack is satisfactory but the use of so many miniatures and special photo effects is not good. *Wear.*

CORREGIDOR

Producers Releasing Corp. release of Dixon R. Harwin-Edward Finney production. Stars Otto Kruger, Elissa Landi, Donald Woods; features Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith. Directed by William Nigh. Original and screenplay, Doris Malloy, Edgar Ulmer; camera, Ira L. Morgan; musical director, David Chudnow; score, Leo Erdody; editor, Charles Henkel. At Globe, N. Y., May 27, '43. Running time, 74 MINS.

Jan Stockman..............Otto Kruger
Dr. Royce Lee..............Elissa Landi
Michael..............Donald Woods
Sergt. Mahoney..............Frank Jenks
Pinky..............Rick Vallin
Hey Dutch..............Wanda McKay
Captain..............Ian Keith
Hyacinth..............Ruby Dandridge
Brooklyn..............Eddie Hall
Bronx..............Charles Jordan
Filipino Lieutenant..............Ted Hecht
Lieutenant No. 2..............Frank Hagney
Priest..............Frank Jacquet
General..............Jack Rutherford
Soldier No. 1..............John Grant
Soldier No. 2..............Stan Jolley
No. 1 Boy..............Jimmy Vilan
Marine..............Gordon Hayes

A transparent attempt to exploit a heroic theme, 'Corregidor' is a feeble picture that does no credit to its subject nor to the screen itself. It isn't even passable boxoffice. Only on the strength of a good upper-bill companion feature and the current filmgoing boom will it do profitable business.

Purporting to tell the story of the heroic stand of the U. S. forces who held Corregidor so long against the Japs, the picture offers a stereotype triangle plot about three doctors, one of them a femme. It's unmotivated, undeveloped, ineptly written, clumsily produced and directed and, except for an acceptable performance by Otto Kruger, is inexcusably played. The endless repetition of stock action shots is characteristic of the entire film.

Even the not-too-critical Times Square audience at the Globe, N. Y., opening night was perversely amused by the picture. *Hobe.*

Murder in Times Square

Columbia release of Colbert Clark production. Features Edmund Lowe, Marguerite Chapman, John Litel. Directed by Lew Landers. Story, Stuart Palmer; adaptation, Paul Gangelin; editor, Richard Fantl; camera, L. W. O'Connell. At Abbey, N. Y., week May 29, '43. Running time, 65 MINS.

Cory Williams..............Edmund Lowe
Melinda Matthews..............Marguerite Chapman
Dr. Blaine..............John Litel
Detective Lieutenant Tabor..............William Wright
Supai George..............Bruce Bennett
Longacre Lil..............Esther Dale
Fiona Maclair..............Veda Ann Borg
O'Dell Gleeson..............Gerald Mohr
George Nevins..............Sidney Blackmer
Rob Slocumb..............Leslie Denison
Henry Triggs..............Douglas Leavitt
Southcote..............George McKay

Who uses rattlesnake venom in committing a series of murders and why, forms the basis for a fairly interesting meller in 'Murder in Times Square,' which will serve suitably on single-policy dates of secondary importance and as an associate feature generally on duals.

Well plotted out and sustaining suspense, with suspicion of guilt in several directions carefully planted, the story deals with a doctor, who through unrequited love and jealousy, kills no less than four persons through stabbing them with a hypodermic needle containing snake poison. Trapping the M.D. responsible for the crimes does not attest to great intelligence or cunning, nor is it logical the murderer would fall for the ruse, but notwithstanding the action holds up satisfactorily.

A part of the plot concerns a Broadway panhandler and blackmailer known as Longacre Lil who plagues a vain playwright-actor who snubs her so far as a handout is concerned. She does everything to try to pin the murders on him, especially since he's in love with his leading lady, already married, who's among those snaked to death.

Edmund Lowe plays the stage egotist who ultimately falls for his press agent, Marguerite Chapman. Both give polished performances, though Miss Chapman does not have so much opportunity to show what she can do. John Litel plays the doctor-murderer in steady fashion, while Esther Dale stands out as Longacre Lil. Others include Bruce Bennett, friend of Loew's; Veda Ann Borg, murdered actress, and William Wright, detective lieutenant, latter not the cop type.

Lew Landers' direction passes muster, while Colbert Clark has provided good production and backgrounds. *Char.*

WE DIVE AT DAWN

(BRITISH-MADE)

London, May 18.

General Film Distributors release of Gainsborough-Maurice Ostrer production. Stars Eric Portman, John Mills. Directed by Anthony Asquith. Story and scenario, J. B. Williams, Val Valentine; camera, Jack Cox. At Leicester Square theatre, London. Running time, 93 MINS.

Lieut. Taylor..............John Mills
Seaman Hobson..............Eric Portman
Seaman Wilson..............Leslie Weston
Lieut. Bruce..............Louis Bradfield
Lieut. Johnson..............Ronald Millar
Lieut. Gordon..............Jack Watling
Chief P. O. Dabbs..............Reginald Purdell
P. O. Mike Corrigan..............Niall MacGinnis
Canada..............Norman Williams
Spud..............Lionel Grose
Chief P. O. Duncan..............Caven Watson

There's enough drama and human comedy to appease the average filmgoer in this film, a prototype of 'In Which We Serve,' which depicted life on a destroyer, whereas the present one is laid in a submarine. It is a tale of magnificent heroism, and gives every indication of success, not only as entertainment, but valuable propaganda. Some cutting, however, is in order for the U. S. market.

The human element is well depicted, leading up to a dramatic denouement. The submarine, Sea Tiger, is sent out to sink a Nazi battleship which is due to leave Bremerhaven for the Kiel Canal, en route to the Baltic. The sub's instructions are to intercept her off the German coast before she enters the canal. Too late for this, the lieutenant in charge decides to brave the dangers of the Baltic and attack the battleship when she emerges at the other end of the canal. Sighting the enemy, she discharges her torpedoes, but owing to depth charges from accompanying destroyers, the attack results in a leakage in the sub's oil tanks and the Britisher decides to blow her up and escape to Denmark.

One of the seamen remembers there is a port on a nearby Danish island where there may be a tanker in dock. Donning the uniform of a dead German airman, he lands on the island, finds a tanker and signals to his ship to come in shore. They refuel and return home, and only then discover they have sunk the German vessel they were after.

John Mills, one of England's ace leading men, enacts the lieutenant with not only requisite dignity, but with a human touch. But it is Eric Portman, as the seaman, who has the outstanding role and scores best. Rest of the cast gives excellent performances, while direction and production were above par. *Jolo.*

THE RUSSIAN STORY

(RUSSIAN-MADE)

Artkino release of Joseph Burstyn production. Compiled from about 25 Russian-made features and shorts, with an original English commentary written by Theodore Strauss. Commentary spoken by Libby [illegible] and Strauss. Film and accompanying music edited by George Freedland. Previewed in the Projection Room, N. Y., May 27, '43. Running time, 68 MINS.

'The Russian Story' is a unique film idea and as such will merit attention not only from those who favor the unusual in motion pictures, but from the American industry as well. Joseph Burstyn, producer of the picture, subtitles it 'A Film Cavalcade of a Thousand Years of Russian Heroism.' He achieves his cavalcade effect by splicing together footage from some 25 Soviet-made fictional features and shorts, combining them to picture a half-dozen or so highlight episodes in the history of Russia from the Hun to the Nazi. Houses which have been playing Soviet pix will find an eager audience for it.

The conception of 'The Russian Story' is excellent, for, added to whatever other b.o. values it may have, is the sentimental attachment of lovers of foreign films for their fave Russian pix and actors of the past two decades. They'll find all of them in this 68-minute intermittent panorama, some of them at length, some of them in fleeting takes.

Burstyn has added a touch of showmanship by enlisting Libby Holman and Morris Carnovsky to speak the major part of the English commentary, which accompanies the action on the screen. Subtitles are resorted to only occasionally. Commentary was scripted by Theodore Strauss, second-string film crick of the N. Y. Times. He also speaks part of it.

Film's thesis is that Russia will beat back the invading Hitlerites, just as it has other would-be conquerers down through the centuries, for the fury of a Russian's love for

(Continued on page 16)

'Jordan'-Kaye Big $50,000 Tops Chi; 'Savage' Hefty 20G, 'Sergeant' 16G

Chicago, June 1.

Several new pictures aided by almost perfect showgoing weather over the Decoration Day weekend helped grosses in most loop houses.

'Lucky Jordan,' at the Chicago, with Sammy Kaye's orchestra on the stage, looks like at least $50,000, and 'More the Merrier' will get another $25,000 on its second week at the State-Lake. The Palace, with 'White Savage' and 'Follow the Band,' is slated for a healthy $20,000. The Grand theatre, former legitimate house, entered the field of first-run downtown houses when it was taken over last week by RKO. Combination of 'Saludos Amigos' and 'Tarzan Triumphs,' to open policy, should do $8,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Cabin in Sky' (M-G) (3d wk). Sparkling $10,000. Last week, big $13,000.

Chicago (B&K) (4,000; 35-75)—'Lucky Jordan' (Par) and Sammy Kaye orch on stage. Strong $50,000. Last week, '3 Hearts Julia' (M-G) and Horace Heidt orch on stage, stout $45,000.

Garrick (B&K) (900; 35-75)—'Night Plane Chungking' (Par) and 'Lady Bodyguard' (Par). Good $7,500. Last week, 'Edge of Darkness' (WB) (3d wk) six days and 'Night Plane' (Par) and 'Lady Bodyguard' (Par), one day, good $8,000.

Grand (RKO) (1,150; 40-75)—'Saludos Amigos' (RKO) and 'Tarzan Triumphs' (RKO). Bright $8,000. Last week, not first-run house.

Oriental (Iroquois) (3,200; 28-55)—'Shantytown' (Rep) and Duncan Sisters heading stage bill. Bangup $23,000. Last week, 'Hi Ya Chum' (U), with Jane Frazee and Hugh Herbert on stage, staunch $22,000.

Palace (RKO) (2,500; 40-75)—'White Savage' (U) and 'Follow Band' (U). Healthy $20,000. Last week, 'Land Is Mine' (RKO) and 'Ladies' Day' (RKO) (2d wk), five days, and 'White Savage' (U) and 'Follow Band' (RKO) two days, fine $15,000.

Roosevelt (B&K) (1,500; 35-75)—'Immortal Sergeant' (20th). Nifty $16,000. Last week, 'Desperadoes' (Col) (3d wk), five days, and 'Sergeant,' two days, nice $13,000.

State-Lake (B&K) 2,700; 35-75)—'More the Merrier' (Col) (2d wk). Corking $25,000. Last week, about same.

United Artists (B&K) (1,700; 35-75)—'Keeper Flame' (M-G) (4th wk). Smooth $12,000. Last week, okay $14,000.

Woods (Essaness) (1,200; 33-75)—'Corregidor' (PRC) and 'Man Trap' (Rep). Bangup $10,000. Last week, 'Ape Man' (Mono) and 'Dead Men Walk' (PRC) (2d wk), three days, 'Corregidor' and 'Man Trap,' four days, smart $9,000.

'Comedy' Hot 20G, Pitt; 'Night Train' No Help To Cavallaro, $18,500

Pittsburgh, June 1.

Holiday biz just fair, though pleasure-driving ban keeping practically everybody in town. 'Human Comedy's' leading the field at the Penn and may possibly stay another week. [illegible] Cavallaro isn't getting much help from 'Night Plane from Chungking' at Stenley, and will subsequently wind up only moderately well. 'More the Merrier' continuing bangup in third week at Harris, while 'Mission to Moscow' is nosediving again at Warner, just as it did last week at Penn. 'Friend Flicka' doing okay at Fulton, with plenty of kid trade over weekend, and other h.o.'s, 'Cabin in Sky' at Ritz and 'Walked With Zombie' at Senator, are getting by, but not much more.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Friend Flicka' (20th). Critics all-out for this one, and picture's getting healthy boost from kid trade. Looks like better than $7,500, enough to give it a few extra days in second week. 'Corregidor' (PRC) opens Saturday (5) for week, after which house shuts for repainting until July 3, reopening with 'Coney Island' (20th). Last week, 'Next of Kin' (U) disappointing at under $5,000.

Harris (Harris) (2,200; 30-55)—'More the Merrier' (Col) (3d wk). Holding up exceptionally well, and holiday at top scale giving the windup a break; should clock close to $9,000, only about three grand under what it did last week. 'Merrier' moves tomorrow (Wednesday) to Senator.

Penn (Loew's-UA) (3,300; 30-55)—'Human Comedy' (M-G). Ought to be a cinch for $20,000, perhaps more. May stay second stanza. Last week, 'Mission to Moscow' (WB), poor $9,000.

Ritz (WB) (800; 30-55)—'Cabin in Sky' (M-G) (3d wk). Landed here after runs at Warner and Ritz, and tapering off to $2,500 on windup of downtown engagement. All-colored musical's simultaneous showing in leading film house of Pittsburgh's Harlem naturally biting into gross within Golden Triangle. Last week, 'Got Me Covered' (RKO), which also got here via same route, only about $2,200.

Senator (Harris) (1,750; 30-55)—'Walked With Zombie' (RKO) (2d wk). Only so-so, exploitation picture apparently having worn out its novelty appeal in opening session. Maybe $2,500, hardly more. Last week, 'Zombie' bettered fine $5,000 to give house a record for a film other than moveover from Harris.

Stanley (WB) (3,800; 30-75)—'Night Plane' (Par) and Carmen Cavallaro. Band, playing first engagement here, needs a much stronger picture than this, and combo, as a result of limited draw, will hardly do more than $16,500, only fair for holiday session. Last week, 'Pilot No. 5' (M-G) and vaude show headed by Connee Boswell, fine $21,000.

Warner (WB) (2,000; 30-55)—'Mission to Moscow' (WB) (2d wk). Moved here from Penn. Won't do more than $3,500. Last week, 'Cabin in Sky' (M-G), just below $5,000.

'BATAAN' 16G IN MILD BALTO

Baltimore, June 1.

Gas rationing is making itself felt here and downtowners are off from fine average of late. 'This Land of Mine' got off to a special midnight preem at $1.10 and is maintaining an okay pace. 'Bataan' at Loew's Century also is standout. Good Memorial Day action at holiday scale helped swell figures.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Bataan' (M-G). Drawing steady response at possible $16,000. Last week, second of 'Human Comedy' (M-G), nice $9,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Land of Mine' (RKO) plus vaude. Given strong ballyhoo via midnight preem at $1.10 top and holding nicely for okay $17,000. Last week, 'More the Merrier' (Col) plus vaude (2d wk), trim $13,200.

Keith's (Schanberger) (2,460; 17-55)—'Pride of Yankees' (RKO). Back at regular prices and off to all-right opening (Mon). Last week, 'Holmes in Washington' (U), fair $9,200.

Maryland (Hicks) (1,290; 29-88)—'Swing Your Partner' (Indie) plus vaude headed by Arthur Tracy. Mild $8,000. Last week, 'Coast Guard' (Col) and 'Latin Quarter Revue' on stage, strong $10,200, best in weeks here.

Mayfair (Hicks) (960; 25-50)—'Night Plane Chungking' (Par). Slightly better-than-average $5,000. Last week, 'Chatterbox' (Rep), okc $5,800.

New (Mechanic) (1,680; 17-55)—'Crash Dive' (20th) (4th wk). Holding on at $4,000 after drawing good third round at $4,900.

Stanley (WB) (3,280; 20-60)—'Edge of Darkness' (WB) (3d wk). Stretching out nicely at $10,000 after steady second sesh at $12,700.

Valencia (Loew's-UA) (1,480; 17-55)—'Human Comedy' (M-G) (moveover). Better-than-average $5,000 after previous good action in two-week stay in downstairs Century. Last week, 'Young and Willing' (UA), nifty $5,800.

'Dive' Healthy $11,000, 'Darkness' 8G, L'ville

Louisville, June 1.

'Crash Dive' at the Rialto and 'Edge of Darkness' at the Mary Anderson are rating bulk of the attention this week. That's because balance of the product is moveover and holdover. H.o. of 'Human Comedy' at Loew's State is doing smartly, while 'Reap Wild Wind,' at Strand's regular prices, is getting considerable b.o. attention. But nothing outstanding in general grosses.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'My Friend Flicka' (20th) and 'Desert Victory' (20th). Shunted over here after fair week at Rialto, and headed for fairish $2,500. Last week, 'More Merrier' (Col) and 'Murder in Times Square' (Col), forte $3,600.

Kentucky (Switow) (1,200; 15-25)—'Star Spangled Rhythm' (Par) and 'Pittsburgh' (U) split with 'In Which We Serve' (UA) and 'Two Weeks to Live' (RKO). Most of the biz coming in over weekend, indicating good $1,600. Last week, 'Immortal Sergeant' (20th) and 'Hard Way' (WB), solid $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G). Unusual when this house holds a pic over for a second stanza, but wicket traffic seems to justify extension. Heading for pretty good $8,000 on second week. Last week same bill rounded up swell $12,000.

Mary Anderson (Libson) (1,000; 30-50)—'Edge of Darkness' (WB). Not much opposish, looks headed for socko $8,000. Last week, fifth and final for 'Air Force' (WB), wound up with alright $3,300.

Rialto (Fourth Avenue) (3,400; 30-50)—'Crash Dive' (20th). House getting back to single-bill policy this week, and with lack of strong product on the main stem, this one should make the grade. Looks like healthy $11,000. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), bright $10,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Reap Wild Wind' (Par). Medium $3,500. Last week, 'Came to Blow Up America' (20th) and 'Follow the Band' (U), okay $3,000.

First Runs on Broadway

(Subject to Change)

Week of June 3

Astor—'Human Comedy' (M-G) (14th week).

(Reviewed in 'Variety' March 3)

Capitol—'Bataan' (M-G).

(Reviewed in 'Variety' May 26)

Criterion—'Cabin in the Sky' (M-G) (2d week).

(Reviewed in 'Variety' Feb. 10)

Globe—'Jitterbugs' (20th) (4).

(Reviewed in 'Variety' May 26)

Hollywood—'Mission to Moscow' (WB) (6th week).

(Reviewed in 'Variety' May 5)

Music Hall—'The More the Merrier' (Col) (4th week).

(Reviewed in 'Variety' April 7)

Paramount—'Five Graves to Cairo' (Par) (2d week).

(Reviewed in 'Variety' May 5)

Rialto—'Captive Wild Woman' (U) (5).

(Reviewed in 'Variety' April 28)

Rivoli—'This Land Is Mine' (RKO) (2d week).

(Reviewed in 'Variety' March 17)

Roxy—'My Friend Flicka' (20th) (2d week).

(Reviewed in 'Variety' April 27)

Strand—'Action in the North Atlantic' (WB) (3d week).

(Reviewed in 'Variety' May 19)

Week of June 10

Astor—'Human Comedy' (M-G) (15th week).

Capitol—'Bataan' (M-G) (2d week).

Criterion—'Cabin in the Sky' (M-G) (3d week).

Globe—'Jitterbugs' (20th) (2d week).

Hollywood—'Mission to Moscow' (WB) (7th week).

Music Hall—'Youngest Profession' (M-G).

(Reviewed in 'Variety' March 3)

Paramount—'Five Graves to Cairo' (Par) (3d week).

Rivoli—'This Land Is Mine' (RKO) (3d week).

Roxy—'My Friend Flicka' (20th) (3d week).

Strand—'Action in the North Atlantic (WB) (4th week).

'Lily Mars' Sock $17,000, 'Dive' 16G, 'Mission' 5G

Cincinnati, June 1.

Memorial Day weekend has all but two of the major stands in healthy b.o. bloom, with general returns several lengths ahead of last week.

'Presenting Lily Mars' at the Palace is fronting the pack with a wham mark, closely followed by 'Crash Dive' at the Albee. Other [illegible] at tha Capitol, and 'Two Weeks to Live,' at the Lyric, are off. Holdovers 'More Merrier' et the Grand and 'Lady of Burlesque' at Keith's are in clover.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Crash Dive' (20th). Zoom' $16,000. Last week, 'Edge of Darkness' (WB), perked in last half, pleasing $12,500.

Capitol (RKO) (2,000; 35-55)—'Mission to Moscow' (WB). Poor $5,000. Last week, 'More Merrier' (Col) (2d run), big $8,500.

Family (RKO) (1,000; 20-30)—'High Explosive' (Par) and 'Heart Belongs to Daddy' (Par) split with 'Ape Man' (Mono) and 'Tahiti Honey' (Mono). Steady $2,200. Same last week for 'Rhythm of Islands' (U) and 'Ladies Day' (RKO), divided with 'Behind Prison Walls' (PRC) and 'King of Cowboys' (Rep).

Grand (RKO) (1,430; 35-55)—'More Merrier' (Col). Second transfer for third downtown sesh. Swell $6,000. Last week, 'Walked With Zombie' (RKO), wham $8,000 for this stand's best mark in quite a spell.

Keith's (Libson) (1,500; 35-55)—'Lady of Burlesque' (UA). Moveover from Palace for second stanza. Excellent $5,500. Last week, 'Buckskin Frontier' (UA), dud $2,500.

Lyric (RKO) (1,400; 35-55)—'Two Weeks to Live' (RKO). No dice. $3,000. Last week, 'Aircraft Missing' (UA), awful $2,500.

Palace (RKO) (2,600; 35-55)—'Lily Mars' (M-G). Socko $17,000. Last week, 'Lady of Burlesque' (UA), eight days, hefty $16,000.

Shubert (RKO) (2,100; 35-55)—'Edge of Darkness' (WB). Switched from Albee for second round. Fair $3,500. Ditto last week on 'Human Comedy' (M-G), fourth downtown week.

B'way Not Sensational But 'Graves' Plus Sinatra-Barrie Sock at $70,000; 'Flicka'-Hartmans-Adler-Macs Big 81G

Memorial Day weekend was generally stout but not sensational at downtown N. Y. picture houses. Large stageshow spots are notably in the sock division this week. This is largely because out-of-towners always favor stageshows and also as result of jacking up scales tremendously in some cases. A few theatres were getting evening prices early in the day and higher than ordinary admissions at night. Even some straight-filmers were taking all the traffic would bear. This offset to some extent the slowness of early-day business over past weekend. Elimination of most bus lines Sunday (30), plus reinstatement of pleasure driving ban and transportation difficulties facing people out-of-town, are believed to have contributed to keeping Memorial Day from being one of the biggest holidays the street has ever seen.

New shows of the past week include 'My Friend Flicka' and 'Five Graves to Cairo.' Stagebill headed by the Hartmans, Larry Adler, Mitzi Mayfair and Merry Macs were aid for 'Flicka' on first seven days through last night (Tuesday) to a mighty $81,000 at the Roxy. Also fresh to the street is 'Cabin in the Sky,' which is packing the Criterion to the rafters and should round out $37,000 or better on the first week, new high for the house, aided by upped prices.

Paramount's 'Five Graves' and Frank Sinatra, plus the Gracie Barrie band, on the rostrum, is plenty fancy at $70,000 on first week ended last night.

'This Land Is Mine' started at Rivoli' Thursday (27) but isn't setting the world afire though good at $27,000 or over.

Only the second-run State, among combination houses, is disappointing. Playing 'Hangmen Also Die,' with Ray Heatherton orchestra and Una Merkel in person, best that is seen is $22,000, mildish. Capitol looks to a strong $60,000 on third and final week with 'Lady of Burlesque,' and, on stage, George Jessel, Jack Haley, Ella Logan and Nat Brandwynne's orchestra. Very excellent is 'More the Merrier' at the Music Hall, also in its third week and pointing for $110,000, which tops the second session. 'Action in North Atlantic' and Cab Calloway, plus Dooley Wilson, are prospects for $55,000 or over at the Strand on the first (current) holdover session, terrific.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (14th wk). Pushed to $18,000, with aid of holiday on 13th week ending Monday night (31), very good; prior (12th) stanza, $16,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Lady Burlesque' (UA) and, in person, George Jessel, Jack Haley, Ella Logan, Nat Brandwynne orch (3d-final wk). Holding up strongly, on the windup looking $60,000, close to second week's $63,000. 'Bataan' (M-G) and stage complement including Willie Howard, William Gargan and Bob Allen orch open tomorrow (Thursday).

Criterion (Loew's) (1,700; 35-99)—'Cabin in Sky' (M-G). Smash $3[illegible] or better, new high for house, and holds. Last week, second for 'Desperadoes' (Col), $12,000, moderately good.

Globe (Brandt) (1,416; 35-85)—'Corregidor' (PRC). Slow $7,500 being sighted and won't hold. Final six days on second week of 'Came to Blow Up America' (20th), $5,500.

Hollywood (WB) (1,499; 44-$1.25)—'Mission Moscow' (WB) (5th wk). With aid of holiday headed for $29,000, as against $28,700 for last week (4th).

Palace (RKO) (1,700; 28-75)—'Moon Down' (20th) (2d run) and 'Cowboy Manhattan' (U) (1st run). Combo may get $9,700, okay. Last week, 'Flight Freedom' (RKO) (2d run) and 'Mysterious Doctor' (WB) (1st run), good $11,000 for eight days.

Paramount (Par) (3,664; 35-$1.10)—'Five Graves Cairo' (Par), plus Frank Sinatra and Gracie Barrie orch (2d wk). Goes on holdover today (Wednesday) after clocking sock $70,000 on first seven days, pull of Sinatra counting heavily. The fifth week of 'China' (Par), for which Bobby Sherwood replaced Harry James, was $36,000, okay.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'More the Merrier' (Col) and stageshow (3d wk). Capacity weekend crowds, plus steady take on other days, sending gross to spectacular $110,000, which beats second week's take of $105,800, itself tremendous. Holds fourth round.

Rialto (Mayer) (594; 28-65)—'Night Plane Chungking' (Par). Somewhat light at $7,500. Three days on second week of 'Leopard Man' (RKO), $2,800, weak.

Rivoli (UA-Par) (2,002; 35-99)—'Land Is Mine' (RKO). At $27,000 or over, nothing special though good, and holds. Final five days third week of 'Ox-Bow Incident' (20th) under $10,000, slim.

Roxy (20th) (5,886; 55-$1.10)—'Flicka' (20th) and, in person, Hartmans, Larry Adler, Mitzi Mayfair and Merry Macs (2d wk). Finished first week last night (Tuesday) in a big way, getting $81,000, terrific. Fourth week of 'Crash Dive' (20th) and Jimmy Dorsey orch hit $65,000, with run bringing nice profit to house despite the large nut.

State (Loew's) (3,450; 35-$1.10)—'Hangmen Also Die' (UA) (2d run) and, on stage, Ray Heatherton orch and Una Merkel. Disappointing at only $22,000 or thereabout, mildish. Last week, '3 Hearts Julia' (M-G) and Billy Rose's Diamond Horseshoe Revue topped $31,000, very good.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway orch, plus Dooley Wilson, in person (2d wk). Holding up in exceptional manner, this week (2d) looking $55,000 or better, close to initial seven days' $58,000. Remains third.

'DIVE' HOT 32½G IN TORRID PHILL

Philadelphia, June 1.

There was virtually no Memorial Day axosus here; hence the filmers played to capacity houses. Hypoed holiday prices also helped.

Hot as a pistol is the lure of Jimmy Dorsey's band and 'Cowboy in Manhattan' at the Earle, which is threatening the record set last year by his brother, Tommy. Also in the heavy sugar is 'Crash Dive' and 'Action in the North Atlantic.'

Estimates for This Week

Aldine (WB) (1,303; 35-99)—'Cabin in Sky' (M-G) (5th wk). Bright $8,500. Last week, sweet $9,500. 'Five Graves to Cairo' (Par) preems tomorrow (Wednesday).

Arcadia (Sablosky) (600; 35-66)—'Aldrich Gets Glamour' (Par) opened today (Tuesday). Last week, 'Hit Parade '43' and 'Prelude War' (WAC), mediocre $3,000.

Boyd (WB) (2,560; 35-99)—'More the Merrier' (Col) (2d wk). Arthur-McCrea comedy soaring to lusty $22,800 following solid $31,000 last week. Will likely stay a third stanza.

Earle (WB) (2,768; 35-99)—'Cowboy Manhattan' (U) with Jimmy Dorsey orch on stage. Looks like sensational $42,500 and may break Tommy Dorsey record of $45,000 if biz holds up. Last week, 'Air Raid Wardens' (M-G) and Carmen Cavallero orch, n.s.h. $16,600.

Fox (WB) (2,245; 35-99)—'Crash Dive' (20th). Tyrone attracting femmes. Solid $28,000 plus $4,500 for special Sabbath Earle showing. Last week, 'Desperadoes' (Col), okay $17,500.

Karlton (WB) (1,066; 35-99)—'Human Comedy' (M-G) (2d run). Nice $6,700 in view of long run at Boyd. Last week, 'Flight Freedom' (RKO) satisfactory $5,500 for second run.

Keith's (Goldman) (2,220; 35-75)—'Keep 'Em Slugging' (U) plus; Prelude to War' (WAC). Sad $2,200. Last week, 'Assignment Brittany' (M-G) (2d run), fairish $2,600 for four days of second week.

Mastbaum (WB) (4,692; 35-99)—'Action North Atlantic' (WB). Good $33,000. Last week, 'Mission to Moscow' (WB) dropped off to pallid $16,500 for holdover sesh.

Stanley (WB) (2,916; 35-99)—'Land Is Mine' (RKO). Getting bypassed for fair $15,700. Last week, 'Spangled Rhythm' (Par) wound up torrid run with $3,500 for fifth week.

Stanton (WB) (1,457; 35-99)—'Ox-Bow Incident' (20). Neat $11,200. Last week, 'Blow Up America' (20th), mediocre $7,500.

Agents Sue Moppet

Hollywood, June 1.

Film salary of Peggy Ann Garner, 14-year-old moppet at 20th-Fox, is subject to a suit by Richard Cline and Sam Howard in Superior court. Agents claim they have not been paid their 10% on a five-year contract signed in 1942.

FOX'S NEW WRITERS

Two playwrights recently signed by 20th-Fox, Sylvia Regan and Joe Eisenger, leave for the studio this weekend, swelling the total of new writers reporting on the lot to nine.

Newly added writers signed by 20th, who left for the Coast last week, were Henry and Phoebe Ephron, Philip Lewis, Robert Tallman, Ben Sinkowich, Frank Gabrielson and Henry Clyde Lewis.

Lana-'Dangerous' Strong $50,000, Waters-Hawkins-'Holmes' 24G, Hub

Boston, June 1.

Although there are three new bills in town this week, biz definitely remains off, with 'Slightly Dangerous' (Lana Turner) day-date at the two Loew spots, alone making a big bid, for a fine $50,000, both houses. Contributing factors are the circus, which closed Saturday (29) but not in time to save the situation; the OPA regulation vs. pleasure driving and possibly the fact that six legit theatres were open. Even the holiday failed to make up the difference.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Sherlock Holmes in Washington' (U) plus Erskine Hawkins orch, Ethel Waters, others, on stage. Sagged after big month, going to below-average $24,000. Last week, 'Follow Band' (U) plus Tony Pastor orch, Kenny Baker, others, on stage, $27,000.

Fenway (M-P) (1,373; 40-60)—'Avengers' (Par) and 'Salute for Three' (Par). War films aren't pulling in this section; $5,000 indicated. Last week 'Edge Darkness' (WB) and 'Heart Belongs to Daddy' (Par), $4,800.

Memorial (RKO) (2,900; 44-75)—'Land Mine' (RKO) and 'Ladies' Day' (RKO). Dropped out of picture on second frame; $16,000. First week $22,500.

Metropolitan (M-P) (4,367; 44-66) —'China' (Par) and 'He Hired Boss' (20th). Big $20,000 on second week. Last week, great $25,300.

Orpheum (Loew) (2,900; 44-65)—'Slightly Dangerous' (M-G) plus 'Harrigan's Kid' (M-G). Hottest bill in town, soaring to $28,000. Last week 'More Merrier' (Col) and 'After Midnight with Boston Blackie' (Col), $20,000 (2d week).

Paramount (M-P) (1,300; 33-60)—'Avengers' (Par) and 'Salute for Three' (Par). Oke, but not too oke at $14,000. Last week 'Edge Darkness' (WB) and 'Heart Belongs Daddy' (Par), same.

State (Loew) (3,200; 44-65)—'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G). Staunch here for $22,000 or slightly less. Last week 'More Merrier' (Col) and 'After Midnight with Boston Blackie' (Col), $16,000, 2d week.

Translux (Translux) (900; 28-65) —'Man Trap' (Rep) and 'Redhead from Manhattan' (U). Nice $5,000 but not unusual. Last week 'Journey Into Fear' (RKO) and 'Alibi' (Rep) (2d week), $4,600.

'Burlesque' Hot 14½G, 'Darkness' 11G in K. C.

Kansas City, June 1.

Grosses generally are up this week, hypoed by travel rationing and weekend holiday. 'Lady of Burlesque' at Midland is the pacemaker. 'Edge of Darkness' at Newman is strong. Second stanza of 'Crash Dive' at day-and-date Esquire. Uptown and Fairway is steady. Stage show with George Olsen orch is bolstering 'Two Weeks to Live' at Tower to a nice gross.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Crash Dive' (20th) (2d wk). Hot $9,500 after healthy $12,500 opening round.

Midland (Loew's) (3,500; 11-50)—'Lady of Burlesque' (UA) and 'Young and Willing' (UA). Big $14,500. Last week, 'More the Merrier' (Col) and 'Blackie Goes Hollywood' (Col) (2d wk), snappy $11,000 to follow staunch $14,500 initial frame.

Newman (Paramount) (1,900; 11-50)—'Edge of Darkness' (WB). Lively $11,000. Last week, 'Happy Go Lucky' (Par) (3d wk), steady $7,500.

Orpheum (RKO) (1,600; 15-50)—'Mission to Moscow' (WB) and 'Taxi, Mister' (UA). Pleasing $9,500. Last week, 'Tarzan Triumphs' (RKO) and 'Heart Belongs to Daddy' (Par), okay $9,000.

Tower (Fox-Joffee) (2,110; 10-50)—'Two Weeks to Live' (RKO) and George Olsen orch on stage. Satisfactory $9,000. Last week, 'Came to Blow Up America' (20th) and Bonnie Baker in person, solid $12,000.

Taylor-Mitchell-'Willing' Nifty $16,500 in Prov.

Providence, June 1.

With the Memorial Day holiday to give an added boost, all houses playing to uppity biz. Loew's State's 'Bataan' and RKO Albee's 'Bombardier' are riding high, with Majestic's second week of 'Hello, Frisco,' following closely.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Bombardier' (RKO) and 'Follow Band' (U). Nice $17,000. Last week, 'Land Is Mine' (RKO) and 'Gildersleeve's Bad Day' (RKO), zowie $15,000.

Carlton (Fay-Loew) (1,400; 30-50) —'Pilot No. 5' (M-G) and 'Stranger in Town' (M-G) (2d run). Good $3,800. Last week, 'Edge of Darkness' (WB) and '3 Cheers for Girls' (WB) (2d run), okeh $3,500.

Fay's (Indie) (2,000; 30-50)—'Hi, Buddy' (U) and Jerry Wayne heading stage show. Peppy $8,000. Last week, 'Rhythm of Islands' (U) and stage show, good $7,200.

Majestic (Fay) (2,200; 30-50)—'Hello, Frisco' (20th) (2d wk). Hefty $12,000 after big $16,000 for opener.

Metropolitan (Indie) (3,200; 30-55) —'Wings Over Pacific' (Mono) and Shep Fields orch on stage. Fairly good $7,000 in three-day playdate. Spot opened Monday (31) with 'Scorched Earth' (Astor) and 'Great Gildersleeve' (RKO) for four-day run to Thursday. Last week, 'Escaped from Gestapo' (Mono) and 'International Casino Revue' on stage, fairly good $6,500.

State (Loew) (3,200; 30-50)—'Bataan' (M-G) and 'Young and Willing' (UA). Neat $16,500, particularly due to Robert Taylor-Thomas Mitchell pic. Last week, 'Pilot No. 5' (M-G) and 'Stranger in Town' (M-G), nifty $15,500.

Strand (Indie) (2,000; 30-50)—'China' (Par). Opened Monday (31). Last week, 'Corregidor' (PRC) and 'Chatterbox' (Rep), poor $5,000.

Oversupply of War Pix In D. C. Socks 'Bataan,' Mild 20G, 'Mission,' 22G

Washington, June 1.

A blackout Friday night got the new week off to a slow start, many remaining home, but the weekend holiday partly compensated. 'Mission to Moscow,' in for two weeks at Earle, started off slowly, missing the boy-and-girl patrons but okay if below recent biz. 'Bataan,' a good war picture, is not pulling big at the Palace because of war theme of several pictures in downtown.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Assignment Brittany' (M-G) with vaudeville. Looks like bangup $22,000. Last week, 'Flicka' (20th) with Major Bowes unit on stage, swell $23,500.

Columbia (Loew) (1,234; 40-60)—'Keeper of Flame' (M-G) with 'Prelude to War' (WAC). Nice words from critics indicates rousing $7,500. Last week, 'Slightly Dangerous' (M-G), dandy $6,700.

Earle (WB) (2,210; 30-90)—'Mission to Moscow' (WB). Off to slow start but okay $22,000 in sight. Last week, second of 'More the Merrier' (Col), strong $20,800, best second stanza of 1943.

Keith's (RKO) (1,800; 30-55)—'Land Is Mine' (RKO) (2d wk). Nice $8,500, after opening stanza of $14,000.

Metropolitan (WB) (1,800; 30-55) —'Reveille With Beverly' (Col). Neat $7,500. Last week, 'Happy Go Lucky' (Par), okay $6,800.

Palace (Loew) (2,242; 30-66)—'Bataan' (M-G). Critics went for this but only moderate $20,000 is indicated. Last week, 'Hello, Frisco' (20th) (2d wk), satisfactory $15,000.

Garland Gilds 'Lily' For $20,500, Newark

Newark, June 1.

Holiday trade and the curtailed driving edict are combining this week to hypo first-runs to another impressive b.o. parlay. Standouts are 'Presenting Lily Mars,' at the State, and 'Flight for Freedom,' at Proctor's. Both are set for a second round. The Branford is getting a good play with 'Desperadoes.'

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Desperadoes' (Col) and 'Prelude to War' (WAC). Trim $17,500. Last week, 'White Savage' (U) and 'He's My Guy' (U) (2d wk), choice $15,000.

Capitol (WB) (1,200; 20-55)—'Keeper of Flame' (M-G) and 'Devil With Hitler' (UA). Combo, carried over from the State, is heading for lush $4,500. Last week, 'Powers Girl' (UA) and 'Hit Parade of 1943' (Rep), punchy $4,000.

Paramount (Adams-Par) (2,000; 35-75)—'China' (Par) and 'Lady Bodyguard' (Par) (6th wk). Aiming for $8,000 in four days of sixth stanza and still packing enough voltage to have stuck it out for no additional week. Sets new long run mark here by several weeks. Last week, rosy $12,900.

Proctor's (RKO) (3,400; 35-99)—'Flight for Freedom' (RKO) and 'Walked With Zombie' (RKO). Bangup $24,000 in sight and will hold for a second trip. Last week, 'Moon Is Down' (20th) and 'Ladies Day' (RKO), bright $20,200.

State (Loew's) (2,600; 30-85)—'Lily Mars' (M-G) and 'Northwest Rangers' (M-G). Judy Garland, terrific b.o. at this house, is gilding the Lily with smash $20,500, and still building. Last week, 'Tennessee Johnson' (M-G) and '3 Hearts for Julia' (M-G), stout $17,400.

'CRASH DIVE' BANGUP $19,000, DENVER ACE

Denver, June 1.

With strong holiday business, all first-run grosses are up for the week. Outstanding is 'Crash Dive,' day-dating at Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'More the Merrier' (Col) and 'Mantrap' (Rep), after week at each Denver and Esquire. Fine $7,000. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), via Denver and Esquire route, fine $6,500.

Broadway (Fox) 1,040; 30-65)—'Tarzan's Triumph' (RKO) and 'Saludos Amigos' (RKO), after Orpheum week, good $4,000. Last week, 'Keeper of Flame' (M-G) and 'Stranger in Town' (M-G), from Orpheum week, nice $5,000.

Denham (Cockrill) (1,750; 30-60)—'China' (Par) and 'Aerial Gunner' (Par) (2d wk). Strong $8,000. Last week, big $14,500.

Denver (Fox) (2,525; 30-65)—'Crash Dive' (20th) and 'Let's Have Fun' (Col), day-date with Esquire. Fine $15,000. Last week, 'More the Merrier' (Col) and 'Mantrap' (Rep), day-date with Esquire, big $16,000.

Esquire (Fox) (742; 30-65)—'Crash Dive' (20th) and 'Let's Have Fun' (Col), also at the Denver. Good $4,000. Last week, 'More the Merrier' (Col) and 'Mantrap' (Rep), also at the Denver, big $4,500.

Orpheum (RKO) (2,600; 30-65)—'Human Comedy' (M-G) and 'Gildersleeve's Great Day' (RKO). Big $15,600. Last week, 'Tarzan Triumphs' (RKO) and 'Saludos Amigos' (RKO), fine $11,300.

Paramount (Fox) (2,200; 30-50)—'At Dawn We Die' (Rep) and 'Tahiti Honey' (Rep). Stout $10,000. Last week, 'Desperadoes' (Col) and 'Follow Band' (U), fine $9,500.

Rialto (Fox) (878; 30-65)—'Flicka' (20th) and 'Desert Victory' (20th), after week at each Denver, Esquire and Aladdin. Fine $3,800. Last week, 'Edge of Darkness' (WB) and 'Taxi, Mister' (UA), via Denver, Esquire and Aladdin weeks, fine $3,500.

'5 Graves' Torrid 20G in Buffalo

Buffalo, June 1.

Holiday session helping grosses all around. Outstanding is 'Five Graves to Cairo,' sock $20,000 at Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Flicka' (20th) and Bob Chester orch on stage. Big $23,000. Last week, 'Edge Darkness' (WB) and 'High Explosive' (Par), solid $17,000.

Great Lakes (Shea) (3,000; 35-55) —'Five Graves to Cairo' (Par) and 'Aldrich Gets Glamour' (Par). Smasheroo $20,000. Last week, 'Human Comedy' (M-G) and 'Quiet, Please' (20th) (2d wk), bright $13,000.

Hipp (Shea) (2,100; 35-55)—'Edge Darkness' (WB) and 'High Explosive' (Par) (2d wk). Moved here from Buffalo. Stout $8,500. Last week, 'Tennessee Johnson' (M-G) and 'Jacare' (UA), fair $7,000.

Lafayette (Basil) (3,300; 35-55)—'More the Merrier' (Col) (3d wk) and 'Underground Agent' (Col). Nifty $9,000 despite third stanza of former, the big draw. Last week, with 'Stand By Networks' (Col), potent $12,500, second stanza of first [illegible]

Twentieth Century (Ind.) (3,000; 35-55) — 'Bombardier' (RKO) and 'Prelude to War' (WAC). Strong $14,000. Last week, 'Land Is Mine' (RKO) and 'Rhythm Parade' (Mono), (2d wk), oke $8,000.

'Comedy' Crisp $10,000, Port.; 'Merrier' 10½G, 2d

Portland, Ore., June 1.

Holdovers predominate currently. Of new entries, 'They Came to Blow Up America' and 'Tarzan Triumphs' at Orpheum is out ahead. 'More the Merrier' is right behind and getting almost as much money on holdover at the Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65) —'Moon Sixpence' (UA) and 'Varsity Show' (WB) (reissue) (2d wk). Trim $7,300. Last week, so-so $8,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Reveille Beverly' (Col) and 'Prelude to War' (WAC). Okay $7,000. Last week, 'At Dawn We Die' (Rep) and 'Swing Partner' (Rep), fair $7,800.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Tarzan Triumphs' (RKO) and 'Came to Blow Up America' (20th). High $11,000. Last week, 'Something Shout About' (Col) and 'Prison Mutiny' (Mono), good enough $9,500.

Paramount (H-E) (3,000; 40-65)—'More the Merrier' (Col) and 'Murder Times Square' (Col) (2d wk). Great $10,500. First week, terrific $15,400.

United Artists (Parker) (1,000; 40-65)—'Human Comedy' (M-G). Whopping $10,000. Last week, 'Keeper Flame' (M-G) and 'Calaboose' (UA), oke $4,000 in five days of fourth week.

Detroit Sturdy; 'Savage'-'Calais' Soars To $37,000; '5 Graves' Lively $28,000

Rubeu's 13 and 14th Links

Minneapolis, June 1.

The Eddie Ruben circuit as part of an expansion program has acquired the Lyric and Time theatres, New Ulm, Minn., from Ted Melzer. It already had the New Ulm in the town.

Chain now comprises 14 theatres, two of which houses, the Hollywood and Fifth Avenue, LaCrosse, Wis., are owned jointly with the Paramount circuit.

'Blow Up'-'Cowboy' Top Mild St. Louis, $14,500; 'Merrier' Nice 13G, H.O.

St. Louis, June 1.

Warm weather, following a long rainy siege, is not helping biz and the deluxers are only average this week. Fox, in midtown, with 'They Came to Blow Up America' and 'Cowboy in Manhattan' will cop the lion's share. The only h.o. is 'The More the Merrier,' at Loew's, which is very strong.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'More the Merrier' (Col) and 'After Midnight With Blackie' (Col) (2d wk). Fine $13,000 after swell $20,000 on first stanza.

Orpheum (Loew) (2,000; 30-55)—'Harrigan's Kid' (M-G) and 'Silver Skates' (Mono). Neat $6,500. Last week, 'Human Comedy' (M-G), good $5,500.

Ambassador (F&M) (3,000; 30-50) —'Land Is Mine' (RKO) and 'Gildersleeve's Bad Day' (RKO). Nice $13,000. Last week, 'China' (Par) and 'Rhythm Islands' (U) (2d wk), gained strength at windup for solid $11,000.

Fox (F&M) (5,000; 30-50)—'Came to Blow Up America' (20th) and 'Cowboy Manhattan' (U). Trim $14,500, to lead town. Last week, 'Crash Dive' (20th) and 'Good Morning, Judge' (U) (2d wk), $13,000, fine.

Missouri (Loew) (3,570; 30-50)—'China' (Par) and 'Crash Dive' (20th). Average $6,500. Last week, 'Next of Kin' (U) and 'Follow Band' (U), $5,000, fair.

St. Louis (F&M) (4,000; 30-40)—'Hello, Frisco' (20th) and 'Holmes in Washington' (U), $4,500, only so-so. Last week, 'Walked With a Zombie' (RKO) and 'Ladies Day' (RKO), $5,500.

'Moscow' No Dice With $7,500 in Indianapolis

Indianapolis, June 1.

This town, used to milling race crowds on Memorial Day, seemed practically deserted on holiday this year but some are in the dough. 'Mission to Moscow' at Indiana is way below expectancy, at about half of last week's biz.

Estimates for This Week

[illegible] —'Cowboy Manhattan' (U) plus Horace Heidt orch. Fine $27,000 or near. Last week, 'Hit Parade 1943' (Rep) and 'At Dawn We Die' (Rep), so-so $7,500 at 50c top.

Indiana (Katz-Dolle) (3,300; 30-50) —'Mission to Moscow' (WB) and 'Good Morning Judge' (U). Measly $7,500 looks optimistic despite press controversy. Last week, 'Crash Dive' (20th) and 'He's My Guy' (20th), sock $13,500.

Keith's (Indie) (1,200; 30-55)—'Eyes of Underworld' (U) plus vaude. Below par $3,400 in four days. Last week, 'Blackie Goes Hollywood' (Col) plus vaude $4,000.

Loew's (Loew's) (2,450; 30-50)—'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G). Tepid $8,700. Last week, 'Slightly Dangerous' (M-G) and 'Aircraft Missing' (UA), brisk $11,200.

Lyric (Katz-Dolle) (1,800; 30-50)—'Crash Dive' (20th) and 'He's My Guy' (20th). Oke $5,000 on moveover. Last week, 'Edge of Darkness' (WB) and 'Rhythm Islands' (U), also moveover, $4,700.

Title Changes

Hollywood, June 1.

'First Comes Courage' is release tag on 'Attack by Night,' at Columbia.

'A Matter of Money' became 'The Dancing Masters,' at 20th-Fox.

Columbia switched from 'Right Guy' to 'Good Luck, Mr. Yates.'

'War of the Wildcats' became 'In Old Oklahoma' at Republic.

'Corvette K-225' release tag on 'Corvettes in Action' at Universal.

'The Girl From Mexico' became 'The Girl From Monterey' at PRC.

Detroit, June 1.

The long Decoration Day holiday, combined with rains that killed off trips, gardening, etc., is reflected in strong grosses here again this week. Loop is strong on the holdover and re-run, and there's general strength through all the downtown houses.

'White Savage' and 'Tonight We Raid Calais' are surprisingly strong at the Fox to lead the town, with 'Five Graves to Cairo' and 'Henry Aldrich Gets Glamour' sock at the Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Moon Is Down' (20th) (2d wk) and 'Dixie' (20th). Switched in from great week at Fox. 'Moon' will hold this up to swell $9,200. Last week, 'More the Merrier' (Col) (2d wk) and 'After Midnight With Blackie' (Col), okay $8,500.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Flight Freedom' (RKO) (2d wk) and 'Northwest Rangers' (M-G). Former moved in from Michigan with click $12,000 sighted. Last week, 'Reap Wild Wind' (Par) and 'Tombstone' (Par) (4th wk.), okay $8,000.

Fox (Fox-Michigan) (5,000; 55-75) —'White Savage' (U) and 'Tonight Raid Calais' (20th). With holiday boost, soaring to $37,000. Last week, 'Moon Is Down' (20th), and 'Cowboy in Manhattan' (U), smash $34,000.

Madison (United Detroit) (1,800; 55-75)—'Spangled Rhythm' (Par) and 'Chetniks' (20th). Back in loop for nice $6,000. Last week, 'Hardy's Double Life' (M-G) and 'Moon Sixpence' (UA), $6,500.

Michigan (United Detroit) (4,000; 55-75)—'5 Graves' (Par) and 'Aldrich Glamour' (Par). Sighting robust $28,000 and holdover. Last week, 'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO), choice $20,000.

Palms-State (United Detroit) (3,000; 55-75)—'Serve' (UA) and 'Taxi, Mister' (UA) (2d wk). Dropping off, with $10,000 anticipated in second session after fine $18,000 last week.

United Artists (United Detroit) (2,000; 55-75)—'Cabin in Sky' (M-G) and 'Air Raid Wardens' (M-G) (3d wk). Fine $12,000 in finale after $16,000 last week.

'Covered' Smasheroo $11,000, Montreal Ace

Montreal, June 1.

All new films here point to good grosses currently with Loew's standout with 'Got Me Covered.' 'Andy Hardy's Double Life' at Palace also is stout.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Hardy's Double Life' (M-G). Pacing sound $9,500. Last week, 'Moon Is Down' (20th), fine $10,000.

Capitol (CT) (2,700; 30-62)—'Hard Way' (WB) and 'Mysterious Doctor' (WB). Smart $7,000. Last week, 'Hitler's Children' (RKO) and 'Cinderella Swings It' (RKO) (2d wk), good $7,000.

Loew's (CT) (2,800; 35-67)—'Got Me Covered' (RKO). Sighting socko $11,000. Last week, 'Arabian Nights' (U) (2d wk), good $7,500.

Princess (CT) (2,300; 30-53)—'Night Plane Chungking' (Par) and 'Salute for Three' (Par). Average $5,000. Last week, 'City Without [illegible] (Col), $4,500.

Strand (United Amusements) (750; 35-45)—'Bowery at Midnite' (Mono) and 'Neath Brooklyn Bridge' (Mono). Satisfactory $3,000. Last week, 'Hit Parade 1943' (Rep) and 'Traitor Within' (Rep), good $2,800.

Orpheum (Indie) (1,100; 30-60)—'Lady of Burlesque' (UA) (3d wk). Fine $3,000 following lush $4,000 second stanza.

St. Denis (France-Film) (2,500; 30-40)—'Feu de Joie' (Education de Prince.' Good $5,000 in sight. Last week, 'La Grande Mare' and 'Ces Dames aux Chapeaux Verts,' $5,200.

Sonny Tufts, Par Star

Hollywood, June 1.

Sonny Tufts, heavyweight actor, draws the co-star spot with Paulette Goddard in 'Standing Room Only,' to be produced by Paul Jones at Paramount, starting early this month.

Romantic pair was originally scheduled for 'All Around the Town,' which has been pushed back for later production.

N. J. INDIES' CONV.

Problems of general nature affecting independent exhibitors in the New Jersey territory, including continued demands of distributors for high rentals and percentages, will be discussed at a three-day annual convention of the Allied Theatre Owners of N. J., to be held at the Hollywood hotel, Long Branch, June 29-30-July 1.

Henry Loewenstein is president of the organization, a unit of Allied States Assn.

'China' Terrif $30,000, 'Dive' Ditto In Frisco; 'Zombie'-Gray Nice 25G

San Francisco, June 1.

'China,' playing the Paramount, and 'Crash Dive,' at the Fox, are pacing the town currently, with each hitting a terrific $30,000.

'I Walked With a Zombie,' plus Glen Gray's orch on the stage, looks a big $25,000 for the Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 50-75)—'Crash Dive' (20th) and 'He Hired Boss' (20th). Soaring to sock $30,000. Last week, 'Human Comedy' (M-G) and 'Comes Up Love' (U), fine $26,000.

Golden Gate (RKO) (2,650; 44-75)—'Walked With Zombie' (RKO) and Glen Gray orch on stage. Not as heavy as usual for the Golden Gate, but still good at $25,000. Last week, 'Land Is Mine' (RKO) (2d wk) and Jimmie Lunceford orch on stage, lengthy $21,000.

Orpheum (Blumenfeld) (2,440; 80-75)—'More the Merrier' (Col) and 'Red Head Manhattan' (Col) (3d wk). Doing so well at fine $14,000 for third stanza that it holds a fourth week. Last week, $17,200, hefty.

Paramount (F-WC) (2,470; 55-75)—'China' (Par) and 'Aldrich Gets Glamour' (Par). Terrific $30,000 equals anything ever been done at this house. Last week, 'Cabin In Sky' (M-G) and 'Air Raid Wardens' (M-G) (2d wk), yanked after four days when bill toboganned to $7,000 on abbreviated holdover.

St. Francis (F-WC) (1,475; 55-75)—'Human Comedy' (M-G) and 'Comes Up Love' (moveover). Solid $11,000. Last week, 'Edge of Darkness' (WB) and 'Lady Bodyguard' (Par) (2d wk. of moveover). $10,000, stout.

United Artists (F-WC) (1,100; 50-65)—'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA) (3d wk). Okay $4,300 in five days. Last week, $7,200, good.

Warfield (F-WC) (2,650; 55-75)—'Chatterbox' (Rep) and stage show featuring Milt Britton and Nick Lucas. This house can't seem to reach higher than okay $22,000. Last week, 'Follow the Band' (U) and stage bill headed by Johnny Davis, ditto.

Esquire (Blumenfeld) (950; 60-75)—'It Ain't Hay' (U) and 'Holmes' Secret Weapon' (U) (2d wk). Smart $12,000 on the second round, under the theatre's round-the-clock policy. Last week, smash $15,200.

'BOMBARDIER' FORTE $7,000 IN DULL OMAHA

Omaha, June 1.

First flash of real summer is slowing business. Hal McIntyre's band plus 'Powers Girl' at the Orpheum is tops but not too sturdy. Brandeis looms strongly with 'Bombardier' and 'She Has What It Takes' and will get a holdover.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Powers Girl' (UA) plus stage show topped by Hal McIntyre orchestra. Nice $15,800. Last week, 'China' (Par) and 'Heart Belongs to Daddy' (Par), strong $11,200 at 11-50.

Brandeis (Mort Singer) (1,500; 11-50)—'Bombardier' (RKO) and 'Has What It Takes' (Col). Off to a fast start, stout $7,000 and holdover. Last week, 'More the Merrier' (Col) (2d wk), with new feature, 'Great Gildersleeve' (RKO), fine $5,300.

[illegible] 'Slightly Dangerous' (M-G) and 'Quiet Please' (20th). Caught in opening slump, only $7,500. Last week, 'Lady of Burlesque' (UA) and 'Raid Calais' (20th), nice $8,400 with mayor's investigation as aid.

Town (Goldberg) (1,400; 11-30)—'Idaho' (Rep), 'Power of Press' (Col) and 'Strictly in Groove' (U) split with 'Prairie Pals' (PRC), 'Johnny Comes Marching' (U) and 'Eyes Underworld' (U), aided by midnight show and Monday holiday. Ought to better $1,400, nice. Last week, 'Northwest Rangers' (M-G), and 'Counter Espionage' (Col) triple split with 'Sierra Sue' (Rep), 'General Died Dawn' (Par) (reissue), 'Nightmare' (U) and 'Marie Roget' (U), 'Million to One' (PRC) and without usual Saturday stageshow, fine $1,500.

Gordon M-G Producer

Hollywood, June 1.

Metro upped Leon Gordon from writer to producer, with three pictures assigned this year on his schedule.

Features are 'Without Love,' the Katharine Hepburn starrer, 'Remember When' and 'Mrs. Parkington.'

Pic Switch at Col.

Hollywood, June 1.

Shift in Columbia's production schedule landed Sam Bischoff as producer of 'Officers' Training School,' instead of Edward Kaufman, as originally intended.

Al Green will direct, with Lieut. Walter O'Brien assigned by the War Dept. as technical adviser.

Key City Grosses

Estimated Total Gross	
This Week	**$2,437,129**
(Based on 27 cities, 185 theatres, chiefly first runs, including N. Y.)	
Total Gross Same Week	
Last Year	**$1,927,800**
(Based on 27 cities, 185 theatres)	

Mpls. Drops, But 'Hay' Hefty 10G

Minneapolis, June 1.

Weekend holiday and the season's first warm weather have had a slightly adverse effect on grosses, but, generally speaking, takings are still good. Holdovers mostly rule the roost, 'It Ain't Hay' and 'The Moon Is Down' being the lone important newcomers. 'Random Harvest' continues to click in its fourth week, second of 'They Got Me Covered' at the State also being highly productive.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Falcon Strikes Back' (RKO) and 'High Explosive' (Par), in for four days. Finishing to nice $1,600. 'Payoff' (PRC) and 'Ladies Day' (RKO) opened yesterday (31). Last week, 'Rhythm of Islands' (U) and 'Buckskin Frontier' (UA), good $1,800 in five days.

Century (P-S) (1,600; 40-55)—'Moon Down' (20th). Highly regarded picture not showing as much boxoffice vitality as might be expected, especially in view of Scandinavian setting. Pretty good $6,000 looks about all. Last week, 'In Which We Serve' (UA) (2d wk), disappointing $4,000 after good $8,500 first week.

Gopher (P-S) (1,000; 35)—'Hit Parade of 1943' (Rep). Poor $3,000 indicated. Last week, 'I Walked With a Zombie' (RKO), good $4,200.

Lyric (P-S) (1,091; 40-55)—'Random Harvest' (M-G) (4th wk). Last week's $8,500 remarkable after $32,000 during initial fortnight at State. Stretching toward another big figure, $7,000.

Orpheum (P-S) (2,800; 40-55)—'It Ain't Hay' (U). Teamed with much advertised 'Prelude to War' and demonstrating plenty of power. Hefty $10,000 in sight. Last week, 'Land Is Mine' (RKO), fair $7,500.

State (P-S) (2,300; 40-55)—'They Got Me Covered' (RKO) (2d wk). Bob Hope's enormous local popularity putting this one over. He's at top among male luminaries as draw here. Catapulting to big $9,000 after fine $14,500 first week.

Uptown (Par) (1,000; 35-44)—'Air Force' (WB). First neighborhood showing close on heels of long and prosperous loop run. Powerful $4,200 in prospect. Last week, 'Hardy's Double Life' (M-G), okeh $3,700.

World (F. & Steffes) (350; 40-55)—'39 Steps' (UA) (reissue). Good $2,500 likely. Last week, 'Next of Kin' (U), disappointing $2,000 after strong start.

'Lily Mars' $21,000 Leads B'klyn; 'Moon' Bright 19G

Brooklyn, June 1.

Money-getter this week is Loew's Metropolitan with 'Presenting Lily Mars' and 'Sherlock Holmes in Washington.' Runnerup is 'Moon Is Down' heading combo at RKO Albee. Also profitable is the Paramount with 'China' and 'Heart Belongs to Daddy' in third session.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Moon Is Down' (20th) and 'Cowboy Manhattan' (U). Nifty $19,000. Last week, 'Flight Freedom' (RKO) and 'Walked with Zombie' (RKO), oke $18,000.

Fox (Fabian) (4,023; 35-65)—'Desperadoes' (Col) and 'Has What It Takes' (Col). Satisfactory $18,000. Last week, 'Edge Darkness' (WB) and 'Aldrich Gets Glamour' (Par) (4th wk), nice $10,000.

Metropolitan (Loew's) (3,616; 35-65)—'Presenting Lily Mars' (M-G) and 'Holmes in Washington' (U). First-rate $21,000. Last week, 'Hangmen Also Die' (UA) and 'Northwest Rangers' (M-G), sturdy $20,000.

Majestic (Siritsky) (1,850; 25-50)—'Rhythm Parade' (Mono) and 'My Son, Hero' (PRC). Okay $1,500. Last week, 'Beau Geste' (Par) (reissue) and 'Ghost Guest' (PRC). So-so $1,200.

Paramount (Fabian) (4,020; 35-65)—'China' (Par) and 'Heart Belongs Daddy' (Par) (3d wk). Fine $15,000. Last week, sock $22,000 for holdover sesh.

Strand (WB) (2,952; 35-65)—'Reap Wild Wind' (Par) and 'Swing Your Partner' (Indie), Uneventful $4,500. Last week, 'No Place for Lady' (Col) and 'Tahiti Honey' (Rep), oke $5,000.

'Happy' Paces Seattle At Big $11,500; 'Moscow' Only Mild With $10,800

Seattle, June 1.

In spite of beneficial controversy in the press, 'Mission to Moscow,' opened lukewarm at the Orpheum, and looks disappointing especially in view of bally. Likely won't hold, but move to the smaller Roosevelt.

'More the Merrier' at the Liberty and 'Happy Go Lucky, at the Paramount are standout, 'Lucky' being especially big.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Lucky Jordan' (Par) and 'Falcon Strikes' (RKO) (3d wk). Trim $4,200. Last week, hot $4,400.

Fifth Avenue (H-E) (2,349; 40-65)—'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G) (2d wk). Big $8,200. Last week, magnificent $12,600.

Liberty (J & vH) (1,650; 40-65)—'More the Merrier' (Col) and 'Boogie Man Get You' (Col). Strong $9,500. Last week, 'Desperadoes' (Col) and 'Murder Times Square' (Col) (3d wk), oke $8,100.

Music Box (H-E) (850; 40-65)—'Hello, Frisco' (20th) (4th wk). Stout $5,600. Last week, dandy $5,700.

Music Hall (H-E) (2,200; 40-65)—'Forever and Day' (RKO) and 'Cowboy Manhattan' (U). Slow $5,800. Last week, six days, 'Zombie' (RKO) and 'Journey into Fear' (RKO), mild $5,600.

Orpheum (H-E) (2,600; 40-65)—'Mission to Moscow' (WB). Great advance campaign and press comment. However, opening was slow and looks a disappointing $10,800. [illegible] and 'Rhythm Islands' (U) (2d wk), great $9,000.

Palomar (Sterling) (1,350; 30-65)—'Clancy Street Boys' (Mono) and Major Bowes unit on stage. Modest $8,700. Last week, 'Escape Gestapo' (Mono) plus 'Esquire Girls' in person on stage, slow $8,000.

Paramount (H-E) (3,039; 40-65)—'Happy Go Lucky' (Par) and 'Prelude to War' (WAC). Strong $11,500, largely on first feature. Last week, 'Flight for Freedom' (RKO) and 'Cinderella Swings It' (RKO), good $9,200.

Roosevelt (Sterling) (800; 40-65)—'Edge of Darkness' (WB). From Orpheum. Nice $4,800. Last week (30-50) 'Powers Girl' and 'Big Street' (RKO) (2d run), nice $4,100.

Winter Garden (Sterling) (800; 20-30)—'Yankee Doodle' (WB) (3d run). Fair $3,500. Last week, 'Stand By Action' (M-G) and 'Eyes in Night' (M-G) (3d run), nice $1,600.

'Dive' Crashes to Solid $53,000 In Four L.A. Houses; 'China' Socko 37G, 'Merrier' Big 36G, Both Day-Date 2d

Los Angeles, June 1.

Three-day holiday failed to produce the anticipated strong trade but the high level of recent months is being maintained currently in all deluxers. Summer weather, with no apparent gas shortage, is luring many to shore spots—and is strong opposition in this area to theatre biz.

'Crash Dive' is confounding the critics of war pictures with the popularity of Tyrone Power helping to account for fine $53,000 in four Fox-West Coast spots. However, both 'China' and 'More the Merrier' are comparatively much stronger, even on holdover. Alan Ladd in former is bringing smash $37,000 for second stanza in the two Paramount houses while 'Merrier' is bangup $36,000, likewise in two spots, for second sesh. Both stay third weeks.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister,' (UA). Nifty $6,500. Last week, 'Human Comedy' (M-G) (2d wk), okay $2,700.

Chinese (Grauman-WC) (2,034; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA). Swell $14,000. Last week, 'Powers Girl' (UA) and '3 Hearts Julia,' (M-G), good $10,200.

Downtown (WB) (1,800; 40-85)—'Mission to Moscow' (WB) (3d wk). So-so $11,000 with holiday helping after fair $11,500 last week.

Four Star (UA-WC) (900; 40-65)—'Human Comedy' (M-G) (2d wk) and 'Prelude to War' (WAC). Sweet $4,000. Last week, neat $3,400.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th), 'Unholy Monster' (20th) and 'Prelude to War' (WAC). Excellent $7,500. Last week, 'Journey Into Fear' (RKO) and 'Laugh Blues Away' (Col) (6th wk), light $2,500.

Hollywood (WB) (2,756; 40-85)—'Mission to Moscow' (WB) (3d wk). Okay $8,000 after last week's $7,900.

Orpheum (D'town) (2,200; 40-65)—'Sarong Girl' (Mono) and Count Basie orch. Great $23,000. Last week, 'Mysterious Doctor' (WB) (2d run) and Glen Gray orch weak $10,500.

Pantages (Pan) (2,612; 40-85)—'More the Merrier' (Col) (2d wk) and 'Prelude to War' (WAC). Sock $19,000 after tremendous $21,000 in first week, way above estimate. Paired with 'Redhead Manhattan' (Col) last week.

Paramount (F&M) (3,389; 44-88)—'China' (Par) and 'High Explosive' (Par) (2d wk). Piling up hefty $26,000 after smash $33,000 first week.

Paramount Hollywood (F&M) (1,451; 44-88)—'China' (Par) (2d wk), excellent $11,000 after bangup $15,000 first week, a bit below forecast.

RKO Hillstreet (RKO) (2,890; 40-65)—'More the Merrier' (Col) (2d wk) and 'Prelude to War' (WAC). Word-of-mouth building biz to great $17,000. Last week, with 'Redhead Manhattan' (Col), sturdy $19,000, and over estimate.

Ritz (F-WC) (1,372; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA). Great $9,000. Last week, 'Powers Girl' (UA) and '3 Hearts For Julia' (M-G). Strong $7,290.

State (Loew's-WC) (2,204; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA). Crashing through to big $23,500. Last week, 'Powers Girl' (UA) and '3 Hearts for Julia' (M-G), okay $16,700.

United Artists (UA-WC) (2,100; 40-85)—'Powers Girl' (UA) and '3 Hearts For Julia' (M-G). Good $6,000. Last week, 'Human Comedy' (M-G), likeable $5,900.

Vogue (Vogue) (899; 40-65)—'Corregidor' (PRC) and 'My Son, Hero' (PRC). Admission raise for run, should get neat $3,000. Last week, 'Father's Millions' (PRC) and 'Have Fun' (Col) (5 days) weak $900, and 'Dark Sands' (Indie) and 'Swamp Woman' (Indie) (reissues) (4 days), light $500.

Wilshire (F-WC) (2,296; 40-85)—'Powers Girl' (UA) and '3 Hearts For Julia' (M-G). Nifty $6,000. Last week, 'Human Comedy' (M-G), okay $4,500.

Wiltern (WB) (2,756; 40-85)—'Mission to Moscow' (WB) (3d wk). Can get $8,000. Last week, okay $8,500.

Broadway Grosses

Estimated Total Gross	
This Week	**$534,700**
(Based on 13 theatres)	
Total Gross Same Week	
Last Year	**$334,000**
(Based on 12 theatres)	

'MOON'-VAUDE BIG 30G, CLEVE.

Cleveland, June 1.

Exhibs were thankful for the weekend downpour that kept folks in town and sent them to theatres. 'More the Merrier,' at the Hipp, is the ace film attraction with 'Bataan' at State, right behind.

Palace sugared 'Moon Is Down' by wrapping Sonny Dunham's orch, Kenny Baker and Benny Rubin around it in vaude bill, strong combo getting $30,000 or better.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Edge of Darkness' (WB) (3d wk). Smashing along on h.o. to $9,000 after great $12,000 last week.

Hipp (Warners) (3,700; 35-55)—'More the Merrier' (Col). Drawing escapist-hunters like a pot of honey, huge $24,000. Holds. Last week, 'It Ain't Hay' (U), oke $18,500.

Lake (Warners) (800; 35-55)—'It Ain't Hay' (U) Forte $4,200 on moveover. Last week, 'Hello, Frisco' (20th) (2nd wk), more strength at $5,500.

Palace (RKO) (3,700; 35-85)—'Moon Is Down' (20th) with Kenny Baker, Benny Rubin, Sonny Dunham orch on stage. Rocketing bill to terrific $30,000, or close. Last week, 'Forever and Day' (RKO) plus Louis Prima orch and Carol Bruce, sock $32,000.

State (Loew's) (3,450; 35-55)—'Bataan' (M-G). Big $23,000, helped by holiday crowds. Last week, 'China' (Par), powerful $22,000.

Stillman (Loew's) (2,700; 35-55)—'China' (Par) (moveover). Mighty $9,500. Last week, 'Reap Wild Wind' (Par), only $6,800.

NATIONAL BOXOFFICE SURVEY

Surprise of current week is the failure of numerous key cities to enjoy record business over Memorial Day. It may have been the predominance of war-theme dramas among new pictures launched but obviously many exhibitors still appear disappointed. New or comparatively fresh product currently includes 'Five Graves to Cairo' (Par), 'Action in North Atlantic' (WB), 'Bataan' (M-G), 'Crash Dive' (20th), 'Bombardier' (RKO) and 'China' (Par). Of the older fare, 'Cabin in Sky' (M-G), 'More the Merrier' (Col), 'Land Is Mine' (RKO), 'My Friend Flicka' (20th), 'Mission to Moscow' (WB) and 'Human Comedy' (M-G) are accounting for most business.

'Five Graves,' after getting off to a smash start at $70,000 in big N. Y. Paramount, is also big in Detroit, with robust $28,000, and Buffalo at a sock $20,000 to lead straight filmers. 'Action' is strong on N. Y. holdover but just good in Philadelphia. 'China,' establishing a new house mark by going six weeks in Newark, looks a terrif $30,000 in San Francisco (equals best at theatre), sock on second Boston and Los Angeles sessions, fine $15,000 for third Brooklyn week and great on Cleveland m.o.

'Bataan' shapes as moderate $20,000 in Washington, steady in Baltimore, a neat $16,500 in Providence and mighty $23,000 in Cleveland. 'Crash Dive' with a socko $30,000 in Frisco, is hot $32,500 in Philly, nice $53,000 in *four* L. A. spots, healthy in Louisville and torrid on Kansas City holdover. 'Bombardier,' pacemaker in Providence with $17,000, is strong in Buffalo and Omaha.

Soaring to new house record of $37,000 in N. Y., 'Cabin' is bright on third stanzas in Chicago and Detroit and big for second Seattle week. 'Land' shapes up as leader in Balto, nice in St. Louis and Washington, fair at $15,700 in Philly and good $27,000 in N. Y. 'Comedy,' which continues good in N. Y., looms as great in Portland and a sock $20,000 in Pitt.

'Merrier' strength continues, being mostly holdover or in third sessions currently. It is uniformly sockeroo in Chi, Frisco, St. Louis, Pitt, L. A. (big $36,000 in two spots), Seattle, Port, Cleveland (huge 24G), Buffalo, Philly (lusty $22,800) and spectacular $110,000 for third stanza in N. Y. Music Hall. 'Flicka,' doing best in N. Y. with terrific $81,000 aided by stage layout, is big in Buffalo with band and okay in Pitt.

'Mission' currently is definitely spotty, with disappointing returns in Seattle, Indianapolis (no dice at $7,500), barely okay in Wash., but pleasing in K. C. at $9,500, oke $27,000 on third L. A. week in three spots and nice $29,000 for fifth N. Y. sesh. Another newcomer, just out in the keys, 'Presenting Lily Mars' (M-G), is topper in Brooklyn and a smash $20,000 in Newark. 'Moon Is Down' (20th), still getting key dates, rates a bright $19,000 in Brooklyn and giant $30,000 in Cleveland with band.

From 'Variety' correspondents: 'Desperadoes' (Col), trim $17,500 in Newark; 'Lady of Burlesque' (UA), strong $60,000, third N. Y. week and big $14,500, K. C.; 'It Ain't Hay' (U), topper with $10,000, Minneapolis; 'Chatterbox' (Rep), okay $22,000, Frisco, with vaude; 'White Savage' (U), socko $37,000 in Detroit and hefty $20,000, Chi; 'Edge of Darkness' (WB), lively $11,000, K. C.; 'Got Me Covered' (RKO), sock $11,000 to lead Montreal; 'Came To Blow Up America' (20th), St. Louis topper at $14,500 and fine $11,000 to pace Port.; 'Flight for Freedom' (RKO), bangup $24,000, Newark.

Variety Tent's Charity

Hollywood, June 1.

Variety Tent Club 25 signed pledges to raise $100,000 for a 'premature birth station' at Cedars of Lebanon hospital.

At a meeting presided over by Charles P. Skouras, 85 circuit and independent representatives committed themselves to the collection drive. Station will not only care for premature babies but will serve as a training school for nurses in that line of work.

Suspicious Brazilians Necessitate CIAA Handbills to Allay Skepticism

Rio de Janeiro, May 15.

Brazilians, notorious lookers of gift horses in the mouth, have exhibited such suspicion of films shown them for free by the local affiliate of the U. S. Coordinator of Inter-American Affairs that the outfit has been forced to print up handbills to explain the cuffo performances. The circulars are passed out before each showing.

In addition to a natural cynicism that marks virtually all Latin Americans, they have been fed for many years by the Axis radio the idea that the United States' only interest in them is an imperialistic one, and that this has been accented by the need for their aid in the war effort. And the Brazilians who don't have that idea have picked up the impression that the Coordinator's for free pix are an effort to build up new audiences for commercial films.

Thus the CIAA made up the handbills to counteract all the false ideas before they really get started in circulation. The explanation is an honest and pretty outline of what the CIAA motion picture unit is attempting to do in Latin America. It reads:

'To our audience:

'The films in this exhibition have been made available through the Office of the Coordinator of Inter-American Affairs.

'Some of these films are newsreels showing the day to day developments of the war; others show the United States of America producing weapons of war in its task as the arsenal of democracy and training its soldiers, sailors and air force for the given work which lies before them. Some of these films are on scientific subjects depicting the constant battle in the field of medicine to make our world a better place to live in. Other films show every day people in the United States of America in their daily work—people who have the same thoughts, the same essential likes and dislikes as the people in Brazil.

'The basic purpose of these films is to help Brazil understand the United States of America, to show you that the things the people of North America are fighting for are the same things you in Brazil are fighting for—a better world in which fear is not the predominating force.

'There is a mutuality of purpose in these exhibitions. Films on Brazil are being currently made by the Departmento de Imprensa e Propaganda of your government—with whom the government of the United States of America cooperates in every way possible—and these films of your government are shown in the United States so as to create a better understanding of Brazil among North Americans.

'By this interchange of information we will build together—the peoples of Brazil and the United [illegible] standing between our nations upon which our common future depends.'

NAZIS PLAY UP SPANISH LEGITS AS GOOD-WILLER

Buenos Aires, May 20.

Apparently in effort to bring Franco regime closer into line and convince people of Spain that the Nazis are their real pals, Germany has been increasing number of Spanish theatre works shown in Berlin and elsewhere in Naziland.

According to pro-Falangist sheets here as well as Nazi rags, Spanish works have been 'widely acclaimed' in Germany and 'policy of continuing Spanish footlighters will continue.' Gag of playing up to the vanity of countries the Nazis want to hold is one of their oldest, but device of using theatre works for purpose is comparatively new.

German propaganda sources claim fave plays are those by Calderon de le Barca, with Lope, Tirso de Molina, Moreto and Cabanos as runners-up. Ballets of Manuel Falla, especially his 'El Sombrero de Tres Picos' ('Three Cornered Hat'), have had great success in Germany, it's claimed.

Edward Lomba, 20th-Fox manager in Colombia, has arrived in N. Y. from Bogota for homeoffice huddles with Murray Silverstone, foreign sales chief.

Hylton Sells Shares In British Theatres for 80G

London, June 1.

Legit producer Jack Hylton has sold 90,000 shares in Associated Theatre Properties to Jay Pomeroy for $80,000. Understood that Hylton paid $32,000 for these shares some time ago. Deal does not involve Hylton giving up leases of His Majesty's and Adelphi theatres.

Hylton, incidentally, has announced the appointment of Tom Bostock, formerly general manager of ATP, as his business manager.

'Shadow' Clicks In London Bow

London, June 1.

London's heavy list of West End legit productions was increased by two during the past week, when Firth Shephard brought in his latest musical presentation, 'Magic Carpet,' and 'Shadow and Substance' bowed at the Duke of York's.

'Carpet,' playing at the Prince's, premiered on Thursday (27) and revealed itself to be practically devoid of plot or innate comedy. The entertainment is confined to a series of skits and specialties, with the comedians failing to score. The 'Carpet' production is up to the usual Shephard standard, and so is the direction by Robert Nesbitt. The ballet and the sock acrobatic performance of the Genjou Bros. and Juanita are seemingly the outstanding portions.

'Shadow,' which opened Tuesday (25), is making its London debut after scoring a smash success in New York several seasons ago with Sir Cedric Hardwicke and Julie Haydon in the lead roles. The Paul Vincent Carroll drama is currently notable for the fine performance given by Joyce Redman in the Haydon part. Opening-night audience was enthusiastic.

Canada's 13% Net Hike, 10% in Admish for 1942

Ottawa, June 1.

An increase of 10% in number admissions and 13% in net receipts have been reported by government statistics bureau in survey of motion picture theatres in Canada for 1942.

Bureau found 1942 admissions totalled 179,611,306 compared to 162,646,690 in 1941. Boxoffice receipts, exclusive of taxes, totalled $46,930,278 in 1942, and $41,569,259 in 1941. Federal and provincial admish taxes totalled $10,256,502, making total b.o. take for the year $57,186,780.

Ontario led in number of theatres with 412, Quebec next with 204. Total in Canada was 1,243, decrease of one from 1941.

Current London Shows

London, June 1.

'Abraham Lincoln,' Playhouse.
'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.
'What Every Woman,' Lyric.

Mex's Argentine Squawk

Mexico City, May 25.

Grumbling is again being heard from the Mexican Cinematographic Chamber that of all the American countries the Argentine is the least hospitable to Mexican pix. Pampasland, complains the chamber, not only nicks Mexican films plenty on customs duties but systematically relegates their exhibition to the lesser cinemas.

The chamber makes no suggestion about correcting the situation.

At that, Argentine pix here have been rare for some time.

$45,000,000 In Mex Pictures

Mexico City, May 25.

Mexican picture industry currently represents a total investment of $200,000,000 in local money ($45,000,000 U. S.), employs 15,000 persons and is steadily capturing markets in the U. S., Central and South America, reports the Mexican Cinematographic Industry Chamber. It's Mexico's fifth industry and has good prospects of moving up the scale, the chamber opines.

Cinemas throughout Mexico had a total gross of $43,183,136 (Mex) in 1941 (last year's figures are not yet available), and pictures are by far Mexico's most popular diversion. Producers took 30% of the 1941 gross. Mexico has 29 active producers and 1,200 exhibitors.

Airline Bottleneck Nips U. S. Bookings to Panama

Panama City, May 20.

With the virtual stoppage of anything resembling steamship transportation, the airlines are carrying the entire load of travel to and from the States. Clippers out of Miami are all on Army priority, and this nullifies efforts of American performers booked for Panama spots.

Two to four-month waits for plane transportation usually kills the deals for the acts, and the Panama operators are powerless to cut the red tape. The Mexican and Argentine talent now staffing the cafes of Colon and Panama City get their visas from their native countries, of course, and all are flocking into the promised land to shuck the shekels and shake the maracas.

Bottleneck seems to be in Mexico City, en route to Central America. Six separate and entirely different airlines all fly into Mexico City from the United States. The rub comes when these travelers all try to make the further south-bound planes. Only one airline flies south from Mexico City, and then only two planes a day, on to Guatemala and thence to Panama.

Gaumont, Hyams Bros. Theatre Deal On Again

London, June 1.

Deal for Hyams Bros. to sell their circuit to Gaumont-British, which had been dropped some time ago, now is hot again. Reported here that there is considerable likelihood of consummation.

If pact is made, it would give G-B another batch of theatres to augment its extensive circuit holdings in England.

Mura's S. A. Tour

Mexico City, June 1.

Corinna Mura, recently doing picture work in Hollywood, opens a concert tour here July 6 at the Palace of Fine Arts, under auspices of the Mexican Red Cross.

Next stop will be Havana, to be followed by appearances in the major cities of South America.

PUERTO RICO EXEC'S O.O.

Rafael Ramos Cobian, film circuit executive from Puerto Rico, left for Mexico City over the weekend after several weeks in N. Y. setting product deals.

Cobian plans looking over the production setup in Mexico to ascertain if current Mexican-made features are strong enough for P. R. playdates.

'Mission' Storm

Continued from page 7

charging that it was being attacked 'principally by a lunatic fringe of emotional crackpots.'

Devereaux asserted in his defense of the film:

'There can be little doubt that the furore over 'Mission to Moscow' was created by an American element of Communists whose purge by Russia is so effectively dramatized in the picture. . . .

'The entire bitter attack on 'Mission to Moscow' thus becomes a bitter attack on principle rather than the picture as such, and boils down to the unfounded accusation that it is 'propaganda for a lie.' In the prolog to the picture, Mr. Davies personally states that his book was written to acquaint the American people with conditions as he saw them in Russia—conditions which he considered wholesome to the cause of peace and democracy. This picture cannot, therefore, be dismissed lightly as 'propaganda for a lie' unless there is evidence to prove the story is a complete distortion of the basic truth. Thus far, nothing has been forthcoming except name-calling and innuendo. . . .

'The Veterans of Foreign Wars has no interest in the motion picture industry, but if Warner Bros. would now produce a sequel, entitled 'Mission to Washington,' featuring Ambassador Litvinoff, for exhibition in Russia, I predict the results would contribute more to the upbuilding of mutual trust and confidence than all the lend-lease materials we can ever furnish the Russian Armies. 'Mission to Moscow' should mark the birth of a new era of understanding and sympathy which should be cultivated by all concerned, instead of standing up a straw man only to knock it down.'

Congressional Rebuttal

Recently read into the Congressional Record in a favorable light, 'Mission to Moscow' is linked to an attack against Russia on a second inclusion in the Record, published last week (25). Rep. Marion C. Bennett, of Missouri, read the following into this official bulletin of Congress:

'Hollywood, in its usual, extreme style, has apparently lost its head and gone completely overboard in its attempt to make Communism look good. Our temporary military alliance with Russia must not cause us to forget that, except insofar as treatment of Jews is concerned, there is no difference between Communism and Nazism as it affects the common man.

'Further, though Moscow now says it has dissolved the organization whose duty was to foster worldwide Communistic revolution, we would do well to remember that this organization has already sowed its evil seeds and there is no evidence the American Communist Party will be dissolved or will not continue to follow the party lines originating in Moscow and often reflected on the silver screen.'

Rep. Bennett also read into the Record a lengthy editorial from [illegible] Express attacking 'Mission.'

Ohio Legion Condemns

Columbus, O., June 1.

Condemning 'Mission to Moscow' as 'totalitarian propaganda for mass consumption,' the executive committee of the Ohio Department of the American Legion has asked the national headquarters to do everything possible to 'offset the damage to Americanism' being done by this film. Although stressing that 'it is desirable in the present emergency that a spirit of cooperation exist between Soviet Russia and the United States,' the committee said: 'The film 'Mission to Moscow' is not true, even to the text of the book by the same name, but in the words of Prof. John Dewey and Suzanne LaFollette is, in reality, 'totalitarian propaganda for mass consumption.'.'

Kenneth C. Ray, chief of the division of censorship in Ohio, said the film had been released for showing in this state. 'This is the first criticism we have heard,' he stated. 'It depicts Russia as a very altruistic government cooperating fully in the war effort.'

Hey, Not So Fa-a-a-st

Hollywood, June 1.

Shorts production on the Columbia lot has been hopping along so fast that the studio has completed its 1942-43 slate and is almost half through with the new year's chores.

Checkup disclosed that 11 of the 26 two-reelers scheduled for 1943-44 release are already in the bag.

Aussie Beefs On Held-Up Releases

Sydney, June 1.

Terrific backlog of American product continues to be a major headache in Australia. Long holdovers in key city deluxers are forcing suburban and country exhibitors to use reissues.

Situation reputedly has become so serious that the government is being asked by influential local organizations to force distribs to release more up-to-date films in suburban and country houses.

Hoyts circuit intends to seek a satisfactory trading basis with distributors to speed distribution. However, it will not go forward with plan unless Greater Union and other leading circuits join in the plan.

N. Y.'s Answer

The raw stock situation, together with the necessity for getting the maximum playing time in key first-run theatres, is blamed for the situation in Australia by N. Y. foreign department executives. It is much the same as the situation in the U. S., where subsequent runs complain that ace product is slow to reach them and is badly milked when it ultimately arrives months later. However, it was pointed out that the bulk of the population, living in suburban or country areas of Australia, goes to the city for motion pictures anyway.

It was intimated that some realignment on clearance may be possible along much the same lines as worked out recently in England. There, the custom previously has been to play a top feature in West End theatres but not release it for months afterwards in suburban houses. Lately this procedure has been changed to permit outstanding boxoffice pictures play virtually day-and-date in some 65 suburban houses with the West End theatres. This clears the picture for additional subsequent-runs.

'CASABLANCA' SMASH $16,800, BUENOS AIRES

Buenos Aires, May 20.

With 'Casablanca' as pace-setter with a top-grossing 56,000 pesos (about $16,800) at the Opera majority of B. A. first-runners are in the chips this week. Warner pict was approved by local blue-pencillers without cuts and is definite for a second and possibly a third week. Holdovers remained strong.

Other estimates, all given in Argentine pesos, currently at about 30c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00). 'Tales of Manhattan' (20th). Sock 35,000 for second week and should go on a while longer. Last week terrific 52,000.

Ideal (Lococo) (950; 3.00; 2.50). 'Arabian Nights' (U). Strong 20,000 for second and going like a house afire. Last week, excellent 33,000.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00). 'Springtime in Rockies' (20th). Strong 30,000 for second stanza but unable to hold over because of previous commitments. Pop-price booking not yet slated. Last week, sock 51,000.

Ocean (Coll. Gatti & Cia.) (2,800; 2.00; 1.50). 'Seven Days Leave' (RKO). O. K. 20,000 considering U. S. background. Last week 'Su Hermana Menor' (Lumiton, Arg. made), offish 12,000 with weak reviews cutting biz.

Opera (Lococo) (2,400; 2.50; 2.00). 'Casablanca' (WB). Pace-setter with terrific 56,000, one of the best at this house for current season. Last week 'Yank at Eton' (M-G), solid 25,000 on second week.

Normandie (Lococo) (1,400; 2.00; 1.50). 'War Against Mrs. Hadley' (M-G). Weak 12,000, with lack of name appeal and weak story cutting in. Last week, 'Somewhere I'll Find You' (M-G), o. k. 13,000 for pop-price release at this house after strong previous opening at Gran Rex.

Broadway (Lautaret & Cavallo) (2,853; 2.50; 2.00). 'Road to Morocco' (Par). O. K. 8,000 for pop-price release after sock 45,000 and excellent 26,000 on opening date at Rex. Last week, 'Guerra Gaucha' (AAA) (Arg. made), second week at this house, about 12,000.

Suipacha (Lococo) (950; 2.50; 2.00). 'Caballeria del Imperio' (Mexican made). Indifferent draw, with 5,000 giving it a break. Last week, 'Mrs. Miniver' (M-G) finished strong with around 8,000 on six-day fifth-week closer.

FILMS' RADIO BLITZ-SELLING

Kleptomaniac Kutup Punctuates Lawler's Party; Theatre Briefs

Toledo, June 1.

At the party recently honoring Ralph Lawler, departing manager of the Paramount, Toledo, attended by more than 50, with film men from Cleveland and Detroit present, Lawler was presented a wrist watch. He is assuming charge of the Peoria, Ill., district for Balaban & Katz. When the watch was passed around for inspection by the guests, it suddenly disappeared.

Seems that Howard Stickler, amateur magician, was in the crowd. The watch later turned up in the pocket of Howard Feigley, Sr., manager of the Rivoli. Meanwhile, arriving police asked to see the watch, and again it was gone. It finally was located in the hat of one of the limbs of the law.

Marvin Harris replaces Lawler at the Paramount.

Al Fowler's New Berth

Al Fowler has been named 20th-Fox exploitation rep to assist Ralph Stitt in the New England territory. He will work out of Boston.

Jack Davis appointed manager of the Republic Boston exchange. Davis was formerly salesman in that branch.

Bill Grant Goes Republic

Minneapolis, June 1.

Bill Grant has resigned as Warner Bros.' city salesman to become Republic branch manager here. He succeeds Carl Reese, who has been transferred to the Los Angeles branch at his own request because of ill health.

Grant has been with Warner Bros. the past five years. He is one of the veteran salesmen here, having been connected with the business for more than 20 years.

Fulton, Pitt, Hiatus

Pittsburgh, June 1.

Fulton, Shea first-run downtown, closes June 12 for three weeks for a new paint job. House ordinarily shutters each summer, usually on account of product shortage, but has enough pix available now to keep dark period to a minimum. 'Corregidor' (PRC) will follow current 'My Friend Flicka,' and after that the closed sign goes up until July 3, when it reopens with 'Coney Island.'

Dorothy Beck, cashier at Harris-Perry theatre, has been promoted to assistant manager of Senator, circuit's downtown house.

Harry Findley, manager of Hollywood, Johnstown, has taken a job in a war plant, but continues to run the house on his off shifts.

Mr. and Mrs. H. H. Baldensperger, owners and operators of the Utopian theatre in Sheffield, will celebrate their silver wedding anniversary on Saturday (5).

Warners are reported dickering for theatres in Franklin, Pa., owned by Kenton Theatres Circuit.

Harry Browarsky, Northside exhib, and M. A. Silver, zone manager for WB, have been named co-chairmen of the amusement division in the 1943 United Jewish Fund drive.

Jack Kalmenson, brother of Ben Kalmenson, sales manager for Warners, has been transferred to the WB exchange in Cleveland as a salesman.

Off to Niagara

Buffalo, June 1.

Richard D. Walsh, flack at the Lafayette for the past 13 years, goes to Niagara Falls as manager of Hayman's Strand and Cataract.

UA's New St. Lou Quarters

St. Louis, June 1.

United Artists branch exchange here has moved into new and larger quarters on film row. Eddie Ashkins, manager.

Herb Washburn, local manager for National Screen, proudly displaying flock of prizes copped by his Cocker Spaniels at a local show.

Florence Putke, of the 20th Century-Fox booking office, back at desk after siege of illness.

Imperial, Whiteville, Tenn., new flicker house opened by J. R. Leavell and Joe Judkins.

J. J. Tobin, owner-operator of Capitol, Waterloo, Ill., home after a stay at the DePaul hospice here.

Andy Dietz, vet film man, now local salesman for PRC.

Maureen O'Hara Feted

Philadelphia, June 1.

Maureen O'Hara was cocktailed by the press Tuesday night at the Warwick hotel. She was here for a broadcast prior to the showing of 'This Land Is Mine' over WCAU.

Ray Schwartz and Henry Friedman are co-chairmen for the copper-scrap campaign in this area.

George P. Aarons, UMPTO secretary and counsel, is back in harness after an illness of nearly a year.

Irving Phillips is the new manager at the Lyric, operated by Leo Posel.

Oscar Neufeld, 'mayor of Vine Street,' reporting heavy response for the Miss Philadelphia contest which he's handling again this year.

Jimmy Tighe, Stanley-Warner flack, is a member of the journalism faculty of St. Joseph's College.

Stan Solomon appointed manager of the Laurel, Laurel Springs, N. J.

The Roxy, Maple Shade, N. J., has been taken over by the Varbalow interests.

Al O'Camp's New Chore

Al O'Camp last week joined RKO exploitation staff. He's to handle Seattle and Portland territories.

Radie Harris, talent co-ordinator for Sol Lesser's 'Stage Door Canteen,' engaged by United Artists to serve in same capacity for radio exploitation in connection with the film's forthcoming premiere.

M. A. Lightman, Actor

Memphis, June 1.

M. A. Lightman, former president of the Motion Picture Theatre Owners of America, was reelected last week to a second term as president of the Memphis Little Theatre.

Lightman acts too. He recently took Boris Karloff role in 'Arsenic and Old Lace' and played to packed houses.

Rival exhibitors claimed they helped fill the house just to hiss a competitor.

Casanave's Ad Agcy.; Milt Silvers Also In

Charles L. Casanave, formerly an executive of National Screen and a member of the board of directors, who sued the company for breach of contract, has formed his own advertising agency, Casanave & Pearson, Inc., an outgrowth of the Jeffelfinger Agency, which, among other accounts, has included many in radio.

Move under which Casanave combines with the agency follows the induction in the Army of T. P. Heffelfinger as a first lieutenant in Naval Aviation. He headed the agency, while C. H. Pearson, whose name will now be linked to Casanave, was its general manager.

Casanave becomes president and treasurer, while Pearson's title will be v.p. and general manager. Edward [illegible] will service as v.p. and secretary. Milt Silvers is publicity rep.

Par's 2 Reissues

Releasing fewer pictures this year than last, Paramount has decided to put out two reissues during the summer, marking the first time in several years that the company has resold any of its films. Reissues are 'Union Pacific,' released originally in the spring of 1939, and 'Souls at Sea' which was marketed in the fall of 1937.

Both pictures will be reissued with press books, trailers and complete line of new accessories.

Horne and Aides West

Richard Condon, head of special exploitation at 20th-Fox studios, is slated to accompany Hal Horne to the Coast next Friday (4).

Jack Goldstein, head of 20th publicity department under Horne, goes to the Coast at the same time, his first visit to the studio.

DUAL PREEM IN PHILLY

Philadelphia, June 1.

A double-header premiere for 20th-Fox's all-Negro musical, 'Stormy Weather,' is being planned here with a day-and-date showing downtown and at a Negro house in Philly's Harlem sector.

The idea took hold when a check showed that a great majority of patrons for the successful run of 'Cabin in Sky' (M-G) at the Aldine were colored.

B. O. HYPO QUELLS EXHIB OPPOSISH

Stepped up spending of coin in radio channels by picture companies, estimated at over $1,500,000 for the majors this year and likely to go higher, has been accompanied by virtual disappearance of exhibitor antagonism to radio.

Film execs report that exhibitors who formerly fought radio hardest, among other things trying to prevent studios from allowing stars on the air, are now staunchest advocates of ether plugging and affiliation. Contributing strongly to the entente cordiale, of course, are the stimulating effects upon box-office receipts recently resulting from use of radio by producer-distributors such as Metro, RKO, 20th-Fox, Columbia, Paramount, United Artists, Warners and Universal.

RKO, appropriating around $250,000 this year for radio sponsorship of three pictures, is using radio for regional saturation bookings calculated to reduce playoff periods of pictures as well as to increase grosses. In order to benefit from regional radio network plugging all theatres in the selected areas must come in on the bookings the same day. Playing 40 to 50 theatres at a time, RKO 'saturates' areas comprising 400-500 theatres in a period of a couple of months.

Blitz Radio Selling

Blitz radio-selling and booking plan, which started with 'Hitler's Children,' has been intensified with 'Bombardier.' In latter instance 49 cities in Texas, Oklahoma and New Mexico were brought into the regional radio network sponsorship May 16-18. Only 24 cities were hooked up for 'Children' in that territory. RKO toppers credit the concentrated regional radio hookup for unusual grosses, such as $5,700 opening day in San Antonio, Texas, rolled up by 'Bombardier.'

Columbia reportedly devoted an appropriation running well into six figures for radio advertising in connection with 'The More the Merrier.' Metro, through its Blue Network time purchases, is currently one of the biggest spenders on the air lanes, while other majors are also stepping up budgets rapidly.

NSG for Musicals, Dramas

Major company execs are, however, wary of using radio to exploit filmusicals. While this type of film is, of course, potentially first rate radio fodder, it is considered too satisfying. Listeners, it is feared, may not be inclined to see a filmusical once they've heard all the tunes. Dramas of the better type are also considered unsuited for radio dramatization in relation to pre-selling of pictures. Except for straight commercial plugging, these types of product may be kept off the air for the most part, in the opinion of distribution and exploitation execs who have studied radio merchandising closely.

Maximum results, according to past records, are achieved through dramatized spots and short, concentrated versions of action films, melodramas, mysteries and chillers.

Entry of the majors into radio has virtually eliminated the exchange of theatre passes for radio time. In some areas exhibitors first pointed out it was needless to buy time because they could squeeze in a couple of spots of chain breaks on local stations by giving broadcasters passes. Distributor reps pointed out that these free spot announcements were usually given at midnight or other low listening audience periods.

Wrong Number, Please

Example showing how radio saturates a territory is cited of an exhibitor in a small town who was obliged to pay for an advertisement in his local newspaper stating that 'Hitler's Children was playing at the opposition theatre across the street instead of his own. An announcer had accidentally mentioned the wrong theatre with result that the house phone was tied up for days with inquiries regarding the opening date.

Radio pre-sold the public in some territories so strongly that exhibitors who had turned down deals for certain pictures were obliged to call at the film exchanges in their sector and set deals because of the barrage of phone calls from theatregoers.

Touhy's Big Night

Hollywood, June 1.

Roger Touhy and about 1,000 of his brothers in the I Shoota U fraternity will be non-paying guests at the intramural preem of the 20th-Fox picture, 'Roger Touhy, the Last of the Gangsters.'

On the same night the film will will be premiered for the general public in Chicago, where Roger earned his scholastic credits to matriculate in Dear Old Statesville, formerly known as Joliet U.

Over 200 at RKO Golf Tourney but Better Fun Was Held Indoors

More than 200 RKO staff members and guests turned out last Tuesday (25) for the company's eighth annual golf tournament at the Westchester Country club, Rye, N. Y.

Some of the delegates gamboled on the green, carried along golf paraphernalia, etc., but most of the visitors chose less strenuous forms of exercise indoors.

Ned Depinet, at the close of the day, claimed a triumph on the links over both Charlie Koerner and N. Peter Rathvon.

Sam Rinzler, the exhibitor dialectitian, who talks more like a Lou Holtz character than a L. H. C., made a speech and won a prize. Rinzler said, among other things, that Henry Morganthau was going to be well satisfied with his cut of the RKO profits this year.

Floyd Odlum, who was scheduled to put in an appearance, apparently decided at the last moment to call it off, likely for fear of tipping his imminent appointment as RKO board chairman. Unusual number of Atlas Corp. staffers were present, however.

Rathvon put in a plug for 'Mr. Lucky,' RKO production with Cary Grant, using the title to point up his own situation. RKO prexy said that he was Mr. Lucky himself because he had Koerner and Depinet.

Jack Cohn, Columbia's executive v.p., who did pretty well with gin rummy all day, topped it off by winning the first two of three war bond prizes in the evening. Depinet ruled one prize to a customer was enough and Cohn, who was not present at the drawing, was given the $100 bond while the $50 bond was [illegible]

Cohn, the following day, in a ribbing letter to Depinet, questioned whether Blackstone (not the magician) would approve the decision depriving him of the second bond.

Prize winners were: kickers handicap for RKO employees, W. Hoffman; for guests, Harry Rosenquest.

Low gross, RKO: winner south course, Eddie Sniderman; runner-up, J. Miller Walker; winner west course, Lou Miller; runner-up, Harry Micholson. Low gross, guests: winner south course, E. S. Gaylor; runner-up, H. J. Moran; winner west course, W. White; runner-up, Mitchell May, Jr.

Putting contest, winner, Abe Schneider. Nearest-the-pin contest; winner, south course, A. B. Kronenberg; winner, west course, Richard Invincible Gavin.

Winners of foursomes: N. Peter Rathvon, Robert H. Dann, Jay Bonafield, C. Horstman, Harry Pimstein, H. E. Newcomb, H. D. Cole, Jack Level, E. L. McAvoy, J. Lombard, M. Sanders, F. Damis, Sam Rinzler, G. K. Garvin, Frank Phelps, George Dembow, Jack Kennedy, A. Weinstein, A. F. Reoch, P. T. Josephson, W. Clinchy, W. Marshall, Don Mersereau, J. R. Woods, D. B. Weill.

WPB Squelches Rumor That Film For Press Stills Would Be Cut

Washington, June 1.

War Production Board has stepped down hard to squelch a wildfire rumor sweeping the Coast studios that cut film used for publicity stills is to be cut by 67%.

'There's not a bit of truth to it,' said Lincoln V. Burroughs, acting chief of the WPB film section in the absence of Harold Hopper. 'I don't know where the motion picture studios heard any such thing. Any action along that line would have to originate in this office and we have no intention of doing anything like that.

'If we were to order a cut, we would not single out the picture industry. We would call for equal conservation among all users. Our practice has been that where a specific user comes to us with a PD-1A application for more cut film, we will reduce his amount if he shows too high an inventory. That is a temporary expedient, and has nothing to do with any general cut for pictures.'

Actually the cut film situation for the studios was eased somewhat by a recent WPB order which knocked out special priority ratings for certain types of users. This gave the studios just as good a chance as anybody else to obtain a share of the available still pic film.

'ARMY' FILM HOOPLAED INTO HOLLYWOOD, N. Y.

'This Is the Army' goes into the Hollywood theatre, New York, July 21 instead of the Strand, originally pencilled in by Warners, following suggestion by Irving Berlin that 'Army' called for a Radio City Music Hall or other pretentious showcasing.

Warners planned to book 'Army' into the Strand in order to make room for 'Watch on the Rhine' at the Hollywood. Under new setup 'Rhine' and other product may be set back or routed via the Strand.

Von's 'Rommel' P.A.s Too Costly, Par Drops Idea

Deal long under discussion by Paramount to have Eric von Stroheim make personal appearances with opening of 'Five Graves to Cairo' in five or six key-city prerelease engagements during June has chilled as result of demands on the part of the actor for what is characterized as too much money. Figure not mentioned.

Originally agreeing to make the p.a.s at nominal cost, von Stroheim has since upped the figure to the point where the h.o. Par distribution department last week dropped the entire idea.

Playing Rommel in 'Graves' von Stroheim received $5,000 a week while working on the picture.

'Canteen' Film Preemed In 33 Battle Zones by UA

'Stage Door Canteen' was preemed for U. S. service men simultaneously last week in 33 battle zones including Tunisia, Greenland, Alaska, Australia, Ireland, North Africa, etc.

Sol Lesser and United Artists, arranged the global preem, the first of its kind, with Brig. General Frederick Osborne, head of the U. S. Army Special Services Division.

RKO's 'Lucky' Bally

Exhibitors in U. S., Canada and throughout the world are receiving a novel sales promotion mailing piece on 'Mr. Lucky,' forthcoming Cary Grant starrer. Every recipient is addressed as 'Mr. Lucky Joe Doakes,' or whatever his name, in a large envelope marked 'strictly personal.' Inside each person receiving the mailing piece is addressed personally: 'Mr. Doakes, you too can be 'Mr. Lucky.'

Inside is a personal message from Grant, together with a color pamphlet describing highlights of the production. Whole thing was framed by Leon J. Bamberger, RKO sales promotion manager.

BETTY GRABLE
GEORGE MONTGOMERY
CESAR ROMERO
CONEY ISLAND
IN TECHNICOLOR

STORMY WEATHER
WITH
LENA HORNE
BILL ROBINSON
CAB CALLOWAY
AND HIS BAND
ERNST LUBITSCH'S
PRODUCTION OF
HEAVEN CAN WAIT
TECHNICOLOR
BIG ONES COMING UP
from 20th Century-Fox
Have You Booked "PRELUDE TO WAR"?

Advance Production Chart

Hollywood, June 1.

With an eye on the new season and possible problems that may hinder production, studios are giving attention to 1943-44 product and to date have five shooting, four cutting and three ready for release, as well as a large number of scripts now in the writing mill, all bearing next year's label. Studios start the summer months and wind up the current releasing term with 43 features before the cameras, plus 107 in the editing. So far, film factories have released, or have ready for release 365 pictures against flexible season commitments of 546, leaving only 31 to go before winding up promises for 1942-43.

Columbia

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	46	27	2	10	7
Westerns	17	9	0	8	8
Serials	4	1	0	0	3
Totals	67	37	2	18	10

Pictures in cutting room or awaiting release:

ROBIN HOOD OF THE RANGE, western; prod., Jack Fier; dir., William Berke; story and screenplay, Betty Burbridge; camera, Benjamin Kline. Cast: Kay Harris, Arthur Hunnicutt, Charles Starrett, Kenneth MacDonald, Douglas Drake, Hal Price, Ed Peil, Sr., Frank LaRue, Bud Osborne, Stanley Brown.

SILVER CITY RAIDERS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Paul Sutton, Luther Wills, Jack Ingram, Edmund Cobb, Art Mix.

HAIL TO THE RANGERS, western; prod., Jack Fier; dir., William Berke; story and screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Archer, Norman Willis, Lloyd Bridges, Ted Adams, Ernie Adams, Tom London, David Clark, Jack Kirk.

WYOMING HURRICANE, western; prod., Leon Barsha; dir., William Burke; no writing credits; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills and his Boys, Shirley Patterson, Dub Taylor, Leon McAuliffe, Colton Thompson, J. R. Bernard, Gene Ashlock, Paul Sutton.

THE VIGILANTES RIDE, formerly **DEADLINE GUNS**, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Shirley Patterson, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

RIDING WEST, western; prod., Jack Fier; dir., William Berke; story, Luci Ward; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Ernest Tubb, Steve Clark, Wheeler Oakman.

THE LAST HORSEMAN, western; prod., Leon Barsha; dir., William Berke; story, Ed Earl Repp; camera, Jerome Thoms. Cast: Russell Hayden, Dub Taylor, Bob Wills and His Texas Playboys, Ann Savage, John Maxwell, Frank LaRue, Nick Thompson.

FRONTIER FURY, western; prod., no credit; dir., William Berke; asst. dir., Bill O'Conner; no story credit; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Jimmy Davis, Johnny Bond, Cal Shrum, Art Wenzel, Wesley Tuttle.

SHE HAS WHAT IT TAKES, formerly **BROADWAY DADDIES**, drama; prod., Colbert Clark; dir., Charles Barton; screenplay, Paul Yawitz; camera, Phil Tannura. Cast: Jinx Falkenburg, The Vagabonds, Constance Worth, Harry Hayden, Barbara Brown, John Dilson, Jack Rice.

DESTROYER, drama; prod., Lou Edelman; dir., William A. Seiter; no writing credits; camera, Franz Planer. Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Regis Toomey, Edgar Buchanan, Craig Woods, Frank Sully.

GOOD LUCK, MR. YATES, formerly **RIGHT GUY**, drama; prod., David J. Chatkin; dir., Ray Enright; asst. dir., Theodore Joos; story by Hal Smith and Sam Rudd; screenplay, Lou Breslow and Adele Comandini; camera, Philip Tannura. Cast: Claire Trevor, Jess Barker, Edgar Buchanan, Tom Neal, Albert Basserman, Tommy Cook, Frank Sully, Douglas Leavitt, Henry Armetta, Rosina Galli, Billy Roy, Conrad Binyon, Bobby Larson, Rudy Wissler.

SOMEWHERE IN SAHARA, formerly **SAHARA**, drama; prod., not named; dir., Zoltan Korda; no story credit; camera, Rudolph Mate. Cast: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Lewis Wilson, Jess Barker, Rex Ingraham, Dan Duryea, Frank Lackteen, Otto Reiniger, William D. Gymes, Tony Marsh, John Meredith, Michael Dyne, Peter Lawford, Leland Hodgson, George Neise, Mack Gardner, Guy Kingsford.

APPOINTMENT IN BERLIN, drama; prod., Sam Bischoff; dir., Alfred E. Green; asst. dir., Milt Carter; camera, Franz Planer, original story, B. P. Marion; screenplay, Michael Hogan. Cast: George Sanders, Marguerite Chapman, Gale Sondergaard, Alec Craig, Allan Napier, Henry P. Sanders, Reginald Sheffield, Keith Hitchcock, Wilson Benge, Montague Shaw, Leland Hodgson, Ivan Thomas, Lester Matthews, Leonard Mudie, Evan Thomas, Nelson Leigh, Tom Stevenson, Gwen Gaze, Wyndham Standing, Billy Bevan, Steve Geray, Onslow Stevens, Gerald Brock, Jean de Briac, Georges Renavent, George Cathrey, Charles Wagenheim, Frederic Brunn.

TWO SENORITAS FROM CHICAGO, musical; prod., Wallace MacDonald; dir., Frank Woodruff; camera, L. W. O'Connell; story by Stanley Rubin and Maurice Tombragle. Cast: Jinx Falkenburg, Joan Davis, Ann Savage, Robert Haymes, Muni Seroff, Leslie Brooks, Frank Sully, Ramsey Ames, Emory Parnell, Max Willenz, George McKay, Shirley Patterson, David Alison, Billy Lally, Frank O'Connor, Stanley Brown, Eddie Laughton, Vi Athens, Wilbur Mack, Fred Rapport, Sam Ash, Harrison Greene.

THE CLOCK STRUCK TWELVE, mystery; prod., Wallace MacDonald; dir., Andre de Toth; asst. dir., Bill O'Connor; story, Paul Yawitz; camera, L. W. O'Connell. Cast: Warren William, Ann Savage, Robert Sanford, Eric Blore, Lloyd Bridges, Jay Novello, Sig Arno, Sheldon Leonard, Gavin Muir, Lou Merrill, Eddie Kane, Stanley Price, Janet Calinozes, Tanya Samova.

WHAT'S BUZZIN,' COUSIN?, musical; prod., Jack Fier; dir., Charles Barton; asst. dir., Louis Germanprez; based upon a story by Aben Kandel; screenplay, Harry Sauber; camera, Joseph Walker. Cast: Ann Miller, Edward Anderson, John Hubbard, Freddy Martin and his orchestra, Leslie Brooks, Jeff Donnell, Carol Hughes, Theresa Harris, Roy Gordon, Bradley Page, Warren Ashe, Dub Taylor, Betsy Gay, Louis Mason.

FIRST COMES COURAGE, formerly **ATTACKED BY NIGHT**, drama; prod., Harry Joe Brown; dir., Dorothy Arzner; asst. dir., William Mull; story, Melvin Levy and Lewis Meltzer; camera, Joe Walker. Cast: Merle Oberon, Brian Aherne, Lewis Wilson, Carl Esmond, Fritz Leiber, William Martin, Greta Granstedt, William Phillips, Isobel Elsom, Pietro Sosso, Conrad Binyon, Ann Frey, Eric Feldary, Henry Roland, Ethel Griffies, Frederick Brunn, Erville Alderson, Hans Von Morehardt, John Royce, Walter Thiel, John Elliott, Reinhold Schunzel.

CRIME DOCTOR, mystery; prod., Ralph Cohn; dir., Michael Gordon; asst. dir., Jack Corrick; from the Radio Program "Crime Doctor" by Max Marcin; adapted, Jerome Odlum; screenplay, Graham Baker and Louis Lantz; camera, James B. Brown, Jr. Cast: Warner Baxter, Margaret Lindsay, John Litel, Ray Collins, Harold Huber, Don Costello, Leon Ames, Constance Worth, Dorothy Tree, Vi Athens.

Col. Pix in Production

RESTLESS LADY, comedy-mystery; prod., Sam Bischoff, dir., Leigh Jason; asst. dir., Abby Berlin; script by Richard Flournoy and Jack Henley. Cast: Evelyn Keyes, Edmund Lowe, John Hubbard, Allyn Joslyn, Anita Louise, Frank Craven, Don Wilson, Ann Savage, Frank Sully, Robert Stanford, Lewis Wilson.

WITHOUT NOTICE, comedy; prod., P. J. Wolfson; dir., Richard Wallace; asst. dir., William Mull; story, Harold Goldman and Andrew Solt; camera, Frank Planer. Cast: Charles Coburn, Marguerite Chapman, Bill Carter, Isabelle Elson, Betty Brewer, Melville Cooper, Norma Varden, William Austin, Reginald Sheffield, Sterling Campbell, Manton Moreland, Hal Price, Joel Friedkin, Eddie Kane, Earl Dwey, John Tyrrell, Dick Elliott, Fern Emmett, Tommy Mack, Charles Halton, Gladys Blake, Mary Wickes, William Austin, Kathleen Howard, Constance Worth.

Metro

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	56	37	9	11	0

Pictures in cutting room or awaiting release:

SALUTE TO THE MARINES, drama; Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Jr., Russell Gleason.

LASSIE COME HOME, drama, in Technicolor; prod., Sam Marx; dir., Fred Wilcox; no writing credits; camera, Len Smith. Cast: Roddy MacDowall, Edmund Gwen, Reginald Owen, Dame May Whitty, Ben Webster, Donald Crisp, Nigel Bruce, Elsa Lancaster, Lassie.

HARRIGAN'S KID, formerly **HALF-PINT KID**, drama; prod., Irving Starr; dir., Charles Riesner; no writing credits; camera, Walter Lundin. Cast: Bobby Readick, William Gargan, Horace McNally, Frank Craven, Jay Ward.

I DOOD IT, comedy-musical; prod., Jack Cummings; dir., Vincent Minnelli; no writing credits; camera, Charles Rosher. Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and band, Buck and Bubbles, Patricia Dana, Richard Ainley.

AS THOUSANDS CHEER, formerly **PRIVATE MISS JONES**, drama in Technicolor; prod., Joseph Pasternak; dir., George Sidney; no writing credits; camera, George Folsey. Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles, Dick Simmons.

BEST FOOT FORWARD, comedy in Technicolor; prod., Arthur Freed; dir., Edward Buzzell; no writing credits; camera, Leonard Smith. Cast: Lucille Ball, William Gaxton, Tommy Dix, Virginia Weidler, Kenny Bowers, Jack Jordan, Gloria de Haven, June Allyson, Nancy Walker, Beverly Saul, Harry James and band

RIGHT ABOUT FACE, musical; prod., Irving Starr; dir., Tim Whelan; no writing credits; camera, Charles Rosher. Cast: Kay Kayser, Marilyn Maxwell, Ava Gardner.

FACULTY ROW, comedy; prod., Robert Sisk; dir., Jules Dassin; story by William Noble; camera, Charles Lawton. Cast: Mary Astor, Herbert Marshall, Susan Peters, Elliott Reid, Richard Carlson, Allyn Joslyn, George Doblenz.

HITLER'S HANGMAN, war drama; prod., Seymour Nebenzal; dir., Douglas Sirk; asst. dir., Al Raboch; camera, Bob Curtees. Cast: John Carridine, Alan Curtis, Patricia Morison, Ralph Morgan, Edgar Kennedy.

LOST ANGEL, comedy; prod., Robert Sisk; dir., Roy Rowland; asst. dir., George Rhein; screenplay, none; camera, Robert L. Surtea. Cast: Margaret O'Brien, James Craig, Marsha Hunt.

MAN FROM DOWN UNDER, war drama; co-prods., Robert Z. Leonard, Orville O. Dull; dir., Robert Z. Leonard; asst. dir., Earl McEvoy; no story credit; camera, Sid Wagner. Cast: Charles Laughton, Binnie Barnes, Donald Reed, Richard Carlson, Horace McNally, Clyde Cook.

Metro Pix in Production

A GUY NAMED JOE, comedy-drama; prod., Everett Riskin; dir., Victor Fleming; asst. dir., Horace Hough; no story credit; camera, Karl Freund. Cast: Spencer Tracy, Irene Dunne, James Gleason, Van Johnson, Ward Bond.

GIRL CRAZY, musical; prod., Arthur Freed; dir. Norman Taurog; original, Guy Bolton and Jack McGowan; screenplay, Fred Finklehoffe; camera, Bill Daniels. Cast: Mickey Rooney, Judy Garland, Rags Ragland, Guy Kibbee, Gil Stratton, Frances Ward, Tommy Dorsey and band.

RUSSIA, war drama (musical background); prod., Joe Pasternak; dir., Gregory Ratoff; asst. dir., Roland Asher; camera, Harry Stradling. Cast: Robert Taylor, Susan Peters, Robert Benchley, Felix Bressart, Michael Chekhov, Morris Ankrum, Tamara Shayne, John Hodiak.

MADAME CURIE, biographical; prod., Sidney Franklin; dir., Mervyn LeRoy; asst. dir., Al Shenberg; camera, Joe Ruttenberg; from book by Eve Curie. Cast: Greer Garson, Walter Pidgeon, Robert Walker, Albert Basserman, Reginald Owen, Henry Travers

AMERICA, drama; prod., King Vidor; dir., King Vidor; asst. dir., George Raglan; screenplay, none; camera, Hal Rosson. Cast: Brian Donlevy, John Qualen, J. M. Kerrigan.

THE HEAVENLY BODY, melodrama; prod., Arthur Hornblow, Jr.; dir., Al Hall; asst. dir., Bill Lewis; an original by Jacques Thiery; screenplay, Michael Arlen and Walter Reisch; camera, Bill Daniels. Cast: William Powell, Hedy Lamarr, Fay Bainter, Spring Byington, Connie Gilchrist.

A THOUSAND SHALL FALL, drama; prod., Edwin Knopf; dir., Tay Garnett; asst. dir., Julian Silberstein; story by Hans Habe; camera, Karl Freund. Cast: Pierre Aumont, Gene Kelly, Richard Whorf, Joseph Calleia, Jack Lambert, Sir Cedric Hardwicke, Peter Lorre, Wallace Ford, Hume Cronyn, Don Curtis, Jack Edwards, Jr., Richard Ryen.

WHISTLING IN BROOKLYN, comedy; prod., George Haight; dir., S. Sylvan Simon; asst. dir., Earl McEvoy; no writing credits; camera, Lester White. Cast: Red Skelton, Ann Rutherford, Rags Ragland, Jean Rogers, Ray Collins, Henry O'Neill, Arthur Space, William Frawley, Howard Freeman, Sam Levene, Steve Geray.

CRY HAVOC, drama; prod., Edward Knopf; dir., Richard Thorpe; asst. dir., Rollie Asher; play by Allan Kenward; camera, Harold Rosher. Cast: Ann Sothern, Margaret Sullivan, Joan Blondell, Fay Bainter, Marsha Hunt, Ella Raines, Heather Angel, Connie Gilchrist, Dorothy Moore, Diana Lewis, Gloria Grafton, Frances Gifford, Fely Franquelli.

(Continued on page 20)

Film Reviews

Continued from page 8

THE RUSSIAN STORY

his mother soil is unvanquishable. Going back a thousand years, it traces the onslaught of the Huns, the Swedes, the Japs and the German's of the Kaiser's day. Intertwined with battle sequences are aspects of the political, social and economic development of the nation, showing Peter the Great's efforts to wasternize his people and coming down to the revolution of Lenin, Stalin and Trotzky.

Difficulties of editing the mass of assorted film into an orderly and homogenous whole proved almost insurmountable. Rather than lift scenes bodily out of other pictures, Burstyn and his editor, George Freedland, chose to select bits and pieces and attempt to weld these together into sequences. The commentary should have been designed to clarify this necessarily patchy editing. It continuously wanders off, however, into ethereal poesy and inspirational prose, while what is required is earthy fact to explain the action on the screen. There's a false assumption that the average audience knows much more Russian history than it does.

Result is that the outstanding scene is the only one which has been picked up intact from the Soviet studios. It's a corker of the battle at Smolensk in the present war. It pictures the Nazis using a shield of women and children as they advance on the Reds, with two Russian soldiers leaving their trench to rescue a baby from the arms of its dead mother in the field between the lines. A breathtaker that would stand up in any company, it was shot as a short last year and Burstyn acquired exclusive U.S. rights to it.

Raiders of San Joaquin

(SONGS)

Universal release of Oliver Drake production. Stars Johnny Mack Brown, Tex Ritter; features Fuzzy Knight, Jennifer Holt, Henry Hall, Joseph Bernard, George Eldredge. Directed by Lewis D. Collins. Story and adaptation, Patricia Harper; editor, Russel Shoengarth; camera, William Sickner. At New York, N. Y., dual, week May 25, '43. Running time, 59 MINS.

Rocky Morgan	Johnny Mack Brown
Gil Blake	Tex Ritter
Eustace Clairmont	Fuzzy Knight
Jane Carter	Jennifer Holt
Rodine Carter	Henry Hall
Jim Blake	Joseph Bernard
Gus Sloan	George Eldredge
Rogers	Henry Hoquemore
Morgan	John Elliott
Clark	Michael Vallon
Detective	Jack O'Shea
Lear	Jack Ingram
Johnson	Robert Thompson
Tanner	Carl Sepulveda
Trhip	Scoop Martin
McQuarry	Roy Bucko
Deputy	Budd Buster

Jimmy Wakely Trio

Recently numerous westerns have turned from rustling to racketeers who muscled in on early railroad building beyond the Great Divide. 'Raiders of San Joaquin' is another in that groove, but not a particularly exciting exhibit. Below the Johnny Mack Brown average, but will get by.

Comedy relief is ordinarily strong in the Brown series with Fuzzy Knight on the assignment to dig laughs. In this case, however, the stuttering, bungling Knight isn't half as funny as he usually is, while also action is lacking to the point where frequently considerable slowness sets in.

Brown, with Knight as his roving plains pal, settle down in a community where ranchers are being mulcted of their properties by an unscrupulous gang which is grabbing land under the guise that they are obtaining right-of-way for a railroad. How Brown, related to the v.p. of the road, upsets their racket forms the basis for the major portion of the action.

Mixed in is Jennifer Holt, who has played in previous westerns and like most cactus-land heroines is where she shouldn't be at all times. Lessers include Henry Hall, Joseph Bernard and George Eldredge, all okay.

Several songs, of new and old vintage, are sprinkled through the picture. They are featured by the Jimmy Wakely trio. *Char.*

SONG OF TEXAS

(SONGS)

Hollywood, May 26.

Republic release of Harry Grey production. Stars Roy Rogers; features Bob Nolan and Sons of Pioneers. Directed by Joseph Kane. Original, Winston Miller; camera, Reggie Lanning; editor, Tony Martinelli. Previewed May 25, '43. Running time, [illegible] MINS.

Roy	Roy Rogers
Sue Bennett	Sheila Ryan
Jim Calvert	Barton MacLane
Sam Bennett	Harry Shannon
Hildegarde	Arline Judge
Fred Calvert	William Haade
Mrs. Murray	Eve March
Pete	Hal Taliaferro

Alex Nahera Dancers
Bob Nolan and Sons of the Pioneers

With Roy Rogers now in top popularity spot among the Republic westerners, studio is providing him with benefit of higher budgets for his pictures. 'Song of Texas' displays unusual supporting cast for sagebrusher, good scenic backgrounds and photography, and the usual group of songs for delivery by Rogers and his musical Sons of the Pioneers (Bob Nolan). Picture will get by neatly with the Rogers and western audiences.

Rogers is a rodeo star working for crooked outfit headed by Barton MacLane, but pulls out of the show with his pals to take over operation of a stock ranch recently purchased. Along goes Harry Shannon, former big time bronc-buster, who's rehabilitated by Rogers. But when Shannon expects his daughter out from the east for vacation under impression he owns a ranch, the boys set him up as master of their outfit. But the girl's inquisitiveness results finally in sale of half the ranch to MacLane, with Rogars forced to engage in a chuck wagon race to win it back.

Rogers and Sons of the Pioneers give out with group of eight songs in familiar vein plus two standards, 'Moonlight and Roses' and 'Mexicali Rose.' Rogers turns on his pipes, heroics and personality for good audience reaction, getting major assistance from the Pioneers on the musical side.

Sheila Ryan is passable as the girl, being overshadowed by Arline Judge, her pal from the east, in second femme lead. MacLane and William Haade provide good pair of heavies, with Shannon okay in a character part. Alex Nahera Dancers are on for a brief number in a fiesta sequence.

Picture carries thread of usual western dramatics, with the heavieś lurking around, but major footage is utilized for songs and lightly-textured dramatic byplay, including elemental comedy touches strung out along the line. Result is dearth of shooting and wild riding generally expected by western devotees. Finale chuck wagon race, instead of usual chase is a novelty, while high Sierra setting allows for above-par photography by Reggie Lanning. Direction by Joseph Kane is standard. *Walt.*

SPY TRAIN

Monogram release of Max King production. Features Richard Travis, Catherine Craig, Chick Chandler, Thelma White, Paul McVey, Evelyn Brent, Warren Hymer and Snowflake. Directed by Harold Young. Story, Scott Littlefield; adaptation, Leslie Schwabacher, Wallace Sullivan and Bart Lytton; editor, Carl Pierson; camera, Mack Stengler. At New York, N. Y., dual, week May 25, '43. Running time, 61 MINS.

Bruce	Richard Travis
Jane	Catherine Craig
Stu	Chick Chandler
Millie	Thelma White
Frieda	Evelyn Brent
Italian	Gerald Brock
Porter	Snowflake
Detective	Bill Hunter
Chief Nazi	Steve Roberts
Herman	Warren Hymer

Taking turns trying to gain possession of a traveling bag which is thought to contain important Nazi documents, but actually has a time-bomb as its contents, numerous persons, including a reporter and spies, spend most of 61 minutes causing a serious state of ennui. Although the picture has been acceptably cast and its members do as well as could be expected under the circumstances, the marketing possibilities are slender.

Virtually all of the action takes place on a streamliner where a bag, with a time-bomb in it, has been planted by mistake by Nazi [illegible] compartment to another as various persons stealthily purloin it with a view to getting the important papers it's supposed to contain. As result of some detective work on the part of a newspaper reporter, spies are permitted to take it on the lam as the train stops to pick up police, the spies getting themselves blown to bits for their trouble.

Richard Travis and Catherine Craig are twinned for romantic interest. Playing a photographer and getting stabbed in the bargain is Chick Chandler, while as a wise-cracky, dumb-Dora maid is Thelma White of old silent days. Lessers include Paul McVey and Evelyn Brent, latter also a star when films didn't have voice. Snowflake does well as a Pullman porter. Warren Hymer is miscast as a Nazi agent who's none too intelligent. *Char.*

Nat Karson's 4 2-Reel Short Prods. for Pathe

Nat Karson, scene designer of the Radio City Music Hall, N. Y., has signed with Pathe to produce four two-reel shorts for its 'This Is America' series. He will direct them himself.

First of the four will be titled 'Broadway at War' and will depict the New York theatre's contribution to the war. Karson will do some of the shooting on location in and around Times Square and some in the Fox Movietone studios, N. Y.

Karson was in Hollywood before joining the Music Hall staff. His contract at the latter house permits him to take outside assignments.

U. S. Commerce Dept. Appraises Film Market, Post-War, in Middle East

Washington, June 1.

With an eye to the post-war market for films in tha Middle-East, U. S. Dept. of Commerce has just completed a survey of 'Movies in the Middle East,' covering Egypt, Palestine, Iraq and Iran.

'The developments and tendencies in that particular field,' comments tha survey, 'do afford a few significant hints and dispositions. The facts about the movie business between the Nile Valley and Afganistan unquestionably have a meaning for future trade possibilities in other fields as well as that of the film, after the guns have ceased firing.'

Only producer nation in the Middle East is Egypt where the first studio was established in 1927.

'For several years,' says the report, 'only two or three features were filmed annually, but since 1935 the industry has made notable progress, and the country now has 15 companies operating in five studios. In 1942, 26 features were made, compared with 14 the preceding year. Difficulties in importing raw materials may cause production to drop in 1943. It is believed.

'Detailed data covering exports of Egyptian films are not available, but it is known that they are shipped to such Arabic-speaking countries as Syria, the Lebanon, and Iraq; rarely, if ever, are they sent elsewhere. Though the domestic industry is improving steadily, approximately 90% of the pictures shown in Egypt are made in the U. S. Adventure and sentimental stories are favorites, and war stories are popular if they do not contain too much propaganda. Thera is no dubbing but French titles are superimposed and Arabic translations are thrown on a side screen.' Country has about 120 theatres, about 25 of which are openair and operating only during summer months.

Arabs Go for Own Tongue

American films top in Palestine, with the Egyptian product most popular with the Arab audiences because of the sound track. There is no dubbing, but abbreviated versions of dialog in Hebrew or Arabic or both are flashed on a small auxiliary screen placed beside the main screen.

Palestine has 49 commercial theatres with a seating capacity of 41,335, and there is one house with 1,200 seats in Transjordan. Annual attendance is estimated at 18,000,000.

Iraq has 36 theatres, 10 of them open-air, plus seven mobile theatres owned and operated by the British Embassy. Mobile units are used exclusively for newsreels and information shorts in remote towns and villages.

In the commercial houses, American films top, followed in order by Egyptian, Indian and British. Side screen is used for Arabic translations of the sound track, while French titles are superimposed. Country imported 200 features, 24 shorts and 104 newsreels in 1942. War films rank highest.

Government of Iran (Persia) limits time of film show's to two hours. General show consists of a feature and two newsreels, there being no time for anything else. Commerce Dept. estimates that during the year ending March 21, 1943, 70-80% of footage was imported from the U. S., with Great Britain, Egypt, India and Russia supplying the remainder. German films have been completely eliminated but one or two French pix are still circulating. Bulk of the newsreels are British and Russian.

Nation has 35 film houses, 13 of them in the capital, Teheran. Yearly attendance is estimated at 5,000,000. Audiences have large percentage of foreigners because 95% of Iranians cannot afford price of admission.

Doc Goes Calling Again

Hollywood, June 1.

Main sequences of 'The Story of Dr. Wassell,' delayed several times by Gary Cooper's prior commitment at Warners, are slated to start July 6 at Paramount under direction of Cecil B. DeMille. Playing opposite Cooper will be Laraine Day.

Second unit, directed by Robert Rosson, has wound up three months of background shooting in the jungles of southern Mexico and is readying for airfield shots in Texas and California.

Busy June at Par

Hollywood, June 1.

June will be a busy month at Paramount with seven new pictures slated to face the lenses, beginning June 7 with 'The Story of Dr. Wassell.'

Others on the starting list are 'All Around the Town,' 'The Man in Half Moon Street,' two Henry Aldrich features, an untitled Preston Sturges production, and one under the reins of Walter MacEwen.

Savoy, Large Indie In Jamaica, L. I., In Unique Zoning Beef

Because arbitration machinery under the consent decree offers no avenue for relief in an unusual clearance case, the Coy Operating Co., controlling the Savoy, Jamaica, L. I., largest independent theatre in that town, has brought suit against several distributors, theatre organizations and individuals. It is slated for hearing in Jamaica supreme court June 17.

In addition to undetermined damages, the operators of the Savoy will seek to restore the former clearance that was in effect against another house, the Century, at Queens Village, L. I., which formerly played pictures day-and-date following first-run engagements in Loew Jamaica theatres.

Monroe E. Stein, attorney for many years for the old Cocalis circuit and now for the Sam Cocalis estate, is representing the Coy Operating Co. in the action filed. J. Jay Alterman is president of the Coy Co., while Irving Dashkin supervises the operation of the Savoy.

Discussing the action he has brought in behalf of the Coy Operating Co., Stein states that for years the Valencia and Hillside, Jamaica, which are Loew theatres, have played pictures first in that zone and that seven days later they became available at the same time to the Savoy and the Century, Queens Village. Last-mentioned is a Century circuit theatre.

However, as result of arrangements managed by the Century chain its Queens Village house was moved up so that it obtained film day-date with two Loew Jamaica houses. Suit alleges that when a prior run has enjoyed clearance but waives it or any part of it for a subsequent run, then it must grant that same privilege for any sub-run that is competitive. It will be claimed that Loew's has waived clearance for various circuit houses, and notably the Fantasy at Rockville Center, L. I., under practices that are discriminatory.

Papers in the case have been transmitted to the Monopoly Investigating Bureau of the Attorney General's office at Albany, N. Y., for its attention and possible action independently.

Named as defendants are Metro, Paramount, Columbia and Universal, distributors; Loew's Theatre Realty Corp. and the Marcus Loew Booking Agency, subsids of Loew's; the Queens Park Operating Co., subsid over Loew Jamaica houses; the Century Circuit; Nicholas M. Schenck, president of Loew's; C. C. Moskowitz, v.p. over Loew theatre operations; Albert Hovell, president, and Fred Schwartz, v.p. of the Century circuit.

Hicks Follows Keough (Both Par) to Sickbed

In addition to Austin C. Keough, v.p. and general counsel, who has been ill at his home for several weeks and is not expected back immediately, another Par exec, John W. Hicks, Jr., v.p. in charge of foreign distribution, was laid up all last week. He is expected back some time this week, however.

Both Par officials became run down as result of overwork, it is understood. Hicks skipped usual vacations in recent years because of the press of wartime conditions in the foreign field.

Leserman Swingin' It

Carl Leserman, United Artists general sales' manager, left New York over the weekend for a swing around the country, heading for the Coast.

Stopping over in Chicago, he plans to return within three weeks.

Mono's Big June Push

Hollywood, June 1.

Juna production slate at Monogram calls for the launching of five features, starting Friday (4) with 'I Was a Criminal,' a King Bros. production directed by Kurt Neumann.

Others are 'Blazing Guns,' 'Bullets and Saddles,' 'Ground Crew' and 'Outlaws of Stampede Pass.'

% or Otherwise, NW Indies Balk

Minneapolis, June 1.

Twin City independents are up in arms against a revived selling formula that sets a price above the top bracket figure for certain releases in lieu of percentage which also is combated by these exhibitors.

Paramount introduced the formula several years ago for 'Caught in the Draft.' Since then, up to this year, it has laid dormant. Now it's becoming quite common here and the independents don't like it any more than percentage.

On 'Hitler's Children' RKO has backed water on its percentage demand, in the face of bitter Twin City independent opposition, to the extent of offering an alternative deal to the Minneapolis and St. Paul indies. The alternative deal sets a flat price of one and one-half times the top bracket figure. When the Twin City group balked on percentage for 'Casablanca' Warners offered it similarly.

The Twin City indies now have their guns trained on 'Hello, Frisco, Hello' because 20th-Fox demands percentage for it.

EXHIB GOES INTO CO-OP FARMING IN A BIG WAY

Dartmouth, N. S., June 1.

With the coopertives heading into exhibiting, here's an exhibitor who'a heading into cooperatives. He's I. L. Haley, manager of the Mayfair and Dundas, of the Franklin & Herschorn hookup of theatres. Really victory garden conscious, Haley formed a cooperative farming venture among employees of the Mayfair and Dundas. But, minus a farmerette complex. All the men and boys working at the two theatres are participating.

Haley went into partnership with a farmer, two miles out of Dartmouth centre. The farmer couldn't develop some of his soil because of scarcity of labor. He went in with Haley on a 50-50 basis. The farmer supplies the land, instruction and farming tools and machinery, and Haley furnishes the labor. They went halves on the seeds. Each of the theatre employees participates in the yield of crops according to the time he spent at the big garden. An idea of the size is given, by the information that 15,000 cabbages, alone, have been planted. There are also large quantities of potatoes, turnips, beets, carrots, peas, corn, beans, squash, pumpkin, cucumbers, parsnips, spinach, cauliflower, onions.

After the families of each member of the garden club get enough vegetables to last them through to next spring, the balance will be cooperatively sold in Dartmouth. Thus increasing the supply of vegetables available locally, and easing off a shortage that had been expected. Projectionists, janitors, doormen, ushers, all under the manager's leadership, are arising earlier than usual by two or three hours, just to work on the giant garden, and really like it. They are gardeners on their days off, too.

Bell Aircraft's Cuffo Newsreeler for Workers

Buffalo, June 1.

Niagara Falls plant of the Bell Aircraft Corp. has opened a cuffo news reel theatre for entertainment of employees.

Project is being operated by the picture division of the company and is an outgrowth of the plant's exhibitions of technical films for training workers. Opening program included M.O.T.'s 'One Day of War,' together with news films and releases of various government agencies.

Auditorium seats 200 and will operate on 24-hour schedule. Programs will be scaled to about half-hour, with approximately six showings in a 24-hour period to workers prior to and following change of shifts.

Flock of Top Pix Execs Called but Chi Racket Case Suddenly Shifted to N. Y.

Over the Old Trails

Hollywood, June 1.

Buffalo Bill, in the person of Joel McCrea, will gallop in Utah, Montana, Colorado and Madison Square Garden as star in a Harry Sherman production, 'Buffalo Bill,' for 20th-Fox release.

Sherman and his location scout, Dick Dickson, picked the spots after a cross-country tour. Pictura goes into work early next month, based on a script by Aeneas MacKenzie and Clem Ripley, with William Wellman as director.

Twin City Indies Plan Move to Revive Minn. Law Previously K.O.d

Minneapolis, June 1.

Twin City independent exhibitors are trying to revive the Minnesota law requiring film distributors to sell an entire season's product subject to 20% cancellation. Since a Ramsay county district court ruled the measure unconstitutional and issued an injunction restraining its enforcement in the counties in which Minneapolis and St. Paul are located, the statute has been considered dead by the trade.

However, president Donald Guttman, of North Central Allied, has appointed a committee comprising Henry Greene, chairman, and Martin Lebedoff and Bennie Berger 'to explora the possibilities of securing the law's enforcement.'

It's pointed out that the measure 'never got beyond the lower state court,' no appeal being taken from the initial ruling, and that the restraining order applies only to Hennepin and Ramsay counties. Thus, it's claimed, it cannot be put into effect elsewhere throughout the atate.

Film companies fought the law, passed by the legislature two years ago when the independent exhibitors sponsored it. The distributors emerged victorious in their court fight.

RED CROSS' KUDOS TO CHI SHOWMEN IN DRIVE

Chicago, June 1.

As recognition of their efforts in the recent Red Cross Drive, James B. Forgan, Chapter Chairman, and Martin H. Kennelly, War Fund Chairman, honored John Balaban, Edwin Silverman, James E. Coston, Jack Kirsch and Hal Halperin, chairmen of the Amusement & Recreation Division, by presenting them with the famous Malvina Hoffman award. The Division itself also won the Hoffman award by quadrupling their quota of last year from $30,000 to $130,000.

Many local showmen were singularly honored with the Hoffman award. These were N. S. Barger, Rialto theatre; Virginia Payne, president AFRA; Jack Irving, executive secretary of AGVA; Arthur Talmadge of MCA; Erwin Barg, music publishers; Joe Jacobson, Chez Paree; Ralph Jansen, Ivanhoe Cafe; Harry Russell, South State Street Merchant's Association, J. C. McCaffery, heading the Outdoor Division; Barney Hochstadter, bowling alleys; Eddie and Fannie Cavanaugh, radio artists; Dave O'Malley, heading Theatrical Agents Association; Manny Smerling, Confection Cabinet Co., and Ernest Byfield and Frank Bering of the Ambassador and Sherman hotels.

The amusement and recreation business here led all other businesses in the drive. This did not include the theatre drive.

Jack Kirsch, president of the Allied Theatres of Illinois, the independent theatre group and the cafes were also honored with a Red Cross plaque signed by President Roosevelt and Norman Davis.

Slinky, Shivery and Boo

Hollywood, June 1.

Blizzard of chillers is due at RKO, starting June 15 with 'Curse of the Cat People,' a sequel to 'Cat People,' which turned out to be a sleeper at the wickets.

Following the feline film in quick succession will be 'The Ghost Ship,' 'The Screaming Skull' and 'The Amorous Ghost.'

Chicago, June 1.

Proceedings against the six former Capone gangsters, recently indicted by the New York grand jury for conspiracy in connection with the $1,000,000 motion picture industry shakedown, came to an abrupt ending last Wednesday afternoon (26) when A. Bradley Eben, counsel for the defense, waived removal of the sextet following an agreement reached with government attorneys. Surprise move came following an arrangement made with Boris Kostelanetz, asst. U. S. attorney from New York, that the Government would not press the case for trial until next fall.

The defendants, Paul Ricca, Louis Campagna, Ralph Pierce, Charles Gioe, Phil d'Andrea and Frank Maritote alias Diamond, will be arraigned in New York on June 8, and the trial has been set for Sept. 7 or shortly thereafter. It was agreed they would suffer no duress while there. Chief issue of the trial is expected to be the contention of the defense that, if any crime was committed, it was committed in Chicago, not in New York. This was the theory advanced by James D. C. Murray, New York lawyer, who is associated with Eben in the defense.

The sudden termination of the case left Nicholas M. Schenck, president of Loew's, Inc., as the star witness of the three-day hearing before U. S. Commissioner Edwin K. Walker. Although many prominent motion picture executives were subpoenaed as witnesses, Schenck and Arthur Israel, Jr., assistant to the president of Paramount Pictures, Inc., were the only ones called. Schenck was on the stand for three successive days.

On the sidelines ready to be called were Marvin Schenck, David Bernstein, and Charles C. Moscowitz, all of Loew's, Inc. Louis B. Mayer and Joseph M. Schenck did not appear in the courtroom but held themselves in readiness at their hotels for immediate call. All refused to talk for publication.

Little Local Interest

All Chicago newspapers covered tha hearing and tried to make it look like a Hollywood holiday but the front page buildups failed to attract the public to the courtroom. As drawing attractions for the curious the motion picture bigwigs proved a bust. At no time was there more than 30 people at the hearings including lawyers, witnesses, the defendants and the press. Not one person prominent in local show business was interested enough to attend even one session.

At the Tuesday afternoon hearing, Nick Schenck told of how Willie Bioff had visited his New York offica in 1936 and demanded $2,000,000 from the motion picture industry. Later cut his figure to $1,000,000 suggesting that the bigger companies pay $50,000 each and the smaller ones $25,000 each.

This testimony was given after Israel had told of coming to Chicago on May 29, 1936 with a bundle containing a large amount of U. S. currency which was delivered, at the request of Austin C. Keough, general counsel of the Paramount company, to Bioff in his Bismarck hotel suite here.

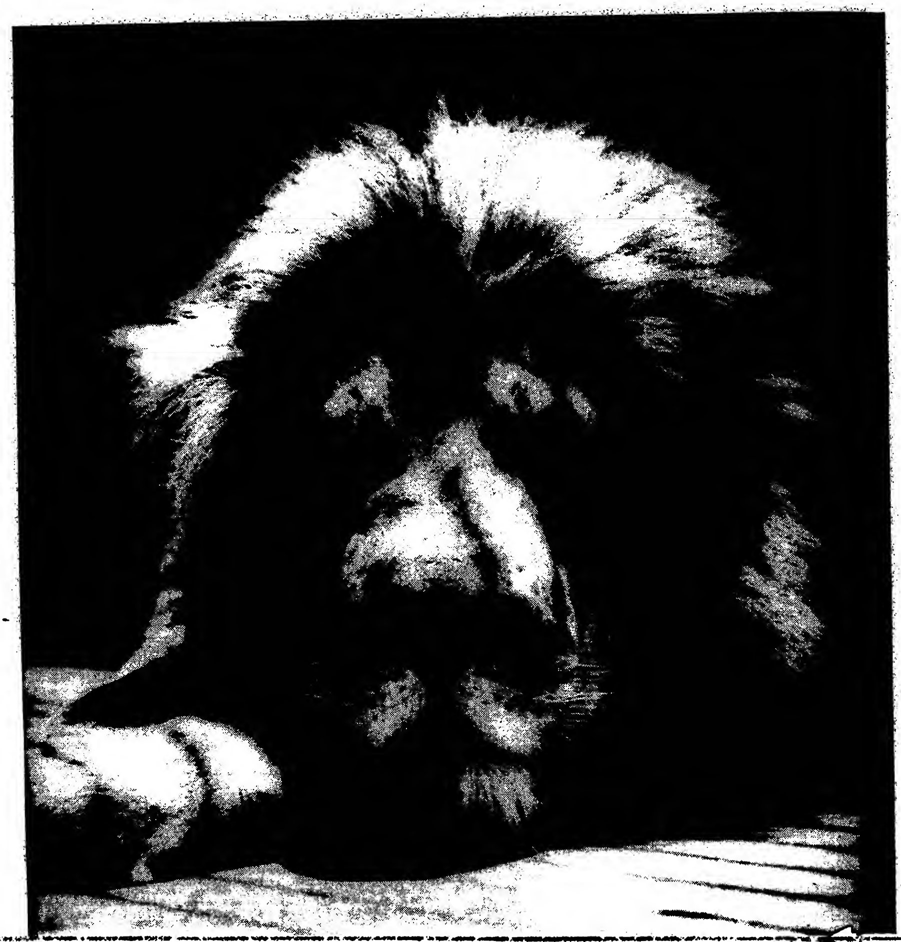
Schenck told of how Bioff boasted that he 'elected' George Browne to the presidency of the IATSE and was 'his boss,' and that when he told Bioff the money wouldn't be forthcoming from the industry and couldn't be done Bioff answered, 'Look Mr. Schenck, you know what we can do. We showed what we can do. We closed every theatre in Chicago and we can close every theatre in the United States by calling out our union men. Think it over. We want $2,000,000 from this great industry and we'll get it.'

'Innocent'

Throughout the testimony, Eben sought to show that while Bioff and Browne and Nick Circella, now serving prison terms on extortion charges, took sums ranging up to $50,000 from various producers, his clients were innocent of the matter.

For awhile it looked like the hearing would take several days. Attorney Eben said that he intended calling all subpoenaed witnesses to the stand and many others, including several members of the local IATSE union. On Wednesday morning Nick Schenck took the stand and was asked by Eben, 'Did you tell any one besides (tha late) Sidney Kent, head

(Continued on page 26)



19 YEARS YOUNG!

A Birthday Interview with Leo, the M-G-M Lion

QUESTION:

"How does it feel to be the acknowledged leader of the motion picture business?"

ANSWER:

"'Cabin in the Sky' is knocking 'em for a row of records! 'Presenting Lily Mars' is sensational. We've got plenty of them: 'Bataan', 'Random Harvest', 'Slightly Dangerous', 'The Human Comedy'... to mention just a few. Pictures talk. We wind up each year with more hits than any other company."

QUESTION:

"How do you do it year after year?"

ANSWER:

"Leadership is a responsibility we know how to handle. We don't let down...we don't let our customers down."

QUESTION:

"Explain the expression: 'I wonder how M-G-M would do it?'"

ANSWER:

"That's the same as saying: 'Follow the leader.' We blaze the new trails. We start Lion's Roar columns in the magazines, we inaugurate nationwide teaser campaigns in newspapers, we initiate regular nightly programs on the radio...that's just a few examples. Others follow our lead. But it's all for the good of the industry.

QUESTION:

Any box-office predictions for the future?"

ANSWER:

"As usual, Metro-Goldwyn-Mayer."

(Have you booked "Prelude to War"?)

Advance Production Chart

(Continued from page 16)

Monogram

	Promised '42-43	Com- pleted	Shoot- ing	Now Cutting	To go
Features	36	23	2	4	5
Western	17	7	2	2	5
Totals	53	30	4	6	10

Pictures in cutting room or awaiting release:

GHOSTS ON THE LOOSE, formerly **GHOSTS IN THE NIGHT**, melodrama; prod., Sam Katzman; dir., William Beaudine; original screenplay, Kenneth Higgins; camera, Mack Stengler. Cast: Leo Gorcey, Huntz Hall, Bobby Jordan, Bela Lugosi, Ava Gardner, Ric Vallin, Stanley Clements, Billy Benedict, Sammy Morrison, Bobby Stone, Jack Mulhall, Minerva Urecal, Wheeler Oakman.

COWBOY COMMANDOS, western; prod., George W. Weeks; dir., S. Roy Luby; original story by Clark Paylow; story continuity, Elizabeth Beecher; camera, Edward Kull. Cast: Ray 'Crash' Corrigan, Dennis Moore, Max 'Alibi' Terhune, Evelyn Finley, Johnny Bond, Bud Chester, John Merton, Frank Ellis, Bud Osborne, Georga Chesbro, Steve Clark, Edna Bennett.

SPY TRAIN, formerly **TIME BOMB**, drama prod., Max King; dir., Harold Young; asst. dir., Dick Le Strange; original story by Scott Littleton; screenplay by Bart Lytton, Leslie Schwabacher, Wallace Sullivan and Moselle Hubbard; camera, Mack Stengler. The cast so far is Richard Travers.

MELODY PARADE, musical; prod., Lindsley Parsons; dir., Arthur Dreifuss; asst. dir., William Strohbach; screenplay, Tim Ryan and Charles R. Marion; camera, Mac Stengler. Cast: Mary Beth Hughes, Eddia Quillan, Tim and Irene, Mantan Moreland, Jerry Cooper, Anson Weeks and orchestra, Armida, Ted Flo Rita and orchestra, Kenneth Harlan.

THE LAW RIDES AGAIN, western, prod., Robert Tansey; dir., Alan James; asst. dir., Robert Emmett; screenplay, Tim Ryan and Charles R. Marion; camera, Mac Stengler. Cast: Hoot Gibson, Ken Maynard.

SPOTLIGHT REVUE, musical; prod., Sam Katzman and Jack Dietz; dir., William Beaudine; asst. dir., Eddie Davis; screenplay, none; camera, Mac Stengler. Cast: Frank Faye, Billy Gilbert, Butch and Buddy, Bonnie Baker, Herb Miller and orchestra.

Monogram Pix in Production

BLACK MARKET RUSTLERS, western; prod., George Weeks; dir., S. Roy Luby; an original story by Patrick Harper; camera, Edward Kull. Cast: Ray Corrigan, Dennis Moore, Max Terhune.

SIX GUN GOSPEL, western; prod., Scott R. Dunlap; dir., Lambert Hillyer; screenplay, Jess Bowers and Harry Neumann; camera, Ed Ripp. Cast: Johnny Mack Brown, Raymond Hatton.

REVENGE OF THE ZOMBIES, prod., Lindsley Parsons; dir., Steve Sekely; no writing credits; camera, Mack Stengler. Cast; Robert Lowery, Gale Storm, Mantan Moreland, Lyle Talbot, Veda Ann Borg, John Carradine.

HE COULDN'T TAKE IT, prod., William Beaudine; dir., Lindsley Parson; asst. dir., William Strohbach; camera, Arthur Martinelli. Cast: Eddie Quillan, Joan Woodbury, Maxie Rosenbloom.

Paramount

	Promised '42-43	Com- pleted	Shoot- ing	Now Cutting	To go
Features	59	35	4	21	2

Pictures in cutting room or awaiting release:

NO TIME FOR LOVE, comedy-drama; asso. prod., Fred Kohlmar; dir., Mitchell Leisen; no writing credits; camera, Charles Lang. Cast: Claudette Colbert, Fred MacMurray, Richard Haydon, Ilke Chase, Paul McGrath, June Havoc, Marjorie Gateson, Robert Harrick, Morton Lowry.

TRIUMPH WITHOUT PAIN, formerly **GREAT WITHOUT GLORY**, drama; dir., Preston Sturges; screenplay by Preston Sturges; camera, Victor Milner. Cast: Joel McCrea, Betty Field, Harry Carey, William Demarest, Julius Tannen, Franklin Pangborn.

MIRACLE OF MORGAN'S CREEK, drama; prod., G.M.O.; screanplay, Preston Sturges and Ernst Laemmle; camera, John Seitz. Cast: Eddie Bracken, Betty Hutton, Diana Lynn.

FOR WHOM THE BELL TOLLS, drama, in Technicolor; prod.-dir., Sam Wood; novel by Ernest Hemingway; camera, Ray Rennahan. Cast: Gary Cooper, Akim Tamiroff, Katina Paximou, Joseph Callaia, Vladimir Skoloff, Mikhail Rasumny, Edward Ciannelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Leonid Snegoff, Lilo Yarson, Martin Garralaga, Victor Varconi, Eric Faldary, Leo Bulgakoff, Feodor Chaliapin, Jean De Val, Armand Roland, Dick Botiller.

SALUTE FOR THREE, drama; prod., Walter MacEwen; dir., Ralph Murphy; original story, Lester Cole; camera, Theodor Sparkuhl. Cast: MacDonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, Marty May, Cliff Edwards, Minna Gombell, Catherine Craig, Linda Brent, Patti Brilhante, De De Barrington.

HENRY ALDRICH SWINGS IT, comedy; prod., Walter MacEwen; asst. prod., Michael Kraike; dir., Hugh Bennett; screenplay, M. R. Bolton; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, Mimi Chandler, John Litel, Olive Blakeney, Steve Geray, Marian Hall, Fritz Feld, Charles Arnt, Beverly Hudson, Edgar Dearing, Dick Baron, Vaughn Glaser.

TRUE TO LIFE, drama; prod., Paul Jones; dir., George Marshall; original screen story by Ben and Sol Barzman and Bess Rafel; camera, Charles Lang. Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demerest.

DIXIE, musical, in Technicolor; prod., Dick Blumenthal; asso. prod., Paul Jones; screenplay, Claude Binyon; camera, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Billy De Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr.

HENRY ALDRICH PLAYS CUPID, comedy; prod., Walter MacEwen; dir., Hugh Bennett; asst. dir., Harry Caplan; story, Aleen Leslie; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Diana Lynn, Vaughn Glaser, Barbara Jo Allen, Paul Harvey.

THE GOOD FELLOWS, comedy-drama; prod., Walter MacEwen; dir., Jo Graham; asst. dir., Alvin Ganzer; screenplay, Howard Snyder and Hugh Wedlock, Jr.; camera, Theodor Sparkuhl. Cast: Helen Walker, James Brown, Cecil Kellaway, Mabel Paige, Rod Cameron.

ALASKA HIGHWAY, drama; prods., Bill Pine and Bill Thomas; dir., Frank MacDonald; asst. dir., Charles Kerr; no story credit; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker, Bill Henry, Eddie Quillan.

LADY IN THE DARK, drama in Technicolor; asso. prod., Dick Blumenthal; dir., Mitchell Leisen; no writing credits; camera, Dan Fapp. Cast: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks.

SO PROUDLY WE HAIL, drama; prod., Mark Sandrich; dir., Mark Sandrich; original story, Allan Scott and Mark Sandrich; camera, Charles Lang. Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts.

RIDING HIGH, musical in Technicolor; prod., Fred Kohlmar; dir., George Marshall; asst. dir., Art Black; screenplay, Walter De Leon, Arthur Phillips, Art Arthur; cameras, Harry Hallenberge and Karl Struss. Cast: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, Milt Britton and band.

HOSTAGES, drama; prod., Sol C. Siegel; dir., Frank Tuttle; asst. dir., Alvin Ganzer; screenplay by Frank Butler and Carolyn Butler, based on novel by Stefan Heym; camera, Victor Milier. Cast: Arturo de Cordova, Luise Rainer, William Bendix, Paul Lukas, Katina Paxinou, Oscar Homolka, Roland Varno, Fred Giermann, Mikhail Rasumny, Eric Feldary, Johnny Mylong, Michael Visaroff, Felix Basch, Philip Van Zandt, Rex Williams, Hans Conried.

LET'S FACE IT, musical comedy; asso. prod., Fred Kohlmar; dir., Sidney Lanfield; asst. dir., Lonnie D'osra; no story credit; camera, Lionel Lindon. Cast: Bob Hope, Betty Hutton, Dona Drake, ZaSu Pitts, Phyllis Povah, Marjorie Weaver, Cully Richards, Eve Arden, Phyllis Ruth, Raymond Walburn, William Demarest, Andrew Tombes, Joseph Sawyer, Arthur Loft, Grace Hayle, Florence Shirley.

TORNADO, (melodrama); prod., William Pine and William Thomas; dir., William Berke; asst. dir., Eddie Mull; camera, Fred Jackman, Jr.; screenplay by Maxwell Shane; story by John Guedel. Cast: Chester Morris, Nancy Kelly, William Henry, Gwen Kenyon.

'MARDI GRAS,' musical short subject in Technicolor; prod., Lou Harris; dir., Hugh Bennett; asst. dir., Dan McCauley; screenplay, Ben Terry; camera, George Barnes. Cast: Betty Rhodes, Johnny Johnston, Cecil Kellawey.

HENRY ALDRICH HAUNTS A HOUSE, comedy; prod., Walter MacEwen; asso. prod., Michele Kraike; dir., Hugh Bennett; asso. dir., Oscar Rudolph; screenplay, Muriel Bolton and Vail Burton. Cast; Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney.

Par Pix in Production

THE UNINVITED, drama; prod., Charles Brackett; dir., Lewis Allen; asst. dir., C. C. Coleman, Jr.; screenplay, Dodie Smith and Jack Fartose; camera, Charles Lang. Cast: Ray Milland, Bruce Hussey, Gail Russell, Donald Crisp, Cornelia Otis Skinner, Barbara Everest, Alan Napier.

THE HOUR BEFORE THE DAWN, war-drama; prod., William Dozier; dir., Frank Tuttle; asst. dir., Havre Forest; from a novel by W. Somerset Maugham; camera, John Seitz. Cast: Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton, Nils Asther.

AND THE ANGELS SING, musical-comedy; prod., E. D. Leshin; dir., George Marshall; asst. dir., Art Black; screenplay, Melvin Frank and Norman Panama; camera, Karl Struss. Cast: Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., Edmund Glover, Sig Rumann.

MINESWEEPER, drama; prod., William Pine and William Thomas; dir., William Berke; asst. dir., Eddie Mull; original screenplay, Commander Louis H. Gwinn and Edward T. Lowe; adaptation, Edward T. Lowa and Maxwell Shane; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker, Russell Hayden, Guinn (Big Boy) Williams, Charles D. Brown, Grant Withers, Doug Fowley, Chick Chandler, Ray Sanford.

Producers Releasing Corp.

	Promised '42-43	Com- pleted	Shoot- ing	Now Cutting	To go
Features	42	9	2	8	25

Pictures in cutting room or awaiting release:

SUBMARINE BASE, drama; prod., Jack Schwarz; co-prod., Harry D. Edwards; dir., Albert Kelly; no story credit; camera, Marcel Le Picard. Cast: John Litel, Alan Baxter, Eric Blore, Iris Adrian, Fifi D'Orsay, George Metaxa, Luis Alberni, Jacqueline Dalya, George Flaherty, Anne Demetrio.

DEATH RIDES THE PLAINS (western); prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Melville De Lay; camera, Robt. Cline; screenplay, Joe O'Donnell. Cast: Bob Livingston, Al St. John, Nica Doret, Ray Bennett, Sten Jolley, George Chesebro, John Elliott, Slim Whitaker.

WEST OF TEXAS, (western); prods., Alfred Stern, Arthur Alexander; dir., Oliver Drake; camera, Ira Morgan; screenplay, Oliver Drake. Cast: Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson, Frances Gladwin, Marilyn Hare, Robert Barron, Tom London, Jack Rockwell, Jack Ingraham, Henry Hall.

BILLY THE KID, western; prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Mel DeLay; screenplay, Patricia Harper; camera, Robert Cline. Cast: Buster Crabbe, Al St. John, Milton Kibbee, Kermit Maynard, Audrey Manners.

BORDER BUCKAROOS, western; prod., Alfred Stern and Arthur Alexander; dir., Oliver Drake; screenplay, Oliver Drake; camera, Ira Morgan. Cast: Dava O'Brien, Jim Newill, Guy Wilkerson, Christine McIntyre, Eleanor Counts, Bud Osborne, Reed Howes.

ISLE OF FORGOTTEN SINS, formerly **TIDAL WAVE**, drama; prod., Atlantis Pictures; dir., Edgar G. Ulmer; screenplay, Raymond Schrock; camera, Ira Morgan. Cast: John Carradine, Frank Fenton, Gale Sondergaard, Sidney Toler, Rick Vallin, Rita Quigley, Tala Birrell, Betty Amann, Veda Ann Borg, William Edmonds, Patti McCarty, Joie Ray, John Elliott.

LONE RIDER NO. 4, western; prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Mel De Lay; original by Joe O'Donnell; camera, Robert Cline. Cast: Bob Livingston, Al St. John, Frances Galdwin, Stan Jolley, Karl Hackett, Jack Ingraham, Ken Duncan.

FIGHTING VALLEY, western; prod., Alexander-Stern; dir., Oliver Drake; Asst. dir., Arthur Alexander; screenplay, Oliver Drake; camera, Ira Morgan. Cast: Dave O'Brien, Tim Newill, Guy Wilkerson, Patti McCarty.

PRC Pix in Production

STRANGE MUSIC, drama; prod., Ripley-Monter; dir., Arthur Ripley; asst. dir., Bart Carre; screenplay, Frederick Torberg; camera, Dick Fryer. Cast: Francis Lederer, J. Carroll Naish, J. Edward Bromberg, Sigrid Gurie, Alexander Granach, Olga Fabian, David Cota, Martin Garallago, Luis Alberni, Howard Johnston.

DANGER—WOMEN AT WORK, comedy; prod., Jack Schwartz; dir., Sam Newfield; asst. dir., Mel De Lay; screen credits, Martin Mooney; camera, Ira Morgan. Cast: Patsy Kelly, Corbina Wright, Sr., Isbella Jewell, Frank Jenks, Warren Hymer.

Republic

	Promised '42-43	Com- pleted	Shoot- ing	Now Cutting	To go
Features	39	20	0	3	12
Westerns	33	22	0	4	8
Serials	4	2	0	1	0
Totals	76	44	1	7	20
	Promised '43-44				
Features	32	0	1	0	31
Westerns	32	1	1	1	29
Serial	4	0	0	0	4
Totals	68	1	2	1	64

Pictures in cutting room or awaiting release:

DAREDEVILS OF THE WEST, serial; prod., William O'Sullivan; dir., Jack English; no story credit; camera,

(Continued on page 26)

Inside Stuff—Pictures

Josephine Baker, now entertaining American troops in Algiers, denounced Maurice Chevalier as 'a Nazi collaborationist,' according to an exclusive interview by Reynolds Packard, United Press Correspondent. Miss Baker, whose death was erroneously reported some months ago, is touring North Africa under auspices of the U. S. Army special services. At the beginning of the war she performed with Chevalier at the Casino de Paris, in Paris, in a revue titled, 'Paris London,' having also appeared with him in pre-war 'Folies Bergeres.' She also noted that 'Chevalier has performed in Berlin and other parts of Germany, to say nothing about all he has been doing on the radio and in the music halls of occupied France for the Nazis.'

Miss Baker is accompanied by a band made up of colored troops from among the engineers, whose music she classified as 'hot.' However, she added, the Yanks still prefer the old time songs such as 'Tipperary,' 'Over There' and 'The Only Girl In the World.'

With Newark, N. J., having two stock companies, it is a question whether the Adams or the Mosque will survive, or either. Latter spot fared much better last week with 'Claudia,' first showing there of that comedy. Adams had 'Without Love' with Erin O'Brien Moore starred. She was accorded exceptional praise in the press.

Adams management has resorted to strategy and lists lighter forms of plays. Currently it has Gloria Swanson in 'Let Us Be Gay,' to be followed by 'Room Service,' with Philip Loeb and Teddy Hart, then 'Stepping Sisters,' with Mae Murray, Leatrice Joy and Cora Witherspoon. Mosque's schedule lists drama such as 'Jane Eyre,' 'Counterattack' and 'Cry Havoc.'

Visitors on motion picture lots, few these days, are rated in three groups, according to their importance as judged by the studio biggies. Group B, the lower class, is given a quick brushoff, with messengers guiding them around and handing them a hurried travelog, with admission to one stage. Group A gets a better break, generally with one of the boys from the publicity staff as a towboat. In the Double A class are high officials from Washington or operators of theatre chains or bank representatives. The AA guests get the full works, including luncheons and flashlight bulbs, showing Joe Hick and his relatives posing on a set with a film star. It all depends on how much potential good the visitor is to the studio.

Though 'Lady of Burlesque' is heading for a bangup $60,000 on its third week at the Capitol, N. Y., and could stay a fourth, picture had to give way to 'Bataan,' which opens tomorrow (Thurs.) owing to advance international shortwave radio hookup made by Sol Lesser for the 'Stage Door Canteen' preem. Latter film follows 'Bataan,' opening June 17.

This involved juggling of bookings on both 'Burlesque' and 'Bataan,' with the third week the maximum Joe Vogel, Loew's v.p., could give the Hunt Stromberg production. 'Burlesque' grossed $77,500 on its first week and over $62,000 on the second, for a total of $200,000 on the engagement.

After well more than a decade without an all-Negro picture hitting the screen, not the least of the coincidences of Metro's 'Cabin in the Sky' and 20th-Fox's 'Stormy Weather' is their almost simultaneous release. In addition, both films feature Lena Horne. Oddly enough, too, Dooley Wilson, who created the role of 'Little Joe' in the original legit version of 'Cabin' isn't in the picture, but is in the competing Fox film. The 'Little Joe' part in Cabin' is handled by Eddie (Rochester) Anderson.

'Cabin' opened at the Criterion, N. Y., last week to excellent notices. 'Stormy Weather,' which stars Bill Robinson, is set to preem shortly, probably at the Roxy, N. Y.

Regardless of grapevine reports, William Goetz will remain on the 20th-Fox lot until some time in October, when he has completed his work on 'Pin Up Girl' and 'Buffalo Bill,' which go into production early next month. There have been various rumors that Col. Darryl Zanuck will be released from active Army service to resume his studio post at an early date, but Goetz will stay on the job until his commitments are carried out. In October he will organize his own independent production company, but until that time he will confine his work to his current obligations at 20th-Fox.

Undesirable publicity surrounding a femme player in a court case several years ago is causing an intramural feud between a top producer and a high exec on a major lot. Producer wants the gal for an important role in a forthcoming picture listed among the studio's high budgeters. Studio exec objects to the casting on the theory that the anti-Hollywood sharpshooters will revive the old newspaper clippings. Producer carries a heavy financial wallop and exec is powerful in the front office. Observers are waiting to see which one backs up.

Photographic stills are being reduced to a minimum by major studios as a result of advance information that War Production Board is about to reduce the amount of film used in the still camera departments to one-third of last year's volume. Shortage means a drastic cut in unnecessary art for magazine, daily newspaper and display layouts. It spells finis for banquet stuff and the lensing of visiting firemen on the picture lots. Publicity stills on minor pictures will be reduced to insure enough for the more important productions.

Liberty mag, issue of June 12, carries a piece entitled 'Hollywood's $4,000,000 Headache,' about 'For Whom the Bell Tolls,' by Elizabeth Wilson. It's an analogy between the Paramount production and 'Gone With the Wind.'

Production headaches encountered in both pictures are pointed up as an indication that the tougher the problems the bigger the b.o.

Battle between Humphrey Bogart and Warners over 'Conflict' has developed into a protracted siege with both sides refusing to retreat. On suspension for three weeks, Bogart is still holding out and the studio is making no effort to find a substitute for the top male role. Stoppage on 'Conflict' is also holding up preparations for 'Passage to Marseilles,' for which Bogart was cast before he was removed from the studio payroll.

Although backgrounded in North Africa, 'Four Jills In a Jeep' will be filmed purely as a comedy at 20th-Fox, omitting grim details of war. Picture, to be produced by Bryan Foy, will deal with the humorous adventures of Martha Raye, Kay Francis, Carole Landis and Mitzi Mayfair on their tour of entertainment overseas. Idea is to show only the brighter side of life in distant Army camps.

RKO and Ed Wynn have no deal, chiefly because tha latter insists on starring. The studio had planned spotting him into a filmusical with others. Also, the 'Simple Simon' (old Ziegfeld stage musical) deal is cold, since the libretto is a fantasy and RKO doesn't care for fantasies as film fodder. Agent Paul Small is handling Wynn's Hollywood negotiations with other studios.

Only two original songs will be used by Eddie Cantor in his RKO production, 'Show Business,' which steps in front of the lenses about Sept. 1. Ten old-time ditties will range from 1908 to the present day. Cantor figures that the nostalgia of well-remembered tunes will be in keeping with the spirit of the play, which covers a span of 35 years.

Writers are so numerous and building material so scarce that 20th-Fox bought three one-story bungalows and moved them into the studio. Cottages will provide working space for surplus scribes.

What Do You Know About CHINA?

PARAMOUNT'S BOX-OFFICE PHOTO-QUIZ

Which of the 4 answers below each question is correct? Check your choices against the list on next page. 60% is fair—80% is Good—100% means You Know a Hit When You See One.

1 **The percentage of engagements in which CHINA has topped or equalled "Star Spangled Rhythm" is:**
(a) *25 percent* (c) *65 percent*
(b) *45 percent* (d) *55 percent*

2 **At the Newark Paramount, CHINA broke every previous record—week by week—during record run of:**
(a) *3 weeks* (c) *2 weeks*
(b) *5 weeks* (d) *4 weeks*

3 **Police were rushed to scene as CHINA beat 'Morocco' by 13% in the nation's 7th largest theatre:**
(a) *Fox, Detroit* (c) *Metropolitan, Boston*
(d) *Paramount, Bklyn.* (d) *Denham, Denver*

4 **At the Stanley, Jersey City, CHINA outgrossed 'Rhythm' and 'Morocco' by 19%, and 'Wake Island' by:**
(a) *32 percent* (c) *54 percent*
(b) *79 percent* (d) *85 percent*

5 **During CHINA'S phenomenal run at the N. Y. Paramount, the box-office line started forming at:**
(a) *9 A.M.* (c) *4 A.M.*
(b) *11 A.M.* (d) *7:30 A.M.*

6 **CHINA set an opening-day record and topped 'Rhythm' and 'Morocco' by 12% at the:**
(a) *Paramount, L. A.* (c) *Orpheum, Omaha*
(b) *Ala., Birmingham* (d) *Tower, Phila.*

7 **Latest theatre to set an all-time weekend record with CHINA is the:**
(a) *Saenger, New Orl's* (c) *Paramount, Frisco*
(b) *Palace, Dallas* (d) *Newman, Kansas City*

8 **In every other engagement CHINA has matched 'Rhythm', topped 'Wake' by:**
(a) *5 percent* (c) *24 percent*
(b) *12 percent* (d) *20 percent*

9 **He's in the Army now—but this Ladd's daily fan mail still averages:**
(a) *750 letters* (c) *500 letters*
(b) *1000 letters* (d) *1250 letters*

CORRECT ANSWERS ON NEXT PAGE

This Man Knows All The Answers

To The Questions On Previous Page

1– 'CHINA' HAS TOPPED OR EQUALLED 'RHYTHM' IN 85% OF ITS ENGAGEMENTS!

2– 'CHINA' BROKE ALL PREVIOUS RECORDS FOR 5 WEEKS AT NEWARK PARAMOUNT!

3– 'CHINA' TOPPED 'ROAD TO MOROCCO' BY 13% AT THE BROOKLYN PARAMOUNT!

4– 'CHINA' OUTGROSSED 'WAKE ISLAND' BY [illegible]% AT THE STANLEY, JERSEY CITY!

5– 'CHINA' DREW BOX-OFFICE LINES FROM 4 A.M. DURING N. Y. PARAMOUNT RUN!

6– 'CHINA' SMASHED ALL OPENING-DAY RECORDS AT THE PARAMOUNT, LOS ANGELES!

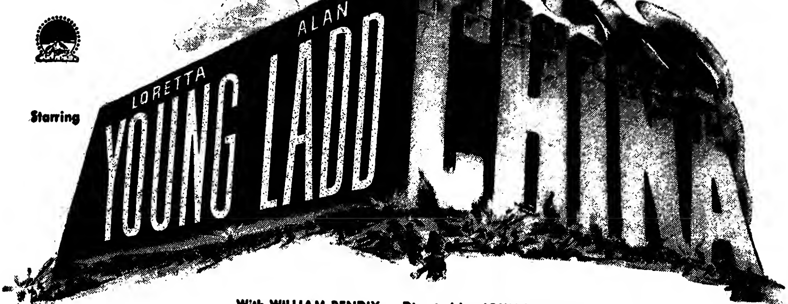
7– 'CHINA' SET AN ALL-TIME WEEK-END RECORD AT THE SAN FRANCISCO PARAMOUNT!

8– 'CHINA' BEAT 'WAKE' BY 24% IN BOSTON, DENVER, CLEVELAND, OMAHA, MIAMI!

9– 'CHINA' HAS BOOSTED ALAN LADD'S FAN MAIL TO A DAILY AVERAGE OF 1250 LETTERS!

No Question About It, PARAMOUNT Has One Of The Highest Grossers Of All Time In

Starring



With WILLIAM BENDIX • Directed by JOHN FARROW

Screen Play by Frank Butler • Based on a Play by Archibald Forbes

Book "PRELUDE TO WAR," The Sensational 55-Minute Government Film That's Rental-Free!

Detroit Film Exchanges' Challenge To WMC on 48-Hr. Week a Test Case

Detroit, June 1.

Film exchanges here are contesting the War Manpower Commission order that they convert to the 48-hour work week. Order, which was sent into most of the key areas throughout the nation, was designed to streamline staffs to permit the release of additional workers for the defense industries.

On their protest that their staffs already are down to the industry's bare needs and that a switch to the longer work week would release few employees, the case of the film exchanges now is under consideration by the Federal Commission.

Before the order was received, which would have required the switchover more than a month ago, several exchanges had received the okay to work their regular 40-hour schedule. However, recently the Manpower Commission has reiterated its demands sharply and in the case of the Paramount Exchange demanded that the hours be increased.

Exchanges had been working the 40-hour week under a directive that they hire no more employees and both Paramount and RKO have appealed to the commission against the repeated order with the Universal Exchange entering the fight through its home office.

The stand, backed by most of the exchange heads here, is that those employees that they have today are conducting individual operations in which they are indispensable and the longer work week would not serve its purpose of releasing manpower. Newspapers in this area also are contesting the 48-hour work week on similar grounds, with the decision expected shortly on whether they will be exempt from the general order.

The move here, where industrial needs have been great, is expected to provide the test case for the rest of the country.

PHOTOGS LOCAL ROUNDS UP ALL PIC LENSERS

Hollywood, June 1.

International Photographers Local 659 designated June 21 as the last day for the signing of all first cameramen in the film industry, in accordance with the recent merger with American Society of Cinematographers.

Under the amalgamation ASC agreed to become a fraternal society and transferred its bargaining power as a labor unit to Local 659. Herbert Aller, business representative for the union, declared there were less than 50 first lensers who have not signed the agreement but expected an early roundup of signatures. After June 21 no cameraman can work in film studios without sanction of Local 659.

No Memorial Day Foldos This Year; Biz Still OK

Indianapolis, June 1.

Memorial Day, usually folding day for several Indianapolis amusement enterprises in peace-time, has lost all sinister meaning this year.

The Indiana, city's biggest seater, which has closed a month or more each summer for many years, is running full blast with every intention of holding open throughout the summer. The house, which has closed as early as April and remained closed as late as September in some years, already has its attractions set until the end of June.

The Indiana Roof Ballroom, which has closed regularly on Memorial Day in the past, has announced that it will remain open indefinitely this year. Due to wartime conditions affecting travel, the management does not see the usual warm-weather swing of dancing set to outlying, open-air spots.

Col. Signs Radio Cowboy

Denver, June 1.

Ozie Waters, cowboy singer heard on Mutual five times a week, broadcasting from KFEL here, has been signed to a Columbia one-picture deal (with options) and left Denver Friday (28) for the Coast and a Monday shooting schedule.

Waters will air his mid-day quarter hour to the net from Mutual-Don Lee studios in Los Angeles.

UNION, N. J., DRIVE-IN FOLDS AFTER 2 WEEKS

The drive-in theatre near Union, N. J., controlled by W. W. Smith, has called it quits after two weeks of sad operation. Smith, who occupies an important niche in the drive-in field through ownership of various patents, closed down last week when the pleasure-driving ban was reimposed.

Only other drive-in on the books of the New York-New Jersey exchanges is the one at Valley Stream, L. I., which represents a large investment and is one of the most modern in the country. It is owned by Michael Redstone, of Boston, who has others, but so far remains dark. The Chanins, N. Y. realtors, own the ground on which the Valley Stream open-air house stands.

Another Folds

Rochester, N. Y., June 1.

The Drive-In theatre closed last week for the duration of the current pleasure driving ban. Manager Gradon Hodges remains on the job in charge of making improvements and in hopes of resuming operations.

Theatres generally indicate as much as a 20% drop in business since the stiff ban went into effect. Indication that buses would have to curtail schedules was expected to hit downtown houses further.

20th-Fox's Large-Scale B'way Legit Financing

20th-Fox last week continued large-scale coin commitments for legit production, with several deals reported closed.

Jed Harris-Harry Goetz unit, set up last season by 20th for legit production, has three plays in the mill. First scheduled is 'Jacobowsky and the Colonel,' by Franz Werfel and Clifford Odets, slated to open in Washington around Aug. 23 with Paul Lukas in the lead. Jack Skirball is also in for a piece of the play with Harris.

Other legiters under consideration are a musical, to be written by Ira Gershwin, Kurt Weill and Edwin Justus Mayer; a dramatization of 'Georgia Boy,' Erskin Caldwell novel.

20th also has a deal with Elia Kazan to finance writing of a comedy with music by Arthur Arent, with film company given option of financing play, to be produced by Kazan, in return for initial backing.

Dennis' Newest

Armand Dennis, producer of 'Dark Rapture,' and 'Goona Goona,' has just returned from a 14-month trip to Africa, and is now assembling footage for an as yet untitled picture covering his adventures from the Congo to Burma. Dennis, who shot the pix before the African campaign started, has probably the last material of native life in Burma. No distribution has been set up.

'Dark Rapture,' out of circulation for about a year and a half, will probably be reissued with additional material. It was last released through Universal, which handled it for this country, and through 20th-Fox, which had foreign rights.

Dennison Reps Juicers

Hollywood, June 1.

A. T. Dennison was elected business representative of Studio Set Electricians Local 728 by a close margin of 29 votes over the incumbent A. J. (Mickey) Moran.

Reelected without opposition were Roy Hostetter, president, and Joseph P. O'Donnell, vice prexy. Guy Rushing was chosen recording and financial secretary.

DISNEY INKERS GRADED

Hollywood, June 1.

Walt Disney and Screen Cartoonists Guild got together on new classifications for technical experts employed on military training and vocational pictures.

New agreement, to be signed this week, calls for three grades of technical directors with weekly wages of $95, $85 and $75, respectively.

JAMAICA, L. I., TEST ON BINGO UP TODAY (WED.)

Bingo, which was knocked out of Greater N. Y. theatres last fall on orders of Mayor F. H. LaGuardia, is the subject of a test case brought by the Linden theatre, Jamaica, L. I., and scheduled to come up today (Wednesday) in Felony Court there.

The Jamaica theatre started using bingo several weeks ago, with a view to putting its legality as played in that house to a test, which, it is expected, may set a precedent for other theatres to lean on.

Jacob Leff, attorney representing the Linden, will maintain that bingo, as handled at that theatre, is not a lottery and is permissible under a Court of Appeals decision where participation is not limited to persons who have paid admission to get into the theatre. Leff states that advertising of the Linden will prove that the game is open to the public, and no one is required to purchase a ticket to play it.

Before Mayor LaGuardia ordered the Police Dept. to stop all bingo games, this or some other form of cash giveaways were part of the policy of not only scores of independents, but also many houses of the Loew and RKO circuits.

Show Biz Not in Middle Of Machinists-AFL Row

Washington, June 1.

There is apparently no foundation for the fears of show biz that the withdrawal of the Machinists union from the American Federation of Labor is liable to spell labor trouble in the film studios and in other places where the machinists and other AFL trades unions have been working side by side. Coast studios have had a particular case of jitters.

National leaders of the AFL and the Machinists here have pledged themselves to respect jurisdictional rights and to attempt no raiding or reprisals. The Machinists pulled out of the AFL because of a jurisdictional row with the powerful Carpenters Union and have stated that they will return as soon as this is settled to their satisfaction. The AFL naturally wants them back. In the meantime, both sides will be careful to avoid any actions which would widen the breach and put off still further a second marriage between the organizations.

AFL President William Green and Harvey Brown, president of the Machinists, are talking very politely of each other and have publicly expressed the hope that the breach can be healed soon.

Fire Loss Nearer $20,000

Holyoke, Mass., June 1.

The two-alarm fire which ran through the New Holyoke theatre a week ago today with a loss, first estimated at $2,500, will cost nearly 10 times that amount. Lieut. William J. Puzzo, state fire inspector, after viewing the damage to the switchboard and wiring said that the actual damage would be nearer $20,000.

Inability to get replacement for equipment is expected to put damper on plans for early opening. Same day fire broke out, the Gilmore Associates had a date with a potential lessee. House closed down last month after several months of resident stock under direction of Frank Lyon. Marquee has been announcing reopening with vaudeville and motion pictures. Cause of fire is still undetermined.

Lyman, Neb., Theatre Fire

The Plaza theatre, Lyman, Neb., was destroyed by fire which broke out in the projection room. Firemen from nearby Merrill, Neb., and Torington, Wyo., assisted the local department in battling the blaze for two hours. No injuries.

Slee's Chi Spot

Warren A. Slee, in charge of exploitation for Metro in the Detroit territory, transferred to Chicago Monday (31) to handle special promotional activities.

Transferring from the Denver division, Chales Dietz will succeed Slee at Detroit, while Robert W. Huffman replaces Dietz in Denver.

HE'LL TACKLE IT

Hollywood, June 1.

Paramount ticketed Fritz Lang as director of 'Ministry of Fear,' tale of Nazi civilian infiltration, starring Ray Milland.

Seton I. Miller, recently upped from a writer status, makes his debut as a producer in 'Ministry.'

Compulsory 48-Hour Work Week Will Have Little Effect on H'wood

Hollywood, June 1.

Government's compulsory 48-hour week schedule for the Los Angeles area will have little effect on the motion picture industry, say local trade circles, as most of the industry has already been placed on such basis. A deal was set with film technicians' union over the weekend for the lab technicians to go on a 48-hour week. This leaves only white collarites and several small crafts working fewer hours.

Screen Office Employees' Guild is currently on a 40-hour week, and it was pointed out that no manpower would be released for defense projects if the office workers were placed on a 48-hour schedule. Majority of employees in the classification are femmes, and some studios are now working with minimum crews because of the scarcity of trained workers.

Execs and labor chiefs are taking an increasing interest in the War Manpower Commission's work stabilization plan which was submitted to various leaders last week. Producers are scheduled to meet next Tuesday (8) to discuss the 48-hour deal as well as the stabilization program and labor situation generally. A meeting of industry's labor management committee will be called later in the week to approve the stabilization plan.

New Plan

The new stabilization plan calls for the use of extended availability certificates in the industry to stop labor turnover and protect the industry from having its trained technicians pirated by other industries. As an example of how the program will work, an executive said 200 carpenters might be called by Paramount, and when they are released each will be given an extended certificate permitting him to work elsewhere in the industry, thereby preventing shipyards or some other essential business from grabbing him.

A man leaving the industry would be given an availability certificate, but he would have to show good cause as to why he was withdrawing from moton picture work. This extended availability certificate also would protect freelance actors, directors and others who might shift from one lot to another at increased pay, according to the importance of the production.

Company heads declared that the WMC's order for the 48-hour week provides for exemptions in cases where it was shown that production would not be speeded up or manpower released by shifting to longer work week. For instance, studios might ask permission to work any one department less than 48 hours by showing that production would not be speeded and no cut in manpower could be made by the change.

Although the 48-hour program was ordered here, the Los Angeles-Hollywood district was not placed in the No. 1 critical labor shortage areas. Such move would have automatically stopped new war contracts. A representative of the WMC will attend the meeting of the industry's labor-management committee to explain the stabilization plan, but in the meantime the WMC has cautioned firms to go slow in switching to a longer work week pending the receipt of further instructions. Industries have 30 days in which to comply with the order.

ARGUE CENTURY-EMPIRE SUIT; DECISH RESERVED

Following argument last week on the application of the Century circuit, N. Y., for a permanent injunction to restrain Empire State Operators Union from merging with Local 306, Moving Picture Machine Operators of N. Y., on the ground that such a step is designed to breach a contract Century holds with Empire, decision was reserved by Judge William Wilson in Brooklyn supreme court.

Although Empire sought another adjournment, the court ordered that the case be argued, with result Empire placed into the record numerous affidavits in its support, including from William Green, president of the American Federation of Labor, and Thomas Murtha, president of the N. Y. Central Trades & Labor Council. Mitchell Klupt, counsel for the Century circuit, characterizes these as apparently inspired by Local 306, an AFL union, which for more than 10 years has wanted to absorb Empire in order to gain control of around 75 independent booths in the Greater N. Y. area, and notably the Century chain of 27 houses.

According to Klupt, Century moved against the proposed merger because it had been informed Empire was planning to dissolve as the first step in effecting the combination with 306, whereupon a contract with Empire having eight years to go, would be violated.

Local 306 to Apportion $150,000 Settlement Coin

Following settlement of large suits against the Loew and RKO circuits, covering their theatres in the metropolitan N. Y. area, Local 306, Moving Picture Machine Operators of N. Y., through its settlement negotiating committee, is working out apportionment of $150,000 to boothmen who now or previously since 1932 have worked in the houses of these circuits.

Offer of $150,000 as a means of wiping out suits against Loew's and RKO, was accepted by the 306 negotiating committee last week and voted on by the union's membership. A large majority balloted in favor of taking the $150,000, although some months ago an offer of $125,000 was turned down. Though increased by only $25,000, believed the 306 ops took favorable action in view of the fact that the War Labor Board recently acted unfavorably on an application for a 15% increase due to increased costs of living.

Local 306 brought two suits against the RKO-Loew chains about a year ago, in one demanding return of 10% cuts that had been taken in 1932, in another, damages of $3,250,000 as result of allegations that the circuits had paid George E. Browne, former president of the International Alliance of Theatrical Stage Employees, and Willie Bioff, his assistant, $150,000 to prevent strikes in the N. Y. sector.

In the settlement made, Loew's pays $97,500 and RKO $52,500. Money will be passed out to operators who have worked in RKO and Loew booths since 1932 by the 306 negotiating committee which is made up of Herman Gelber, president; Herman Boritz, v.p.; Nat Doragoff, recording secretary; Jim Ambrozzio, treasurer and the two business agents, Morris Kravitz and Jack Teitler.

Lightman-AFM Settle

Memphis, June 1.

M. A. Lightman settled his year-old feud with the Memphis Federation of Musicians the past week, permitting the return of Milton Slosser to the console of the organ at the Malco, Lightman's local deluxe house.

Musicians' union had yanked Slosser off the Wurlitzer and dubbed the Malco unfair in June, 1942, after a dispute over the theatre's alleged failure to use pit bands for midnight 'spook' shows.

Situation resulted in many embarrassing consequences, with musickers sometimes even refusing to okay band appearances at rallies of civic or semi-patriotic functions because of Lightman's connection therewith as a committee chairman or important functionary.

Mo.-Miss. Floods Have Folded Many Houses

St. Louis, June 2.

Flicker houses in Missouri and Illinois towns near the Missouri and Mississippi rivers have been through the worst floods in many years, and their shuttering is likely to continue for several weeks. While the crest of the flood has been passed and the waters are receding rapidly, many of the cinemas will be unable to reopen until they have been dried out and, in some instances, almost completely facelifted.

Houses served by St. Louis exchanges that have been shuttered included one at Dupo, Ill., two at Beardstown, Ill., and singles at McClure, New Athens and Vahlmeyer, Ill., Lepanto and Morris, Mo. Film row here that have houses in towns near Kansas City, Mo., and below Cape Girardeau, Mo., also have been closed because of the high water.

THE FIRST VICTOR
TO A MOTION PIC

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TURE COMPANY!

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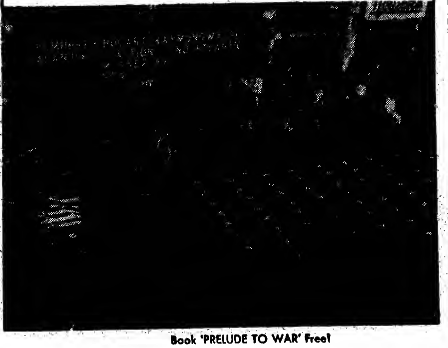
This Signal Honor Has Been Conferred upon

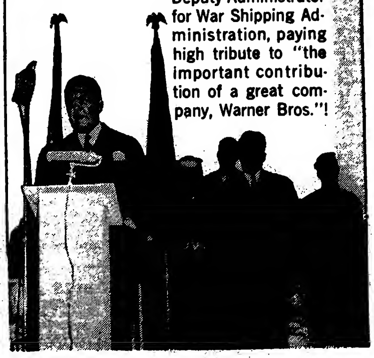
WARNER BROS.
and
ACTION IN THE NORTH ATLANTIC

RINE HEROES ribute as part tion at N. Y. miere.

PARADE OF SEAMEN from Maritime Service Training Base marks opening of gala Award Ceremonies at opening of 'Action in the North Atlantic'.



ON THE AIR! Coast to coast over Mutual, with Capt. Edw. Macauley, Deputy Administrator for War Shipping Administration, paying high tribute to "the important contribution of a great company, Warner Bros."!



Book 'PRELUDE TO WAR' Free!

Industry Will Be Cued Soon on Raw Film Future; Expect Little Change

Washington, June 1.

On the basis of raw film estimates to be reported to WPB within the next two weeks by the Army, Navy, BEW and Lend-Lease, motion picture industry will be given a fairly definite idea of how much raw stock it is likely to get for the remainder of this year and possibly even the early part of 1944.

The estimates to be made to the WPB film section will cover the last six months of 1943 and the first quarter of next year. While the estimates will be kept confidential, WPB will notify the industry what it has to look forward to.

Current reports are that there will be little if any change during the third quarter, beginning July 1. All of this could be changed over night, however, if the Army should demand a greatly increased share in connection with the coming invasion of Europe.

Present raw film production is at an all-time peak, with the manufacturers operating at capacity. Nevertheless fractional percentage increases will still be made by improvements in technique, it is felt here.

Top Pix Execs

Continued from page 17

of 20th Century-Fox, about Willie Bioff's demands?' Schenck replied that he did not.

The balance of the morning was confined to arguments between Maurice Walsh, U. S. district attorney, and Eben over the admissibility of this testimony. When the hearing was resumed in the afternoon an agreement had been reached between Eben and the Government attorneys, and the removal of the gangsters for trial in New York was waived. The defendants are still held on $100,000 bonds for each one, $50,000 on the conspiracy and $50,000 on the mail fraud counts.

Following the dismissal of the hearing Eben said, 'The issues which we sought to raise by way of removal proceedings will now be litigated in New York due to the fact that the Government has agreed not to call the case to trial before fall of this year. There is always a great danger in cases to which a great deal of publicity has been given that an early trial will result in an unfair and unjust hearing. By reason of the agreement of the Government to delay the case, the defendants will now be enabled to prepare and present a defense which will defeat any and all charges that the Government may lay against them based on the extortion and mail fraud indictments.'

Prosecutor Walsh, who had been aided by U. S. district attorneys Leroy Krien and William Connors, said briefly, 'The Government's sole purpose here was to expedite removal of these defendants to the demanding district, southern New York. This has now been achieved.'

Kaufman Trial Postponed

The trial of Louis Kaufman, business agent of Local 244, Motion Picture Operators Union, of Newark, yesterday (Tuesday) was postponed until June 8, in N. Y. federal court by Judge Murray Hulbert. Kaufman, out on $25,000 bail, is under indictment alleging conspiracy to extort more than $1,000,000 from the motion picture industry.

On the adjourned date, six alleged members of the old Al Capone mob from Chicago, accused with Kaufman, will appear in Federal court to plead to similar indictments. Trial of the case, in which many high executives of the motion picture industry are expected to testify, will not take place until early in September, Mathias F. Correa, U. S. Attorney, says in confirming stories to this effect from Chicago.

In addition, it is expected that George E. Browne and William Bioff, former president of the IATSE and his personal representative, respectively, will be Government witnesses. Browne and Bioff are now serving eight and 10 years, respectively.

Par's Post-War Pic

Paramount is beating the gun on picture themes 'keyed to the future' with a post-war problem film titled 'The Time Is Now' going into production.

Original story by Stanley Paley will be produced by Walter MacEwen. Susan Heyward and James Brown have been assigned leads.

Delivery of Film

Continued from page 7

tributions to the war effort being made by the screen, including on war and other Government shorts, the ODT wants deliveries reduced to four or five a week. However, with careful planning and including day as well as night deliveries, Meinhardt believes that carriers will be able to operate what amounts to six days a week as at present. No Monday deliveries or pickups have been made for some time now, the carriers having voluntarily cut to six days in order to conserve wear and tear on trucks as well as gasoline supply.

Emphasizing the necessity to maintain maximum efficiency in getting film to and from theatres, even if the gas situation gets worse, Meinhardt says he plans proposing the formation of committees in stricken east coast areas for the purpose of working out problems. He believes these committees should not be top-heavy and cumbersome if to obtain results, and should include representatives of carriers, distributors and exhibitors. Richey also suggested this.

To the hurriedly formed committee of three which went to Washington last week, Mellett is said to have expressed the opinion that it was important, in the light of cooperation from the film industry in the war effort, that things be kept moving at normal and, through him, it is believed the cause of the carriers and exchanges will have a staunch supporter.

Trucks of radio companies newsreels and newspapers were also given preferences by ODT under priority list made up.

At the same time that ODT directives were handed down last week curtailing deliveries of many products (films fell under miscellaneous, No. 14 in the group), the ODT ordered reduction of 20% in mileage for buses and taxis as a starter, but with an ultimate view to achieving a 40% cut. Most bus lines in the metropolitan N. Y. area did not operate on Sunday (30), as a result, which had the effect of keeping a lot of people at home or in their immediate neighborhoods. This, in turn, aided business in the nabe theatres.

Although the restrictions in mileage for taxis is expected to have some effect downtown or at theatres distant from homes, as well as night clubs, not anticipated that the ODT will seek to prevent taxis from carrying fares to places of amusement, as was enforced in the Trenton area by local ODT authorities. There are at present 9,300 cabs in N. Y. City, but pointed out to try to ban them from carrying people to theatres or other amusement spots would present a problem. However, ODT, on the air and otherwise, seeks to appeal to the public to use cabs only for essential purposes because of the serious gas situation.

Studio Paychecks Slip

Sacramento, June 1.

Film industry workers earned an average weekly pay of $64.69 for April, a drop of 14c per week under their average wages for the preceding month, according to official figures released by California Labor Statistics.

Compared with April, 1942, the workmen drew an average increase of $11.06 per week.

Schlaifer Joins 20th

L. Jack Schlaifer, veteran in distribution, joined 20th-Fox yesterday (Tuesday) as special homeoffice representative.

Several years ago western division sales manager for United Artists, and in 1940 v.p. of Edward Small Productions, Schlaifer at one time during the regime of the late Carl Laemmle was general sales manager of Universal.

U's Sales Meet June 15

Universal has set its national sales meeting for June 15 in Chicago.

Nate Blumberg, U prexy, is scheduled to arrive from the Coast to attend the meeting, later going on to New York.

Advance Production Chart

(Continued from page 20)

Bud Thackery. Cast: Allan Lane, Kay Aldridge, William Haade.

FUGITIVE FROM SONORA, formerly **BAD FROM SONORA**, western; asso. prod., Eddie White; dir., Howard Bretherton; asst. dir., Ken Holmes; original screenplay, Norman S. Hall; camera, Bill Bradford. Cast: Don 'Red' Barry, Lynn Merrick, Ethan Laidlaw, Harry Cording, Wally Vernon, Gary Bruce, Pierce Lyden, Ken Duncan, Tommy Coats, Frank McCarrol.

THUMBS UP, musical drama; asso. prod., Albert J. Cohen; dir., Joseph Santley; asst. dir., George Blair; orig. screenplay, Frank Gill, Jr.; camera, Ernie Miller. Cast: Brenda Joyce, Richard Frazer, Elsa Lanchester, J. Pat O'Malley, Queenie Leonard, Mollie Lamont.

WEST SIDE KID, formerly **EAST SIDE KID**, drama; prod.-dir., George Sherman; asst. dir., Ken Holmes; screenplay, Albert Beich and Anthony Coldewey; camera, Jack Marta. Cast: Donald Barry, Dale Evans, Henry Hull, Matt McHugh, Chick Chandler, Nana Bryant, Peter Lawford, Howard Banks, Richard Graham, Vivian Mason, Dorothy Burgess.

THE BLACK HILLS EXPRESS, formerly **FARGO EXPRESS**, western; prod., Eddie White; dir., Jack English; asst. dir., Joe Dill; no writing credits; camera, Ernie Miller. Cast: Don Barry, Ariel Heath, Wally Vernon, George Lewis, Bill Halligan, Hooper Atchley, Charles Miller, Jack Rockwell, Bud Geary, Jack Ingram, Al Taylor.

SILVER SPURS, western; asso. prod., Harry Grey; dir., Joe Kane; asst. dir., Art Siteman; no screen credits; camera, Reggie Lanning. Cast: Roy Rogers, Phyllis Brooks, Smiley Burnette, Sons of the Pioneers.

BORDERTOWN GUNFIGHTERS (1943-44), western; prod., Eddie White; dir., Howard Bretherton; asst. dir., George Blair; no screen credits; camera, Jack Marta. Cast: Bill Elliott, George 'Gabby' Hayes, Anne Jeffreys, Harry Woods, Ian Keith, Roy Barcroft, Pierre Watkins.

HEADIN' FOR GOD'S COUNTRY, formerly **ROAD TO GOD'S COUNTRY**, drama; prod., Armand Schaefer; dir., William Morgan; asst. dir., Phil Ford; screenplay, Elizabeth Meehan and Huston Branch; camera, Bud Thackery. Cast: William Lundigan, Virginia Dale, Harry Davenport, Harry Shannon, J. Frank Hamilton, Eddie Acuff, Wade Crosby, Skelton Knaggs, John Bleifer, Charles Lung, Ernie Adams, Eddie Lee, Anna Q. Nilsson, Eddie Waller.

Republic Pix in Production

SECRET SERVICE IN DARKEST AFRICA, serial; prod., William J. O'Sullivan; dir., Spencer Bennet; asst. dir., George Webster; no screen credits; camera, Bill Bradford. Cast: Rod Cameron, Joan Marsh, Duncan Rinaldo, Frederic Brunn.

NOBODY'S DARLING (1943-44), formerly **DANCING DEBS**, musical; asso. prod., Harry Grey; dir., Anthony Mann; asst. dir., George Blair; no writing credits; camera, Jack Marta. Cast: Mary Lee, Jackie Moran, Louis Calhern, Gladys George, Lee Patrick, Bennie Bartlett, Roberta Smith, Marcia Mae Jones, Betty Jean Hainey, Jonathan Hale, Billy Benedict.

WAGON TRACKS WEST (1943-44), western; asso. prod., Lou Gray; dir., Howard Bretherton; asst. dir., Ken Holmes; no writing credits; camera, Reggie Lanning. Cast: Bill Elliott, George 'Gabby' Hayes, Rick Vallin, Tom Tyler, Anne Jeffreys, Robert Frazer, Roy Barcroft, Tom London, William Nestell, Ken Duncan, J. W. Cody, Jack Rockwell, Charles Miller.

RKO-Radio

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Studio	28	21	3	0	5
Westerns	8	7	0	1	0
W. Disney	1	0	0	0	1
S. Goldwyn	2	2	0	0	0
H. Wilcox	1	0	0	0	1
J. Votion	2	2	0	0	0
S. Lesser	2	1	1	0	0
Jerrold Brandt	2	2	0	0	0
Totals	46	35	4	7	3

Pictures in cutting room or awaiting release:

PETTICOAT LARCENY, drama; prod., Bert Gilroy; asst. dir., Bill Dorfman; no story credits; camera, Frank Redman. Cast: Joan Carroll, Ruth Warwick, Walter Reed.

SKY'S THE LIMIT, dramatic comedy; prod., David Hempstead; dir., E. H. Griffith; asst. dir., Ruby Rosenberg; no story credits; camera, Russell Metty. Cast: Fred Astaire, Joan Leslie, Robert Benchley, Freddie Slack, Ella Mae Morse.

A LADY TAKES A CHANCE, formerly **FREE FOR ALL**; prod., Frank Ross; dir., Bill Seiter; no writing credits; camera, Frank Redman. Cast: Jean Arthur, John Wayne, Charles Winninger, Jacqueline Dalya, Joan Blair, Dorothy Grainger, Grady Sutton, Ralf Haroide.

MEXICAN SPITFIRE'S BLESSED EVENT, prod., Bert Gilroy; dir., Les Goodwins; no writing credits; cameraman, Jack MacKenzie. Cast: Lupe Velez, Leon Errol, Lydia Bilbrook, Wally Brown, Margaret Landry, Joan Barkley, Margie Stewart, Patty Brill.

ESCAPE TO DANGER, formerly **FALLEN SPARROW**, drama; prod., Robert Fellows; asst. dir., Sam Ruman; no story credits; camera, Nick Musuraca. Cast: Maureen O'Hara, John Garfield, Martha O'Driscoll, Patricia Morison.

THE AVENGING RIDER, western; prod., Bert Gilroy; dir., Sam Nelson; asst. dir., James Casey; camera, Roy Hunt; screenplay, Grant L. Hoyt; orig. story, Harry O. Hoyt. Cast: Tim Holt and Anna Summers.

FALCON IN DANGER, mystery; prod., Tom Geraghty; dir., William Clemens; asst. dir. Freddy Fleck; screenplay, Maurice Geraghty; camera, none. Cast: Tom Conway, Jean Brooks, Elaine Shepard, Rosemary LaPlanche, Amelita Ward, Erford Gage, Felix Basch.

RKO Pix in Production

TARZAN AND THE SHEIK, melodrama; prod., Sol Lesser; dir., William Thiele; asst. dir., Derwin Abrahams; screenplay, Roy Chanslor; camera, Harry Wild. Cast: Johnny Weissmuller, Nancy Kelly, Johnny Sheffield, Otto Kruger, Lloyd Corrigan, Joseph Sawyer, Gerald Mohr, Chita.

BEHIND THE RISING SUN, drama; dir., Edward Dmytryk; asst. dir., Ruby Rosenberg; camera, Russell Metty. Cast: Margo, Tom Neal, J. Carrol Naish, Nancy Gates, Robert Ryan, Gloria Holden, Don Douglas, George Givot.

THE IRON MAJOR, drama; prod., Robert Fellows; dir., Ray Enright; asst. dir., Ed Killy; camera, Bob de Grasse. Cast: Pat O'Brien, Ruth Warrick, Robert Ryan.

THE SEVENTH VICTIM, mystery; prod., Val Lewton; dir., Marc Robson; asst. dir., William Dorfman; camera, Nick Musuruca. Cast: Tom Conway, Jean Brooks, Tim Hunter.

20th Century-Fox

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	46	37	5	5	5

Pictures in cutting room or awaiting release:

BOMBER'S MOON, drama; prod., Sol. Wurtzel; dir., Ed Ludwig; asst. dir., Jasper Blystone; story, Leonard Lee; camera, Lucien Ballard. Cast: George Montgomery, Annabella, Kent Taylor, Walter Kingsford.

JANE EYRE, (1943-44) drama; prod., Kenneth Macgowan; dir., Robert Stevenson; asst. dir., Arthur Jacobson; screenplay, Aldous Huxley; camera, George Barnes. Cast: Orson Welles, Joan Fontaine, John Sutton, Peggy Ann Garner, Margaret O'Brien, Sara Allgood, Barbara Everest, Edith Barrett, Aubrey Mather, Agnes Moorehead.

HEAVEN CAN WAIT, comedy in Technicolor; prod.-dir., Ernest Lubitsch; asst. dir., Henry Weinberg; story, Samson Raphaelson; camera, Edward Cronjager. Cast: Gene Tierney, Don Ameche, Charles Coburn, Louis Calhern, Marjorie Main, Eugene Pallette, Reginald Gardiner, Spring Byington, Dickie Moore, Dickie Jones.

SWEET ROSIE O'GRADY, musical in Technicolor; prod., William Perlberg; dir., Irving Cummings; asst. dir., Ed Schaumer; screenplay, Ken Englund. Cast: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardner, Virginia Grey.

ROGER TUOHY, LAST OF THE GANGSTERS, drama; prod., Lee Marcus; dir., Robert Florey; asst. dir., Jasper Blystone; screenplay, Crane Wilbur and Jerry Cady; camera, Glen MacWilliam. Cast: Preston Foster, Kent Taylor, Lois Andrews, Victor McLaglen, Anthony Quinn, William Post, Jr., Matt Briggs.

WINTER TIME, comedy; prod., William Le Baron; dir., John Brahm, asst. dir., Sol Wurtzel; screenplay, Arthur Kober and Lynn Starling; camera, Chas. Clarke. Cast: Sonja Henie, Jack Oakie, Cesar Romero, Cornel Wilde, Woody Herman and his band, S. Z. Sakall.

20th-Fox Pix in Production

SONG OF BERNADETTE (1943-44), drama; prod., William Perlberg; dir., Henry King; asst. dir., Joe Behm; screenplay, George Seaton; camera, Arthur Miller. Cast: Jennifer Jones, Charles Bickford, Vincent Price, Roman Bohnen, Charles Dingle, Sig Ruman, Ann Revere, Edith Barrett.

HOLY MATRIMONY, comedy; prod., Nunnally Johnson; dir., John Stahl; asst. dir., William Eckhardt; screenplay, Nunnally Johnson; camera, Lucien Ballard. Cast: Monty Woolley, Gracie Fields, Una O'Connor, Laird Cregar, Melville Cooper, Eric Blore.

CLAUDIA (1944-43), comedy in Technicolor; prod., William Perlberg; dir., Edmund Goulding; asst. dir., Percy Ikerd; no screen credits; camera, Leon Shamroy. Cast: Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardiner, Olga Baclanova, Elsa Janssen, Frank Twedell.

THE GIRLS HE LEFT BEHIND, comedy-drama in Technicolor; prod., William LeBaron; dir., Busby Berkeley; asst. dir., Thomas Dudley; camera, Edward Cronjagger. Cast: Alice Faye, Carmen Miranda, James Ellison, Benny Goodman and orchestra, Phil Baker, Edward Everett Horton, Charlotte Greenwood, Eugene Pallette, Tony De Marco.

NIGHT IS ENDING, drama; prod., Andre Daven; dir., Leonide Moguy; asst. dir., Bob Herndon; camera, Lucian Andriot. Cast: George Sanders, Brenda Marshall, Philip Dorn, Madeleine Le Beau, Robert Lewis.

GUADALCANAL DIARY, drama; prod., Islin Auster; dir., Lewis Seiler; asst. dir., Henry Weinberg; camera, Charles Clark. Cast: Preston Foster, Lloyd Nolan, Victor McLaglen, Richard Jaeckel.

United Artists

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Roach	0	0	0	0	0
Balcon	3	3	0	0	0
Lesser	1	0	0	1	0
Loew-Lewin	1	1	0	0	0
Pressburger	3	1	0	1	1
Stromberg	3	1	0	0	2
Mayfair	2	1	0	0	1
Sherman	6	6	0	0	0
Rogers	2	1	0	0	1
Cinema Guild	3	3	0	0	0
Totals	34	32	0	2	0
	Promised '43-44				
Cagney	2	0	0	1	1
Stone	1	1	0	1	0
Sherman	8	0	2	1	5
Totals	11	1	2	3	5

Pictures in cutting room or awaiting release:

FALSE COLORS (1943-44), western, prod., Harry Sherman; dir., George Archainbaud; asst. dir., Glenn Cook; screenplay, Bennett Cohen; camera, Russell Harlan. Cast: William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel, Claudia Drake.

HI DIDDLE DIDDLE (1943-44), comedy; prod., Andrew L. Stone; dir., Andrew L. Stone; asso. prod., Edward F. Finney; asst. dir., Hank Kessler; an original story by Andrew L. Stone; screenplay, Fredrick Jackson; camera, Charles Schoenbaum. Cast: Adolphe Menjou, Martha Scott, Pola Negri, June Havoc, Dennis O'Keefe, Billie Burke, Walter Kingsford, George Metaxas.

JOHNNY COME LATELY (1943-44), formerly **McLEOD'S FOLLY**, comedy-drama; prod., William Cagney; dir., William K. Howard; asst. dir., Lowell Farrell; screenplay, John van Druten; camera, Theodor Sparkuhl. Cast: James Cagney, Grace George, Marjorie Main, Hattie McDaniel, Marjorie Lord, William Henry, George Cleveland, Ed McNamara, Robert Barrat, Norman Willis.

United Artists in Production

RIDERS OF THE DEADLINE (1942-43), western; prod., Harry Sherman; dir., Leslie Selander; asst. dir., Glenn Cook. Cast: Bill Boyd, Andy Clyde, Jimmy Rogers, Frances Woodward.

GUN MASTER, western; prod., Harry Sherman; asso. prod., Leswis Rachmil; dir., George Archainbaud; asst. dir., Glenn Cook; original, Norman Huston; screenplay, Aenas MacKenzie; camera, Russell Harlan. Cast: Albert Dekker, Claire Trevor, Barry Sullivan, Porter Hall.

VICTORY THROUGH AIR POWER, prophetic drama in Technicolor; prod., Walt Disne Cast: Major Alexander P. DeSeversky.

Universal

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	56	40	5	15	0
Serials	4	3	0	1	0
Westerns	7	7	1	0	0
Totals	67	50	6	16	0

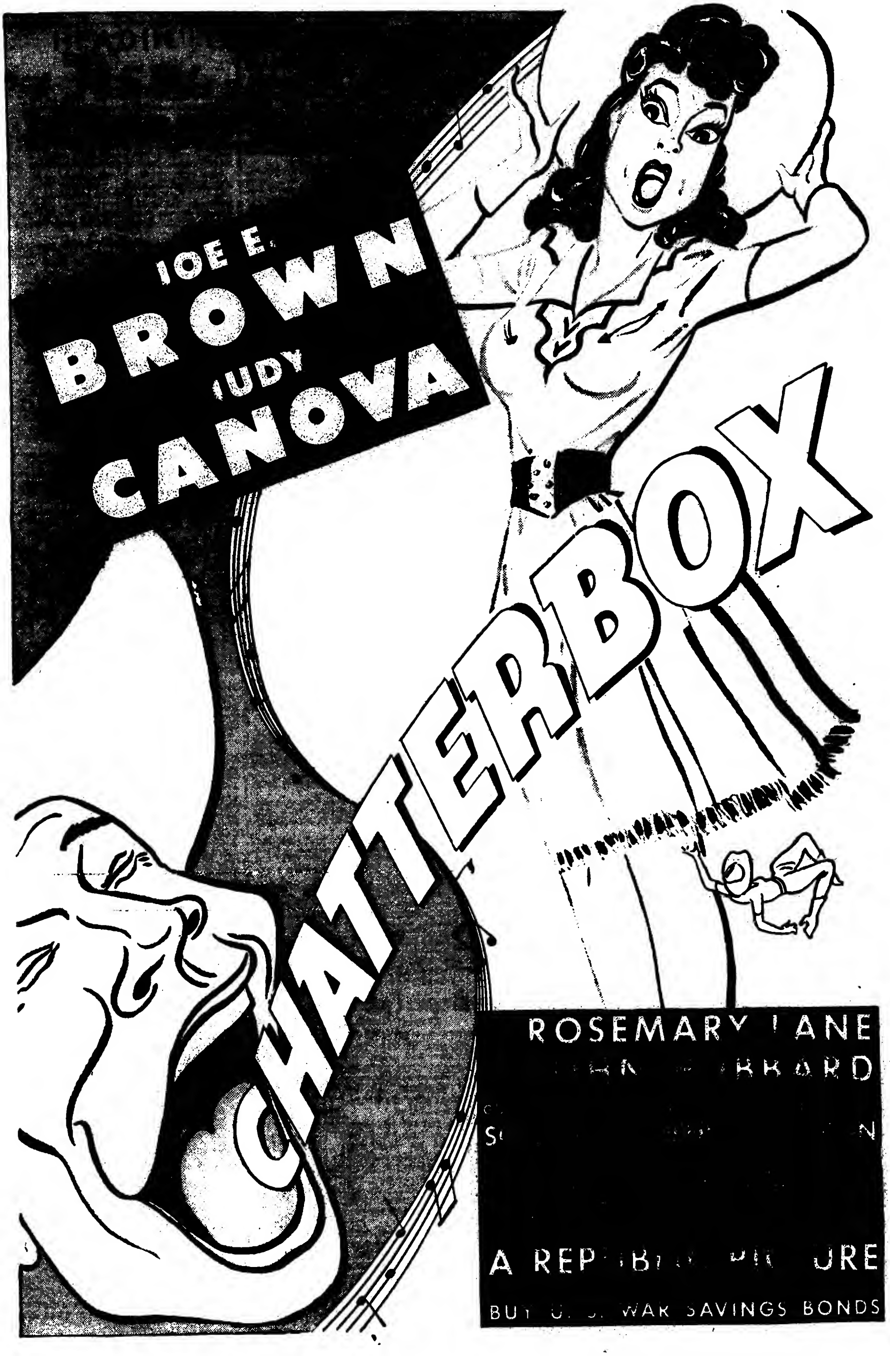
Pictures in cutting room or awaiting release:

WE'VE NEVER BEEN LICKED, drama; prod., Walter Wanger; dir., John Rawlins; no writing credits; camera, Milton Krasner. Cast: Richard Quine, Anne Gwynne, Noah Berry, Jr., Martha O'Driscoll, Harry Davenport, William Frawley, Edgar Barrier, Bill Stern, William Bleese.

SON OF DRACULA, formerly **DESTINY** (tent. title), horror; asso. prod., Ford Beebe; dir., Robert Siodmak; no writing credits; camera, George Robinson. Cast: Louis Allbritton, Robert Paige, Evelyn Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds and Lon Chaney.

LARCENY WITH MUSIC (tent. title), formerly **CROSS YOUR FINGERS** (tent. title), musical; asso. prod., Howard Benedict; dir., Edward Lilley; no writing credits; camera,

(Continued on page 28)


JOE E.
BROWN
JUDY
CANOVA
CHATTERBOX
ROSEMARY LANE
BUY U. S. WAR SAVINGS BONDS

8 USO Camp Shows Units

Continued fram page 4

girls to arrive here from Lisbon, immediately went out into the field with a troupe of selected British artists who provide the type of entertainment the doughboys enjoy. Show is now touring its third week and doing exceedingly well.

Stubby Kaye heads the 'Showtime' troupe, which consists of five American artists who have toured this theatre for the past 13 weeks, and the reports one continually receives on their performances are excellent. At the present time many requests for their return appearance have come along and USO is considering having them make a complete re-tour of the entire circuit when they have finished their present route. They have just returned from Ireland, where the concensus of opinion was to the effect this is the best entertainment that has been presented there since the war began.

'A Ton of Fun' features Forsythe, Seamon and Farrell, the American trio who have been in England for the past 11 years, and their show provides a solid hour and a half of very strong comedy. The other shows are composed of selected British artists of quality, and the boys everywhere enjoy them thoroughly.

Next week USO is adding three new shows. Teddy Foster's orch commences a tour of theatres for USO-Camp Shows. Al Tabor's jive band will be agumented by female singers and dancers, which will compose his show.

Now in the process of production is an all-colored unit headed by Adelaide Hall. Show is designed to go for a period of two weeks to cover every colored post.

Program originally called for a troupe every two weeks in every installation and there are now units of entertainment up to sufficient strength to meet this requirement.

Camp Shows now has three field supervisors who are co-ordinating their efforts with the Special Service of the Army to improve the billing, routing and theatrical facilities in each area. This has been a slow but constructive process, and the conditions under which shows are now presented are vastly improved over what they were when Al Jolson, Kay Francis, Martha Raye, et al, were here. They unfortunately arrived at a time when the Special Service Section of the Army was still in its development stage.

At the present time W. B. Dover, Executive Administrator, is working closely with Captain Edward Duryea Dowling, former New York stager.

AMUS. STOCKS PUSH ON TO NEW HIGHS

Loew's and RKO common, along with the latter's preferred shares, were in the van of the advance by film shares in last week's outstandingly strong stock market. Rise of many of these shares to the best prices in the last five or six years in yesterday's (Tuesday) trading pushed Loew' and RKO to new peaks. Loew's common hit $81.87½ while RKO common climbed to $10.12½, a gain of more than $1 in two days' trading. RKO preferred soared more than $6 in the two days to $98.50, with prospects of hitting the century mark soon.

Paramount, Columbia Pictures, 20th-Fox and Warner Bros. also moved higher, many of these commons advancing to near former peaks for 1943. Warners came within 12½c of the best price for year on Saturday (29).

Advance Production Chart

(Continued from page 26)

Hal Mohr. Cast: Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Lee Patrick, Gus Schilling, Samuel S. Hinds, Alvino Rey and His Orchestra and The King Sisters.

ALWAYS A BRIDESMAID, musical comedy; asso. prod., Ken Goldsmith; dir., Eric C. Kenton; no writing credits; camera, John Boyle. Cast: The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert, Edith Barrett and The Jivin' Jacks and Jills.

HIT THE ICE, formerly **OH, DOCTOR** (tent. title), comedy; prod., Alex Gottlieb; dir., Charles Lamont; screenplay by Robert Lees, Frederic Rinaldo and John Grant; original story by True Boardman; camera, Charles Van Enger. Cast: Bud Abbott and Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Marc Lawrence and Johnny Long and His Orchestra.

FOR ALL WE KNOW, formerly **FLESH AND FANTASY,** co-prod., Charles Boyer and Julien Duvivier; dir., Julien Duvivier; no writing credits; camera, Stanley Cortz and Paul Ivano. Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Robert Cummings, Betty Field, Gloria Jean, Alan Curtis, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Edward Fielding, June Lang, Frank Mitchell, Charles Winninger, Grace McDonald, Lane Chandler, Clarence Muse, Mary Ann Hyde, Frank Cravan, Erville Alderson and Kate McKenna.

YOU GO TO MY HEART, musical; asso. prod., Bernard Burton; dir., Felix Feist; no writing credits; camera, Paul Ivano. Cast: Patric Knowles, Evelyn Ankers, Rosemary Lane, Neil Hamilton.

NEVER A DULL MOMENT, comedy; prod., Howard Benedict; dir., Seward Webb; no writing credits; camera, Charles Van Enger. Cast: The Ritz Brothers, Frances Langford, Mary Beth Hughes, Stuart Boyd Crawford, George Zucco, Franklin Pangborn, Elisabeth Risdon.

THE LONE STAR TRAIL, outdoor-adventure; asso. prod., Oliver Drake; dir., Ray Taylor; screenplay, Oliver Drake; original story, Victor Halperin; camera, William Sickner. Cast: Johnny Mack Brown and Tex Ritter, Fuzzy Knight, Jennifer Holt, The Jimmy Wakeley Trio.

PHANTOM OF THE OPERA, operatic drama in technicolor; prod., George Waggner; dir., Arthur Lubin; original story based on composition, 'Phantom of the Opera,' by Gaston Lareaux; camera, Hal Mohr. Cast: Nelson Eddy, Susanna Foster, Claude Rains and Edgar Barrier, Jane Farrar, Hume Cronyn, J. Edward Bromberg, Fritz Feld.

HEADS UP, formerly **GET GOING,** comedy with songs; asso. prod., Will Cowan; dir., Jean Yarbrough. Cast: Grace McDonald, Robert Paige, Vera Vague, Walter Catlett, Milburn Stone, Jennifer Holt, Maureen Cannon, Lois Collier, Nana Bryant and Frank Faylen.

TWO TICKETS TO LONDON, mystery drama; prod.-dir., Edwin L. Maren; camera, Milton Krasner. Cast: Michele Morgan, Alan Curtis, C. Aubrey Smith, Dooley Wilson, Torquin Olivier.

ADVENTURES OF THE FLYING CADETS (serial); asso. prod., Henry MacRae; co-directors, Ray Taylor and Lewis D. Collins. Cast: Robert Armstrong, Jennifer Holt, Johnny Downs, Regis Toomey, Joan Blair, Ward Wood and Bobby Jordon.

FIRED WIFE, comedy; prod., Alex Gottlieb; dir., Charles Lamont; asst. dir., Seward Webb; camera, Paul Ivano. Cast: Robert Cummings, Diana Barrymore, Louise Allbritton, Walter Abel.

SHERLOCK HOLMES FACES DEATH, mystery; asso. prod.-dir., Roy William Neill; asst. dir., Melville Shyer; camera, Charles van Enger. Cast: Basil Rathbone and Nigel Bruce, Hillary Brooke, Milburn Stone, Dennis Hoey, Mary Gordon.

CORVETTES K 225, formerly **CORVETTES IN ACTION,** melodrama; prod., Hdward Hawks; dir., Richard Rosson; no writing credits; camera, Tony Gaudio. Cast: Randolph Scott, Noah Beery, Jr., James Brown, Barry Fitzgerald, Andy Devine, Thomas Gomez, Fuzzy Knight, Richard Lane, Ella Raines.

Universal Pix Now in Production

HERS TO HOLD (tent. title) comedy with songs; prod., Felix Jackson; asso. prod., Frank Shaw; dir., Frank Ryan; camera, Elwood Bredell. Cast: Deanna Durbin, Joseph Cotten, Ludwig Stossel, Irving Bacon, Nydia Westman, Charles Winninger, Nella Walker, Gus Schilling, Phil Warren, Charles Sherlock, Eddy Chandler, Eddie Dunn, Eddie Acuff, Billy Young.

COBRA WOMAN, drama; prod., George Waggner, dir., Robert Siodmak; asst. dir., Mack Wright; camera, George Robinson. Cast: Maria Montez, Jon Hall, Sabu, Elisabeth Risdon, Sam Hinds, Noroni Olson.

ANGELA, comedy; asso. prod., Bernard Burton; dir., Felix Feist; asst. dir., Charles Gould; camera, Hal Mohr. Cast: Donald O'Connor, Susanna Foster, Louise Allbritton, [illegible] Jenks, Walter Sande.

SHERLOCK HOLMES AND THE SPIDER WOMAN, mystery; prod. and dir., Roy Wm. Neill; asst. dir., Melville Shyer; camera, Charles van Enger. Cast: Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey, Arthur Hohl.

THE MAD GHOUL, mystery; asso. prod., Ben Pivar; dir., James Hogan; asst. dir., Bill Holland; camera, Milton Krasner. Cast: Evelyn Ankers, David Bruce, Turhan Bey, Rose Hobart, Robert Armstrong.

FRONTIER BAD MEN, western; asso. prod., Ford Beebe; dir., Wm. McGann; asst. dir., Seward Webb. Cast: Diana Barrymore, Robert Paige, Anne Gwynne, Lon Chaney, Leo Carillo, Thomas Gomez, Noah Beery, Jr., Andy Devine.

Warners

	Premised '42-'43	Completed	Shooting	Now Cutting	To go
Features .... Studio....Net set number		26	5	10	a

Pictures in cutting room or awaiting release:

ARSENIC AND OLD LACE, drama; prod.-dir., Frank Capra; screenplay, Julius J. and Philip G. Epstein; from stage play by Joseph Kesselring; camera, Sol Polito. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Jack Carson, Joseph Hull, Jean Adair, John Alexander, Charles Lane, Edward McNamara, Edward McWade.

THE CONSTANT NYMPH, drama; prod., Henry Blanke; dir., Edmund Goulding; screen play, Kathryn Scola; from the novel by Margaret Kennedy and tha play oy Margaret Kennedy and Basil Dean; camera, Tony Gaudio. Cast: Charles Boyer, Joan Fontaine, Brenda Marshall, Alexis Smith, Charles Coburn, Dama May Whitty, Jean Muir, Peter Lorre.

WATCH ON THE RHINE, drama; prod., Hal B. Wallis; dir., Herman Shumlin; screen play, Dashiell Hammett; from stage play by Lillian Hallman; camera, Merritt Gerstad. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Hendy Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Edwin Kaiser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse.

DESERT SONG, drama; prod., Robert Buckner; dir., Robert Florey; no writing credits; camera, Bert Glennon; technicolor director, Natalia Kalmus. Cast: Dennis Morgan, Irene Monning, Bruce Cabot, Victor Francen, Lynne Overman, Gene Lockhart, Faye Emerson, Marcel Dalio, Felix Bosch, Gerald Mohr, Joole Johnson, Curt Bois, Albert Morin, Jack LaRue, William Edmunds, Wallis Clark.

PRINCESS O'ROURKE, drama; prod., Hal B. Wallis; written and directed by Norman Krasna; camera, Ernie Haller. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Copper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker.

ADVENTURES OF MARK TWAIN, drama; prod., Jesse L. Lasky; dir., Irving Rapper; no writing credits; camera, Sol Polito. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, Bill Henry, Robert Barrat, Walter Hampden, Joyce Reynolds, Whitford Kane, Percy Kilbride, Nana Bryant.

BACKGROUND TO DANGER, drama; prod., Jerry Wald; dir., Raoul Walsh; screenplay, W. R. Burnett; from novel by Eric Ambler; camera, Tony Gaudio. Cast: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre.

THANK YOUR LUCKY STARS; prod., Mark Hellinger; dir., David Butler; no writing credits; camera, Arthur Edeson. Cast: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, George Raft, Alexis Smith, John Garfield, Ann Sheridan, Julie Bishop, Jack Carson, Alan Hale, Sydney Greenstreet, Gig Young, Irene Manning, Gene Lockhart, George Tobias, Jana Wyman.

OLD ACQUAINTANCE, drama; prod., Henry Blanke; dir., Vincent Sherman; screenplay, John Van Druten and Lenora Coffee; from stage play by John Van Druten; camera, Sol Polito. Cast: Betta Davis, Miriam Hopkins, John Loder, Gig Young, Dolores Moran, Roscoe Karns, Esther Dale, Phillip Reed, Anne Revere, Ann Doran.

DEVOTION, drama; prod., Robert Buckner; dir., Curtis Bernhardt; screenplay, Keith Winter; camera, Ernie Haller. Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Montagu Love, Arthur Kennedy, Victor Francen, Ethel Griffies, Dame May Whitty, Odette Myrtil, Forrester Harvey, Marie De Becker, Edmond Breon.

Warners Pix in Production

SARATOGA TRUNK, drama; prod., Hal B. Wallis; dir., Sam Wood; asst. dir., Phil Quinn; screen play by Casey Robinson from the novel by Edna Ferber; camera, Ernest Haller. Cast: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin, Curt Bois.

IRVING BERLIN'S THIS IS THE ARMY, musical; prod., Jack L. Warner and Hal B. Wallis; dir. Michael Curtiz; screen play, Casey Robinson; camera, Bert Glannon. Cast: Joan Leslie, Charles Butterworth and Army cast. Cast: George Tobias, Alan Hale, Una Merkel, George Murphy, Stanley Ridges.

ANIMAL KINGDOM, drama; prod., Benjamin Glazer; dir., Irving Rapper; asst. dir., Jesse Hibbs; camera, Arthur [illegible] Havilland, Jack Carson, John Loder, Jana Wyman, Dane Clark.

TO THE LAST MAN, drama; prod., Jack Chertok; dir., Raoul Walsh; asst. dir., Jim McMahon; screenplay, A. I. Bezzerides; camera, Sid Hickox. Cast: Errol Flynn, Helmut Dantine, Gene Lockhart, Julie Bishop, Hohn Ridgely, Alec Craig.

IN OUR TIME, war drama; prod., Jerry Wald; dir., Vincent Sherman; asst. dir., Bill Kissel; screenplay, Frederick Faust; camera, Robert Burke. Cast: Ida Lupino, Paul Henreid, Mary Boland, Marek Windheim.

Unique Memphis Concert

Memphis, June 1.

Unique concert took place at the Naval Air Technical Training Center last Thursday (27) when the American Symphony Orchestra's instruments were late arriving and the 'Navy Blues' Orchestra led by Specialist Clyde McCoy took over for an hour and a quarter.

Flood waters delayed the train bearing Symph musicians' tools on USO-Camp Shows hop from San Antonio Army Air Facility to Memphis. Longhair musickers were on hand at the Navy base in time, but nothing to work with. Hurry-up call assembled the sailors' own dance band and the swingsters starting jiving till ready.

Horns, etc., finally made it, with commanding officer ordering taps delayed for the evening until Maestro Laszlo Halasz and his American classicists could play their full program. Result was an evening's mixture of hot and legit. Conductor expressed himself publicly later as delighted with reaction accorded concert by nearly 1,000 Bluejackets and WAVES who sat through entire presentation and cheered lustily at all the proper times.

Incidentally, two sailor musicians from the 'Blues' filled Symphony chairs vacated by recent draft calls. Tommy Donio sat in with his trumpet and Eddie Rowe did likewise with trombone. Both did okay, according to all reports, and were asked to play with longhair troupe again following night at the Naval Air Station, which they did.

STILL TALKING ABOUT JOE BROWN IN AUSSIE

Australia.

Editor, 'Variety':

Writing these letters takes me back to the good old vaudeville days. Just returned to HQ from an extended tour with Joe E. Brown, who certainly did a grand job of entertaining the troops. They loved him everywhere he went; also I was so proud to have had the honor of being his liaison officer during his tour....but the main thing is that the boys sure appreciated his visit and it would be a wonderful thing if more had the same patriotic spirit that Joe has.

My territory is a very large one and keeps me very busy but if the boys are happy then I am more than repaid.

The USO Show was also a terrific hit and the gang sure loved the old vaudeville performers....I told all of them if they made good over here I would see that they got Union Hill for a Sunday.

Mrs. Cowan (Estelle Davis 'Come on Red' to youze guys) is marvelous. She was very ill after our escape from Singapore, but is now her own sweet self again. Married 32 years this June. Perhaps Congress ought to award her a medal of some sort for standing me off so long. Best to all.

Major Lynn Cowan.

'Army' Tab for England

Washington, June 1.

Approximately 200 of the 350 original members of the cast of Irving Berlin's 'This Is the Army' are now assured of transportation to England and the soldier musical will be more or less intact when it plays over there.

At one time it was thought that only selected bits from the show would be presented, owing to cargo and passenger space shortages.

New York Theatres

3rd WEEK
HUMPHREY BOGART
Raymond Massey - Alan Hale
In Warner Bros. Hit!
"ACTION IN THE NORTH ATLANTIC"
In Person
CAB CALLOWAY
And His Jumpin Jive Jubilee. Featuring His Entire Company of Entertainers—Also Humphrey Bogarts' 'Casablanca' Pal Sam
DOOLEY WILSON
How He Sings 'As Time Goes By'
B'way & 47th St. STRAND

6th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

RADIO CITY MUSIC HALL
"THE MORE THE MERRIER"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny"
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

'MY FRIEND FLICKA' in TECHNICOLOR
A 20th CENTURY-FOX PICTURE!
In Person
The HARTMANS
Larry ADLER
Mitzi MAYFAIR
The MERRY MACS
ROXY

LOEW'S State TIMES SQ.
Thurs., June 3 On Screen
Judy Garland Van Heflin "PRESENTING LILY MARS"
On Stage
AL TRACE and ORCH.
Molly Picon
Alan Courtney

Capitol BROADWAY AT 51st STREET
On Screen
Robert TAYLOR
As Sergeant Bill Dane in M-G-M's
"BATAAN"
In Person
Bob Allen
Helen O'Connell
Willie Howard
William Gargan

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Ray Milland—Ida Lupino—Charles Laughton
"FOREVER AND A DAY"
and
"HE HIRED THE BOSS"
Stuart Erwin—Evelyn Venable

Charles Laughton
Maureen O'Hara
"THIS LAND IS MINE"
With GEORGE SANDERS
RIVOLI

M-G-M presents William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
Continuous Popular Prices
ASTOR
Air-Conditioned

"FIVE GRAVES TO CAIRO"
A Paramount Picture
In Person
Frank SINATRA
Gracie BARRIE
And Her Orchestra
PARAMOUNT Times Square

SEE PROGRAM WAR-JITTERS

'Report' Under Banner of 121 Utilities, Ending 20-Month Selling Job by Ayer

The linking by the N. W. Ayer agency last week of a group of public utilities to CBS' 'Report to the Nation' represents one of the longest and most persistent sales efforts in the business. It took Ayer about 20 months to get enough local distributors of electric current and illuminating gas to underwrite a network project. With 121 such companies now represented in the pool, 'Report' becomes a sponsored program July 27 and the spot on Columbia is the one that is opposite the 'Fibber McGee and Molly' stanza, Tuesday, 9:30-10 p.m.

The final selection of a program by the utility group is quite a hop from the type of thing that Ayer tried to sell the same contingent in September, 1941. At that time the agency's recommendation was 'Mr. and Mrs. North,' which 16 months later came under the wing of the Jergens - Woodbury combination. When Ayer's option on the comedy whodunit finally expired, the list of underwriting local utilities numbered but 52, which was far from enough to pay even for the time on a cross-country proposition. The cost for 'Report' as a program is $3,000 a week.

59-Station Network

The order given by Ayer for the cooperative undertaking last week was for the basic network of 59 stations. The agency expects to have many more stations added to the hookup by the time the sponsorship of 'Report' gets under way. The special organization set up for the financing of this institutional job goes by the tag of 'Electric Companies Advertising Program.'

Ayer stated last week that members of its own radio department, Max Wylle and Jack Roache, will work with the staff regularly attached to 'Report' on the production of the series. The editorial content of the series will come exclusively under the direction of Paul White, CBS news and special chief, who is also the producer of 'Report.' In fact, White made it clear to the agency last week that in the event another Insull case were to come up in the news, the 'Report' will treat it with as complete objectivity as it would an item effecting any other industry.

Nazis' Communications Combine Will Be Allies Post-War Headache

Washington, June 1.

Nazis have set up a new European Posts and Telecommunications Union in Europe, according to word received here, which will have to be unscrambled right after the war in connection with long-range radio transmission and the development of television on the continent, as well as for international cable and wireless movement of commercial messages.

The Union, with headquarters in Vienna, was set up by the Nazis, with the following countries listed as 'members': Albania, Germany, Bulgaria, Croatia, Danmark, Finland, Hungary, Italy, Norway, the Netherlands, Rumania, Slovakia and San Marino. Purpose is said to be to improve post, telegraphic and radio services.

German and Italian, of course, are the official languages.

Bob Crosby's Old Golder

Hollywood, June 1.

Bob Crosby's band of 18 men inaugurates a new series for Old Gold over NBC, July 9.

There will be a weekly change of girl singers.

Conti Vacashing

Conti Products' 'Treasure Hour of Song' goes off for the summer tomorrow (Thursday).

The program, which co-stars Licia Albanase and Francesco Valentino of the Metropolitan Opera Co., will return in the fall.

'Station Promotion'

by

JEROME SILL

Director of Promotion

of

Columbia-Owned Stations

Will Be Spotlighted in the

VARIETY

Forthcoming Special Edition

'REVIEW AND PREVIEW'

of the New 1943-44 Radio Season

Kuhl Radio Head of Biow Agcy.

Hollywood, June 1.

Cal Kuhl, for past 13 years producer with J. Walter Thompson, has been named executive radio producer for the Biow agency at a reported salary of $1,000 a week. He will have charge of all Biow radio east and west and build new shows for the firm. He'll pass most of his time here as Biow likes his shows Coast-based.

Kuhl started with Victor recording as office boy and came up the hard way. At Thompson's he handled their top shows and with Carroll Carroll is credited with sustained success of the Kraft Music Hall.

'SINGING SAM' OFF MBS; WASEY NIXES CBS DEAL

Wasey Products has cancelled the 'Singin' Sam' series on Mutual, effective June 30. CBS had tried to sell the account on bankrolling a comedy show with Arthur Godfrey [illegible] Sunday 7-7:30 p.m. slot for the summer, but without success. 'Sam' plugs Barbasol.

Columbia now figures on debuting its new sustainer framed around Col. Stoopnagle in that spot this Sunday (6).

MacDougall Away From 'Gun' to Do a Play

Ranald MacDougall, author of 'The Man Behind the Gun' program on CBS, will take a summer vacation from the series to complete the script of his first stage play. He has it entirely outlined and part of the actual writing is done, but he hopes to finish it at the place he has taken on the coast of Maine. He has already promised a producer the first refusal.

'Man Behind the Gun,' on which Elgin watch will relinquish sponsorship over the summer months, received this season's Peabody award for radio drama. William N. Robson, its producer-director, will continue that assignment over the summer, using freelance scripts.

Fishburn Moves Up

Chicago, June 1.

Alan Fishburn, freelance writer and producer, has been named assistant to Kenneth W. MacGregor, WGN program director. Edmund Kahn, who has worked with MacGregor on programming, has been transferred to the production department under Lewis James.

Fishburn for the past five months has been producing 'Halp Mate' for NBC and writing 'Sunday Leave' for CBS.

EVENTS-TO-COME TO AFFECT PLANS

Program-planning is due for a case of war-jitters the coming radio season, according to production agency men and time-buyers. So far the war has made few real inroads on the quality of radio programs, or in the regular processes of program-planning.

But the coming events forecast for this summer throw a tornado into this calm scene. As the casualty lists increase in number and frequency, the inevitable follow-up of first shock, and then a 'what-the-hell' attitude is a common denominator of war. Agency men predict that this listener change may demand a whole new technique in radio entertainment. What pleased listeners six months before may be a thorough source of boredom as war's full impact hits home.

Another factor worrying program planners is the repeated warning of the War Manpower Commission that no physically fit man, regardless of dependents, will be left in civilian life by the end of the year. July and August will see the beginning of the draft of married men with children. This makes a large percentage of talent, writers, production men and musicians almost impossible to pencil in with any hope of permanence.

Only 4-F's and over 38's can be relied upon, and some production men see a ray of hope in the increased rejection percentage bound to come as the larger manpower source is drawn upon.

There is also a marketing readjustment to fit into the relocation of communities. Some towns that were formerly negligible as markets are now boom cities, with new possibilities both in listening power and purchasing power.

Murrow in N.Y. for Rest; Going Off Intl. Silver

Edward R. Murrow, European news director of CBS, arrived in New York, Wednesday (26) by Clipper for a month's stay, during which he'll go to the hospital for a complete physical checkup and rest. Mrs. Murrow remained in London.

International Silver terminates the run on Murrow in the Sunday 6-6:15 p.m. niche June 27, preliminary to resuming its half-hour 'Silver Theatre' [illegible] Murrow took over for International in April, 1942.

The account hasn't decided as yet whether to lay off for the summer, or fill the spot in the interim with an inexpensive novelty program.

Powell, Campana Again

Hollywood, June 1.

Campana and Dick Powell resume their old radio affinity sometime in August or September over NBC.

Bud Dant directs the music in the quarter-hour weekly series.

P&G's A.M. 'H'wood Playhouse,' On CBS 5-a-Wk., 3½G Package in 1st Yr.

'Hollywood Star Playhouse,' which Procter & Gamble will sponsor five mornings a week on NBC starting June 28, will be produced by Music Corp. of America at a package price of $3,500 the first year and $4,300 a week thereafter for the balance of the 10-year contract. It will present one-week radio adaptations of forthcoming Hollywood pictures, with the leading screen players repeating their parts on the air.

MCA has promised the account to deliver the top film names for the series, with Marlene Dietrich, Charles Boyer and similar stars mentioned. Understood the leads will normally get about $1,000 for the week's stint, although in some cases the use of semi-names at a lower figure will make possible the payment of as much as $2,000 for high-salaried players for certain assignments. Reason the stars can be obtained for such comparatively low fees is that the program will presumably have exploitation value for the subsequent picture editions.

With the purchase of 'Hollywood Star Playhouse,' the soap firm has, at least for the present, dropped the idea of sponsoring a femme commentator for a daytime series, along the lines of the Kate Smith noon talk program. It first considered Hildegarde and then had Kay Francis in mind for the assignment. However, it's probable that P. & G. will ultimately present such a show. The popularity of the Kate Smith stanza, plus the recent growth of variety and local record-jockey programs in competition with serials, is being seriously mulled by the account. The 'Hollywood Star Playhouse' buy is a move to try and meet the situation.

Blackett - Sample - Hummert, Chicago, is the agency on the new series, which succeeds the 'Lone Journey' serial. The product is Dreft.

Highbrow, Too

Until the last couple of years, Earle McGill, senior staff producer-director of CBS, has been one of the busiest in radio, but he had few commercials. Recently, in addition to his other shows, he took over direction of the eight-minute dramatic recitation spot during the intermission of the U. S. Rubber-sponsored N. Y. Philharmonic-Symphony broadcasts.

Now he calls himself the 'highest-paid chain-break producer in the business.'

Only 3 Thompson Shows to Vacash

J. Walter Thompson agency will have only three of its 10 networks commitments on the shelf this summer. For 'Lux Radio Theatre' the layoff will be eight weeks, while "The Man Behind the Gun' (Elgin) and Edgar Bergen-Chase & Sanborn will remain in retirement for 13 weeks. C & S will have a variety show headed by Paul Whiteman and Dinah Shore subbing for Bergen.

'Nero Wolfe' will replace 'True or False' on the Blue Network July 5. The agency's other network attaches slated to hold on through the summer are Sammy Kaye—Old Gold; Bing Crosby—Kraft; Guy Lombardo—Ballantine; Gene Autry—Wrigley; Cecil Brown—Johns Manville and Raymond Clapper—White Owl.

Iced Coffee for Dinah

Hollywood, June 1.

Contracts were finally signed for Dinah Shore to appear on the Chase & Sanborn summer show as featured vocalist. Deal is for the first five programs with others contingent on time off between picture commitments. Guest star on the first airing June 6 is Eddie Cantor.

In Paul Whiteman's alumni spot will be Henry Busse, with other grads to be spotted weekly. Tony Stanford continues to produce the java show and Joe Bigelow heads the scripting staff.

SOLDIERS WANT NEWS IN UNDILUTED FASHION

San Francisco, June 1.

The soldiers' lament up in the Alaska country is that they tune in on the radio and get a commentator, when all they want is straight news reporting, according to Major Bill Adams, former local radio gabber, who is visiting here from his Alaska Army post.

'They hate commentators,' said Adams, 'but are hungry for straight news.'

CAMEL NOT SET ON SUBS FOR CARSON

Reynolds tobacco is still not set on all five fill-in shows for the concluding weeks of Camel 'Caravan' series Friday nights on CBS. Bob Hope has the assignment this Friday (4) and Jack Benny is set for next week, June 11. Bing Crosby is likely for the June 18 date, but the deal is not signed. The June 25 date is still open, with Burns and Allen or 'Fibber McGee and Molly' mentioned. Fred Allen will probably conclude the series July 2.

The replacements will probably cost Music Corp. of America, which is supplying them for the sponsor, a total of about $25,000 in actual money, involving the difference between the regular budget for the series and the amounts paid for the various substitutes. However, the entire situation, which resulted from MCA signing 'exclusive' contracts for Jack Carson for two conflicting accounts, will cost the talent agency many times that sum in prestige, confidence, goodwill, etc.

There's still no indication what further action the American Federation of Radio Artists may take, if any. However, the union has queried Carson on his version of the situation, and it has intimated a move of some sort will be made against MCA. Meanwhile, Carson concluded his participation in the 'Caravan' series with last Friday night's (28) broadcast, without either he or anyone else on the stanza mentioning his departure on the air. He starts tonight (Wednesday) on the new Campbell's soup series.

Art Ferd has been signed for 'Milkman's Matinee' (1-6:45 a.m.) session via WNEW, N. Y. He replaces Jack Lescoulie, into the Army today.

Elgin Disputes CBS' Sale of Time From Which 'Gun' Was Vacashing

Columbia has sold the Sunday 10:30-11 p. m. period to General Foods through the Young & Rubicam agency, and the transaction is being disputed by Elgin Watch and the latters' agency, J. Walter Thompson. Elgin and Thompson let it be known last week that, when they advised CBS they were taking a 13 weeks' vacation from 'The Man Behind the Gun,' there was an implied understanding that the same Sunday spot (10:30-11) would be Elgin's again unless a more preferable half-hour became available. Elgin is committed to resume its sponsorship of 'Gun' the first week in September.

As the trade views the argument, CBS has the edge on technicalities. The rule at both CBS and NBC is that vacated spots are not exempt from sale unless the account has accumulated enough billings to entitle it to a hiatus of so many weeks. Elgin has not been on CBS long enough to entitle it even to a few weeks' layoff, according to that network's 'hiatus' procedure.

CBS has another rule which allows a client but 60 days' protection on a spot which it has ordered but which it is not actually occupying. If after the 60-day period the original account has not installed a program, the network is free to assign the niche to another advertiser.

General Foods proposes to use the late Sunday evening span for 'The Thin Man,' which currently follows the Kate Smith show (8-8:30 p.m.) on the same network Friday. The indications are that the food packer has plans for returning the Smith stanza to a full hour's entertainment.

Educators Debate Criticism Serials Hurt Kids More Than Does Axis Hooey

Akron, June 1.

Akron educators disagree with the assertion of Dorothy Gordon, national chairman of children's radio programs of the Office of Civilian Defense, that 'blood-and thunder radio programs will make American children more of a problem in the post-war world than the worst propaganda-corrupted youngsters in the Axis nations.'

Mrs. Rae M. Williams, president of the Home and School League, said Miss Gordon was 'unduly alarmed,' while Mrs. H. E. Kuntz, director of radio programs of the Home and School League, said, 'I doubt very much that the programs Miss Gordon criticizes could be replaced by other programs which would have an equally strong appeal. It's easy enough to say that programs should be given to educate children along democratic lines, but it's something else again to prepare programs children will listen to. Remember, it's easy to turn off the radio.'

Clarence R. Foust, chairman of the Akron Board of Education, said that though he would prefer to have children listen to other programs rather than the thrillers, he said he would be the last person to advocate banning them from the air.

Radio Needs Freedom

'Radio needs more freedom—not less,' Foust said. 'It's being throttled enough the way it is. And I'm very much afraid that if the thrillers would be banned they might be replaced by Government-inspired propaganda which would be infinitely worse than the worst blood-curdler now broadcast.'

Dr. H. W. Distad, director of education of the University of Akron, said he did not believe the serials caused any material harm. C. J. Bowman, business manager of the Board of Education, said the programs were good propaganda. 'In a subtle way, they preach love of country in a way that every youngster understands—more effective than anything which could be prepared to teach democratic ideals by a more direct method.

Calls Franco's Program 'Call'

Macon, Ga., June 1.

Frank ('Red Cross') Crowther, sales and promotion manager of WMAZ, last week sent the following wire to Carlos Franco, chief time buyer for the Young & Rubicam agency:

Have noted with interest your 'Variety' story on programs and the [illegible] May 26 issue. Also note with considerable chagrin 'Variety's' story about Gulfspray Hitchhike announcements. Perhaps you will recall en route to Cleveland convention a small sociable poker game in my compartment. On one deal when your first up card was an ace you proudly proclaimed 'aces back and back.' With kings I was the sucker that went down to the fifth card with you only to find you were not fooling. So far we have had no inquiry concerning a locally produced musical program to replace the Jack Berch shows. We do have an excellent locally-produced program available on the customary Jack Berch frequency and should be eminently more satisfactory than network hitchhikes. If your are as good a poker player as I think you are you will put your money where your mouth is to get a look at this ace we hold in the hole. Since charity begins at home why not swing this account into locally produced programs.

(Signed) Red Cross, WMAZ.

(The Gulf Spray story disclosed that because of the recording ban imposed by the American Federation of Musicians the account this season was compelled to pass up its usual transcribed Jack Berch series and instead was appending a plug for the product on its 'We, the People' program (CBS).—Ed.

Blue's 155th Affiliate

With the inclusion of WNBH, New Bedford, Mass., July 1, the Blue Network will have an affiliated list of 155 stations.

WNBH will be part of the basic network.

Premieres

(June 2-13)

June 2

'**The New Jack Carson Show**,' variety; 9:30-10:00 p.m., Wednesdays; WABC-CBS; Campbell Soup; Foote, Cone & Belding.

June 3

Mary Astor, Charles Ruggles, Mischa Auer, variety; 8-8:30 p.m., Thursdays; WABC-CBS; Roma Wine Company; McCann-Erickson.

June 5

'**For This We Fight**,' with Government officials; 7-7:30 p.m., Saturdays; WEAF-NBC; sustaining.

June 6

Paul Whiteman, variety; 8-8:30 p.m., Sundays; WEAF-NBC; Chase & Sanborn; J. W. Thompson.

OPA Clamps Down On Frisco Program's Barter Of Rationed Food Items

San Francisco, June 1.

OPA stepped in and ordered KGO, Blue web station here, to cease bartering coffee, sugar and other rationed items on its program, 'What's Doin', Ladies?' on the ground that this activity constituted a black market.

Surprised KGO execs, who had no idea previously that any federal rules were being violated, immediately clamped down, eliminating rationed articles from the items that housewives are permitted to bring to the audience show's Tuesday 'Barter Day' for swapping purposes.

Said housewives had been using show, conducted by Art Linkletter, as a medium to exchange unneeded rationed articles for something more serviceable. OPA pointed out that federal regulations specify that ration stamps must be used only in behalf of the person to whom they are issued.

The swapping on 'What's Doin', Ladies' is now in such things as fur coats, garden tools, and even pianos, one fur coat having been exchanged for one piano.

G-E News Roundup On Full CBS Network

General Electric began Monday (31) sponsoring 'The World Today' on the full CBS net. Program is a world news round-up handled by Doug Edwards, and is broadcast Mondays through Saturdays, 6:45 to 6:55 p.m.

Parrish Tenors Barbasol

Indianapolis, June 1.

A new program sponsored by Barbasol, featuring Frankie Parrish, tenor, is on the air three times a week, Tuesday, Thursday and Saturday p. m., via WIRE here. Olive Tinder, station's femme specialist, also appears with a tie-in plugging Barbasol's hand lotion product.

Sponsor is understood to be experimenting on program with a view to network possibilities.

All-Summer Cure

Dr. Pierce's proprietaries will run its spot announcement campaign through the summer instead of taking its usual seasonal layoff. Contracts are now being renewed until September.

'Radio Production—1933 Vs. 1943'

by

DON BERNARD

Mgr. Hollywood Office of

WILLIAM ESTY & CO.

Is a Sharply Defined Analysis to Be Published in the

VARIETY

'REVIEW AND PREVIEW'

of the 1943-44 Radio Season Late This Month

Farmers Really Get Up Early

Detroit, June 1.

Efficacy of early a.m. radio programs, particularly those directed at the huge farm audiences, are reflected in a recent survey conducted by WJR here which, during the war, has gone on a 24-hour policy, including on the hour newscasts.

Survey was conducted for the 5:30 to 6:30 a.m. hours, frequently rated the dullest time on the air, in connection with Duncan Moore's 'Farm Forum' broadcasts. Survey was tabulated on the basis of a five-day announcement of Victory Garden booklets, made solely during the before-dawn hour.

As a result of the five-day announcements between March 22 and March 27, the station received 6,845 requests within four days of the last broadcast, the survey showing that in some areas the requests ran as high as one to every 125 radio homes.

Following shows the extent of the early a.m. pull of a single station on a national basis:

Michigan: 4,487; Canada, 51; Ohio, 1,325; Pennsylvania, 203; New York, 153; Maine, 32; Vermont, 9; New Hampshire, 10; Massachusetts, 33; Rhode Island, 8; Connecticut, 10; New Jersey, 9; Delaware, 1; Maryland, 14; District of Columbia, 6; West Virginia, 56; Virginia, 67; Kentucky, 28; Tennessee, 27; North Carolina, 44; South Carolina, 15; Georgia, 29; Alabama, 19; Mississippi, 5; Florida, 11; Louisiana, 6; Texas, 12; Arkansas, 8; Oklahoma, 3; Missouri, 33; Illinois, 36; Indiana, 53; Wisconsin, 19; Minnesota, 8; South Dakota, 2; Nebraska, 5; Kansas, 11 and Iowa, 10.

Judy Canova In As Jolson-Woolley Sub

Hollywood, June 1.

Colgate made quick switch and bought Judy Canova's 'Ranch Show' as summer replacement for Al Jolson-Monty Woolley, beginning July 8.

It had seemed certain that 'Life With the Woolleys' would be nursed along on summer time as fall supplement to Jolson's minstrel idea.

Bert Prager 4-F

Bert Prager, until recently radio director of the Donahue & Coe agency, was classified 4-F by his draft board last week. He may join the William Morris office, either in New York or Hollywood, but is also considering taking an ad agency assignment.

Prager's successor at D. & C. is Edward Fitzgerald, formerly radio director of Erwin-Wasey.

Chain Broadcasting Rules

Following are the chain broadcasting rules as promulgated by the Federal Communications Commission and amended up to May 28, 1943:

Sec. 3.101. Exclusive affiliation of station.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization (*1) under which the station is prevented or hindered from, or penalized for, broadcasting the programs of any other network organization.

Sec. 3.102. Territorial exclusivity.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which prevents or hinders another station serving substantially the same area from broadcasting the network's programs not taken by the former station, or which prevents or hinders another station serving a substantially different area from broadcasting any program of the network organization. This regulation shall not be construed to prohibit any contract, arrangement, or understanding between a station and a network organization pursuant to which the station is granted the first call in its primary service area upon the programs of the network organization.

Sec. 3.103. Term of affiliation.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which provides, by original term, provisions for renewal, or otherwise for the affiliation of the station with the network organization for a period longer than two years: Provided, That a contract, arrangement, or understanding for a period up to two years, may be entered into within six months prior to the commencement of such period.

Sec. 3.104. Option time.—No license shall be granted to a standard broadcast station which options (*2) for network programs any time subject to call on less than 56 days' notice, or more time than a total of three hours within each of four segments of the broadcast day, as herein described (*3). The broadcast day is divided into four segments, as follows: 8 a.m. to 1 p.m., 1 p.m. to 6 p.m., 6 p.m. to 11 p.m., 11 p.m. to 8 a.m. (*4) Such options may not be exclusive as against other network organizations and may not prevent or hinder the station from optioning or selling any or all of the time covered by the option, or other time, to other network organizations.

Sec. 3.105. Right to reject programs.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization which (a), with respect to programs offered pursuant to an affiliation contract, prevents or hinders the station from rejecting or refusing network programs which the station reasonably believes to be unsatisfactory or unsuitable; or which (b), with respect to network programs so offered or already contracted for, prevents the station from rejecting or refusing any program which, in its opinion, is contrary to the public interest, or from substituting a program of outstanding local or national importance.

Sec. 3.106. Network ownership of stations.—No license shall be granted to a network organization, or to any person directly or indirectly controlled by or under common control (*5) with a network organization, for more than one standard broadcast station where one of the stations covers substantially the service area of the other station, or for any standard broadcast station in any locality where the existing standard broadcast stations are so few or of such unequal desirability (in terms of coverage, power, frequency, or other related matters) that competition would be substantially restrained by such licensing. (Effective date of this regulation for the networks will be extended 'from time to time' to 'permit orderly disposition of properties.' Suspension is indefinite for regional networks.)

Sec. 3.107. Dual network operation.—No license shall be issued to a standard broadcast station affiliated with a network organization which maintains more than one network: Provided, That this regulation shall not be applicable if such networks are not operated simultaneously, or if there is no substantial overlap in the territory served by the group of stations comprising each such network. (Six months' notice allowed plus further extensions to permit 'orderly disposition of properties'.)

Sec. 3.108. Control by networks of station rates.—No license shall be granted to a standard broadcast station having any contract, arrangement, or understanding, express or implied, with a network organization under which the station is prevented or hindered from, or penalized for, fixing or altering its rates for the sale of broadcast time for other than the network's programs.

(*1) The term 'network organization' as used herein includes national and regional network organizations.

(*2) As used in this section, an option is any contract, arrangement, or understanding, express or implied, between a station and a network organization [illegible] grams before the network agrees to utilize the time during which such programs are scheduled, or which requires the station to clear time already scheduled when the network organization seeks to utilize the time.

(*3) All time options permitted under this section must be for specified clock hours, expressed in terms of any time system set forth in the contract agreed upon by the station and network organization. Shifts from daylight-saving to standard time or vice versa may or may not shift the specified hours correspondingly as agreed by the station and network organization.

(*4) These segments are to be determined for each station in terms of local time at the location of the station but may remain constant throughout the year regardless of shifts from standard to daylight-saving time or vice versa.

(*5) The word 'Control' as used herein, is not limited to full control but includes such a measure of control as would substantially affect the availability of the station to other networks.

Summer Replacements

Replacement	Replaced	Account	Network	Time
'A Date With Judy'	Eddie Cantor	Bristol Myers	NBC	Wed., 9-9:30 p.m.
Paul Whiteman / Dinah Shore	Edgar Bergen	Standard Brands	NBC	Sun., 8-8:30 p.m.
Fred Brady	Bob Burns	Lever Bros	NBC	Thur., 7:30-8 p.m.
'Passing Parade'	Fibber McGee & Mollie	S. C. Johnson Co.	NBC	Tues., 9:30-10 p.m.
'Those We Love'	Jack Benny	General Foods	NBC	Sun., 7-7:30 p.m.
'Music Shop'	Bob Hope	Pepsodent Co.	NBC	Tues., 10-10:30 p.m
'Beat the Band'	Red Skelton	Brown & Williamson	NBC	Tues., 10:30-11 p.m.
'Nero Wolfe'	'True or False'	J. B. Williams Co.	Blue	Mon., 8:30-9 p.m.
Judy Canova	Al Jolson	Colgate Co.	CBS	Tues., 8:30-9 p.m.
James Melton	Fred. Allen	Texaco Co.	CBS	Sun., 9:30-10 p.m.

KMBC's Big Response

Kansas City, June 1.

KMBC drew 10,000 entries in its food-for-freedom letterwriting contest conducted by Phil Evans, KMBC's farm editor. The winners, two girls, each received a $50 war bond.

Contest was conducted under the sponsorship of the U. S. Department of Agriculture's War Board and placed the emphasis on the part youth can play in food production and conservation.

King Directing WEBR

Buffalo, June 1.

Cy King, WEBR news commentator, has assumed duties as station director. Post had been vacant since November, when C. Robert Thompson left to become assistant director of WBEN here.

King is carrying on with his twice-daily newscast, and Ray Sweeney has been appointed to assist him as head of WEBR newsroom.

War Work Pays Better, Spieler Grads Decide

Cleveland, June 1.

WHK-WCLE's announcing school closed with three out of 23 graduates getting jobs immediately, and others refusing jobs because earnings in defense plants out-bid radio offers.

• Getting jobs were Dan Gooding, WPIC; Abe Kronemer, WHKC, and Joe Black, WHK-WCLE.

Twenty-nine started the course, under Karl Mark, but six were drafted. Mark, who called the class 'ultra-successful,' declared he did not plan another session, as he thought the cream of the announcing talent in Cleveland had been gathered in the first class.

RELIEVE THAT CORN

E. Fougera & Co. is buying early morning spots for its foot remedy, Noxacorn.

Small & Seiffer is the agency.

FCC RULES WORRY AD AGCYS.

Revised Affiliates' Contracts

Following are the texts of letters which the networks have sent to their affiliated stations in connection with revised contracts stemming from the FCC's rules on chain broadcasting which go into effect 12:01 a.m. June 15. Detailed exposition of the regulations, as referred to in these letters, with latest amendments, are on page 30.

Columbia's letter gives the specific optioned hours of the day and night which it elects for network programs from among its affiliates, and reads as follows:

The affiliation agreement between us provides that the obligations under it are subject to all applicable FCC regulations. Since the FCC regulations applicable to stations engaged in chain broadcasting are expected to become effective on June 15, 1943, and in order that your affiliation agreement may comply with the applicable provisions of those regulations, we wish to notify you that:

FIRST. So long as Section 3.101 shall be in effect, you will be under no obligation to refrain from broadcasting the programs of any other network organization, but it is equally understood that you are under no obligation to broadcast any programs of any other network organization.

SECOND. So long as Section 3.104 shall be in effect you will be under no obligation to accept any Columbia network program (a) on less than 56 days' notice or (b) for broadcasting during a period in which you are obligated by contract to broadcast a program of another network or (c) in any hours other than the following:

> Mondays, Tuesdays, Wednesdays, Thursdays, Fridays, Saturdays, 9:45 a.m. to 12:45 p.m., 1 p.m. to 3 p.m., 5 p.m. to 6 p.m., 7 p.m. to 10 p.m., and on Sundays, 10 a.m. to 1 p.m., 1:30 p.m. to 3 p.m., 4:30 p.m. to 6 p.m. and 7 p.m. to 10 p.m. (all periods expressed in New York time current on the date of broadcast).

You are of course at complete liberty to accept network commercial programs which we may offer in hours other than those specified above.

THIRD. So long as Section 3.105 shall be in effect, you shall be relieved of any obligation which would hinder or prevent you from rejecting programs to the extent that such obligations are inconsistent with Section 3.105.

FOURTH. If the terms of your affiliation agreement presently extends beyond June 14, 1945, such agreement will terminate June 14, 1945, provided that if Section 3.103 shall be rescinded or modified prior to that date, such agreement shall remain in effect until its present expiration date or such earlier date as may be permitted by such regulation. If the term of your affiliation agreement does not presently extend beyond June 14, 1945, but contains an option or options giving us the right to extend the term beyond June 14, 1945, the options which give us the right to extend the term of the affiliation agreement beyond June 14, 1945, are suspended; provided, however, that if and to the extent that rescission or modification of such section shall permit such options shall be reinstated.

FIFTH. So long as Section 3.102 shall be in effect, we shall be released from any obligation which prevents us from furnishing any Columbia network programs to a station serving a substantially different area from that served by you or from furnishing Columbia network programs which you do not take to another station serving substantially the same area, except that we shall not offer any Columbia network program, whether sponsored or sustaining, to any other station which serves substantially the same area as your station without giving you first refusal of such program.

You appreciate, of course, that the regulations do not in any way affect present network business or present network orders which have been accepted, or impair your complete freedom to accept orders in the future which may be either within or outside of the hours specified under SECOND above.

We have discussed with Chairman Fly the effect of the regulations upon our affiliation contracts as outlined above and he has indicated that the modifications set forth above comply with the regulations. Please wire us your confirmation of the changes in our affiliation relationship outlined above.

We are confident that with your voluntary and wholehearted cooperation we can maintain a high level of network commercial business for the benefit of all CBS stations and thus be able to continue an equally high level of sustaining service to you and to your listening public. Our determination to provide the very best possible network service is not in any way changed by the fact of these regulations but will depend henceforth to a far larger degree on your recognition of the common problems which now face us as a network organization and you as an affiliated station.

Mutual's letter, in part, reads as follows:

As you know, the Commission Rules allow for a total of twelve hours each day of option time on a non-exclusive basis for network broadcasting. Three hours of non-exclusive option time are permitted in each time bracket of morning, afternoon and evening and also the period from 11 p.m. to 8 a.m. The selection of the hours is subject to agreement between affiliates and networks. The key stations of Mutual will consider and report to you shortly on the hours contemplated for option time for network broadcasting. Pending this, we ask that you delay commitment on the hours contracted for optioning to network broadcasting from all sources.

In advance of the selection of the option hours for network broadcasting, may we ask confirmation from you that on and after the effective date of the Rules about June 14, 1943, commercial programs accepted by your station from Mutual will be guaranteed for the duration of the commercial contract? We ask this so that no further question may be raised about such commercial programs being subject to move by you on notice prior to the expiration of the sponsored program (except under the conditions required by Regulation 3.105). As you know, this is entirely consistent with the Commission's Regulations which prevent one network from forcing the movement of an earlier scheduled commercial of another network through exclusive option time provisions such as heretofore contained in other network contracts.

One further point is submitted to you for consideration. While three hours of option time in each of the time segments is the maximum permitted for network broadcasting under the Commission's Regulations, nothing restricts or prevents a station from voluntarily accepting network programs outside of option time. Thus, there is no limitation in the Commission's Regulations on the total number of hours of network commercial programs which a station can broadcast if it so chooses.

We await your response as well as any questions which you may have.

> **'Talent Outlook This Fall'**
>
> by
>
> **THOMAS D. LUCKENBILL**
>
> Radio Director
>
> **WILLIAM ESTY & CO.**
>
> *Will Be a Feature in the*
>
> **VARIETY**
>
> Special Radio Talent
>
> **'REVIEW AND PREVIEW'**
>
> *Edition to Be Published -Late This Month*

ASK DATA ON CLIENTS' STATUS

The anxiety among network accounts and their agencies to learn just where they stand in relation to the FCC's rules on chain broadcasting, which take effect June 14, was reflected in a letter sent over the past weekend by the radio committee of the American Associations of Advertising Agencies to NBC and Columbia. The letter declared that the agencies would greatly appreciate full enlightenment on how the FCC regulations would affect present client contracts and also what procedure accounts would have to follow in the event certain affiliates declined to take a program directly from a network.

As disclosed by a member of the Four A's radio committee, the prime concern of the agencies on the question is whether the rules will make it imperative for them to deal directly with stations for time on network shows in instances where such stations elect not to make the period available to the originating network. Also whether transcribed versions of a network's show will be made for later broadcasting to stations not affiliated with that network, should the required time not be available on the affiliate's schedule at the time of the original broadcast.

Network officials have indicated that they will furnish a detailed exposition of the rules as affecting their clients as soon as they (the networks) have accepted confirmations of adjusted station contracts from their affiliates.

FCC Slightly Eases Rules

Washington, June 1.

FCC ordered its chain broadcasting regulations into operation on June 15, under a formal order last Friday (28) and announced amendments which will ease the new rules slightly.

It permits a network and station to enter into an agreement for two years 'within six months prior to the commencement of such period, instead of 120 days as formerly.

In addition, regulation 3.106, which prohibits chains from operating more than one standard broadcast station in the same location, or operating a station in an area where it might crowd out all competition, will be extended from time to time 'to permit the orderly disposition of properties.' Effective date of this regulation is suspended indefinitely for the regional nets.

At least six months' notice is allowed for operation of Regulation 3.107, with arrangements for further extensions to 'permit the orderly disposition of properties.'

No Demarcation

The FCC at its meeting last Friday (28) refused, however, to draw a line of demarcation between national and regional networks and a request that option time be called on less than 56 days notice. On the latter issue, the FCC had been asked

(Continued on page 47)

CBS Thus Far Only Web in Position To Inform Affiliates on Time Options

> CARROLL CARROLL
>
> Looks at
>
> **'Servicemen's Role in Radio'**
>
> In the
>
> **VARIETY**
>
> *Forthcoming Special Edition*
>
> Radio Talent
>
> **'REVIEW AND PREVIEW'**
>
> *of the 1943-44 Season*

Columbia is the only network which up to late yesterday (Tuesday) was in a position to inform its affiliated stations just what segments of time have been optioned for sale to network accounts, in accordance with the FCC's rules on chain broadcasting. CBS issued Saturday (29) a letter to its affiliates containing a list of such time. Mutual also sent a letter last week, but failed to advise the affiliates on what the new option time would be.

NBC's revised stations contract, which includes a chart of the new requisitioned time, has yet to be approved by the FCC, while the Blue Network won't make available its own table of option segments until it has held its meeting with the Blue affiliates committee today (Wednesday) and submitted the agreement that comes out of this conference to the FCC's chairman, James L. Fly, in Washington tomorrow morning (Thursday).

Fly saw a copy of NBC's adjusted stations contract last Friday (28) and made several suggestions, but it was said at NBC yesterday (Tuesday) that the network won't be able to mail out the final draft of the agreement to its affiliates until either tomorrow afternoon (Thursday) or Friday morning. Mark Woods, the Blue's president, pointed out yesterday that the Blue proposes to suggest to its affiliates changes in practically all the time segments as they are now constituted. The indications are, he said, that the evening bracket for Monday through Saturday will be set for from 7:30 to 10:30 p.m., and Sundays, from 7 to 10 p.m.

Probable NBC Setup

The NBC time option arrangement will, it was disclosed by that network yesterday (Tuesday), probably run as follows: Monday through Saturday: 10 a.m. to noon; 3 to 6 p.m. and 6 to 11 p.m. Sundays: no morning time; 2 to 4 p.m.; 5 to 6 p.m. and 7 to 10 p.m.

In its new structure of optioned time, Columbia has elected to terminate all network commercial broadcasting at 10 p.m. EWT. CBS' arrangement with its affiliates for preempt time embraces the following segments; Monday through Saturday: 9:45 a.m. to 12:45 p.m.; 1 to 3 p.m.; 5 to 6 p.m. and 7 to 10 p.m., [illegible] to 1 p.m., 1:30 p.m. to 3 p.m., 5:30 to 6 p.m., and 7 to 10 p.m.

Mutual will probably have to call a meeting of its board of directors and executive committee to determine what additional time is to be asked of its affiliates. Unlike the other networks, Mutual's present option time runs considerably under that allowed by the FCC's new rules.

Raps Expenses Of Govt. Agcys.

Washington, June 1.

OWI, FCC and CIAA are among the Federal agencies raked over the coals by the joint Congressional economy committee in a new report on travel and communications expenses. The report, made public Thursday (27), estimates that the total travel and communication expenses of the Federal agencies in the 1943 fiscal year will exceed $100,000,000—exclusive of the War and Navy Departments.

'In my opinion,' comments Senator Harry F. Byrd, Virginia Democrat, committee chairman, 'some of these expenditures for traveling, telephoning and telegraphing of certain agencies are so excessive as to warrant immediate action by Congress.' The report covers the period from July 1 to December 31, 1942.

The survey shows that, during that period, OWI spent $1,812,061 for communications—telegraph, cable, telephone, postage, etc. This was tops for any Government agency, although the War Production Board was only a little way behind. CIAA's bill for the period was $339,005, and FCC spent $318,154.

In travel expense for the same period, including per diem room and board on the road, OWI spent $240,383; FCC, $148,138, and CIAA, $190,514.

Big Date With 'Judy'

Hollywood, June 1.

Louise Erickson, long one of the town's leading radio moppets, gets her first big break in the title role of 'Date with Judy,' which fills in the summer span for Eddie Cantor beginning June 30. In her supporting cast will be Joe Kerns, Dix Davis and Bea Benadaret.

Aleen Leslie continues to script the show and Felix Mills conducts the music.

Sam, the Det. Bargain Man, Renews Symph; Efrem Kurtz to Baton

Detroit, June 1.

Efrem Kurtz has been selected as conductor of the summer series by the Detroit Symphony Orchestra which Sam's Cut-Rate, Inc., will sponsor starting June 6 through September via WWJ here.

The bargain store picked up the symphony orchestra last fall when the usual wealthy sponsors let the orchestra go and the former Ford sponsorship washed out. Success of the winter season resulted in the store deciding to import a director and carry through on around-the-year basis.

The hour programs will go on the air at 6 p.m. Sundays from the station's auditorium, with free tickets to the public. As before, the store will again waive personal plugs and devote the concerts to promoting varied phases of the war effort.

Akron—Walt Renrich has switched from the announcing staff of WADC to WJW.

NAB Warns Stations to Guard Against Sudden, Wholesale Loss of Manpower

Washington, June 1.

With the manpower situation tightening up as local draft boards go after essential personnel, National Association of Broadcasters advises radio stations to consider the advisability of filing replacement schedules with State Selective Service Directors, to prevent a crippling loss of essential men all at once. The schedules are part of the Manning Table setup.

'The benefit to be derived from filing replacement schedules,' NAB said in a special bulletin last Friday (28), 'is certainty as to time of induction, as against the hit-or-miss action of several local boards which may result in a station's losing several men almost simultaneously.

'A replacement schedule accepted by a State Selective Service director continues in effect, unless revised, for six months. At the end of each six-month period, the employer must file a new schedule projecting the replacement of registrants into the next succeeding six-month period.'

Big-Time Radio Is Doomed If Draft Depletes Writers, H'wood Warns OWI

Hollywood, June 1.

Sage remark by Don Stauffer, chief of Office of War Information domestic radio division, that every able-bodied man between the ages of 18 and 38 would be in the armed forces before the year's end busted wide open an all-industry meeting at NBC last Thursday night (27) called to hear a report of past accomplishment and OWI plans for the future. After Stauffer had finished praising the Hollywood radio contingent for its magnificent job on the home front the storm broke.

Eddie Cantor, Jack Benny, Kay Kyser, Bob Burns and many others wanted to know, 'what about our writers?' Would OWI make any effort to get them deferments, since the job they're doing is so vital to the war effort? Early in the discussion Stauffer had said OWI had been turned down so many times that it would be useless to make any more pitches to Selective Service or War Manpower Commission. Later both he and his aide, Phil Cohen, promised they would make another stab at it by emphasizing the importance of radio writers to the 22 government agencies utilizing radio to get over their messages and campaigns. Hopelessness of any further pleas for deferments was indicated in a remark by Kyser that both William Paley and Niles Trammell, CBS and NBC prexies, respectively, had been told by Paul McNutt, head of WMP, that their visits were always welcome, but the answer would always be NO.

Benny reopened a sore spot with the Hollywood crowd, the situation at nearby Santa Ana air base, where the 'recruiting' of radio talent continues unabated. He pointed out that writers, actors and top musicians have been pulled into Santa Ana and that 'they've been after my writers for a year.' He summed up by fairly shouting, 'Santa Ana isn't going to win the war for us.' Turnout of 250 actors, writers, producers, network and agency execs broke into resounding applause that continued for fully a minute. I. B. Kornblum, executive secretary of American Federation of Radio Artists, offered that the abuse might be stopped at the source, Hollywood Victory Committee. He said he was told by officers at Santa Ana that the base couldn't stay on the air without talent help from Hollywood.

Cantor declared that unless writers were spared military service he and others would have to leave the air.

(Continued on page 42)

Sub-Amateur

Insight into what the draft has done to the populace of Summit, N. J., may be obtained from the fact that the Summit Little Theatre had to call on Fred Brokaw, of the Paul H. Raymer Co., last week to don grease-paint and fill a 'juvenile' role.

The play, a whodunit, was put on for the benefit of a local hospital fund.

OWI Clarifies Radio Recruiting

Washington, June 1.

OWI's radio policy on recruiting over the air for the WAVES, WAACS, SPARS, etc., has been clarified by Don Stauffer, chief of the OWI domestic radio bureau, in a memorandum to regional and branch offices.

Memorandum said that recruiting for the women's auxiliaries may be handled on radio 'at the discretion of the Regional OWI Director.' Wherever auxiliary quotas are not being met, public relations officers for the Army and Navy are to contact the OWI for assistance, with the final decision resting in the OWI regional offices.

Where recruiting material for the women's auxiliaries are already being carried under the network allocation plan or included in national packet or spot announcements, it will not be necessary to provide extra time.

Recruiting of women auxiliary forces in areas of critical labor shortage also requires clearance with local War Manpower Commission officials.

National Association of Broadcasters reports that, in some cases, WAVES, WAACS and SPARS in uniform have accompanied advertising solicitors of 'media other than radio' to solicit space-buying to plug the recruiting drives. This is strictly prohibited by the Army and Navy, NAB points out, and radio station operators should report it.

OWI has recently tightened up on its regulations requiring all government agencies seeking radio time to clear through the OWI field offices. OWI regional offices have been requested to check all programs now running to determine whether they should continue or not.

Recording Ban Takes Disk Program Off Air

The first tangible fruits here of James C. Petrillo's recording ban were reaped this week by WSPR, 500 watt outlet for the Blue Network. Officially, the station is reading the 'WSPR Rhythm Society' out of its summer schedules. Actually, the inability to get new recordings and the wearing out of time-honored favorites have given the 7,000 members of the Rhythm Society cause to shed a tear.

Formed two years ago, the recorded program ran for about two hours a day, five days a week, and listed as members only those who wrote in to apply. Though membership brought no return other than an engraved notice, the program drew response not only from the 7,000 who wrote, but also from the pantywaists who barged into the studio daily from nearby highschools when classes were over.

Originated when WSPR was with Mutual, the sessions continued through the switch to Blue. Network programs are being pencilled in to cover for vanishing discs and, unless recording is resumed, the Society will not be back on the air in the fall.

Food Needs Selling

McCann-Erickson agency is inquiring among station reps for available women's participation programs already established on local outlets.

It's for an undisclosed food account.

Benay Venuta's Serial

Benay Venuta, who closes soon in 'By Jupiter,' has a radio serial, 'The Brazen Heart,' scripted by John M. Young, author of 'The Right to Happiness.' It's a success story about a poor girl who becomes a nitery singer, and it offers spots for Miss Venuta to do vocal numbers.

'By Jupiter' will not tour in the fall, so Miss Venuta has no other plans, except for camp show appearances.

'Comedy' On Air

Hollywood, June 1.

Screen Guild Players have landed 'Human Comedy' for its July 12 broadcast.

Mickey Rooney and Frank Morgan, who appear in the Metro film, will be starred in the radio version.

CBS Sets Annual 'Church' Meeting

The annual meeting of the board of consultants for the CBS 'Church of the Air' will be held June 10 in New York. Members of the group include Rt. Rev. Msgr. Robert F. Keegan, secretary for charities to the Archbishop of New York; very Rev. Msgr. John J. McClafferty, assistant director of the division of social research of the Archdiocese of New York; Rev. Ralph H. Long, executive director of the National Lutheran Council; B. Palmer Lewis, of the Christian Science committee on publications for New York State; Rabbi Jonah B. Wise, of the Central Synagogue, N. Y., and Elder Stephen L. Richards, member of the Council of Twelve, Church of Jesus Christ of Latter Day Saints, Salt Lake City.

CBS also sometimes confers on 'Church of the Air' matters with Dr. S. F. Lowe, radio chairman of the Southern Baptist Convention, and Dr. Frederick May Eliot, president of the American Unitarian Assn. Unlike other networks, CBS does not work through the Federal Council of Churches of Christ in America, the representative of all Protestant church groups. It allots radio time to the different denominations roughly on the basis of their numerical strength. The network gives time for a total of 104 broadcasts during the year.

The various groups, their memberships and the number of broadcasts on CBS during the year are as follows.

Roman Catholic (19,914,937), 26 broadcasts.

Baptist (8,262,287), nine broadcasts, three of which go to speakers from the Southern Baptist Convention.

Methodist (7,001,637), nine broadcasts.

Jewish (4,641,184), nine broadcasts, including three each to orthodox, conservative and reformed groups.

Lutheran (4,244,990), eight broadcasts, including one to a speaker from the Missouri synod and others divided among speakers from other synods.

Presbyterian (2,513,653), eight broadcasts.

Episcopal (1,735,335), eight broadcasts.

Disciples of Christ (1,196,315), five broadcasts.

Congregational (976,388), eight broadcasts.

Church of Jesus Christ of Latter Day Saints (678,217), four broadcasts.

[illegible] 915), four broadcasts.

Reformed Church in America (184,536), four broadcasts.

Reorganized Church of Jesus Christ of Latter Day Saints (93,470), one broadcast.

Unitarian (59,228), one broadcast.

CBS Expands 'School of Air' Series In Line With Post-War Planning

In line with its policy of planning programs in post-war world terms, Columbia is expanding the scope of its daily half-hour education series and will retitle it 'American School of the Air.' The show has previously been called 'School of the Air of the Americas,' emphasizing its Pan-American theme. To some extent, the change of title and content reflects the difficulty of getting programs into the Latin American countries.

The production budget for the new season for the series, running from Oct. 11, 1943, to April 28, 1944, will be almost $100,000. The value of the 130 half-hours, according to regular rates, would run above $1,000,000 on the basis of 113 CBS and 35 Canadian Broadcasting Co. stations. Besides the supplementary booklets that were distributed to 182,000 teachers last season, there will be special maps available for classroom use in connection with this year's series.

As before, the programs will deal with five general subjects. However, the different classifications will be changed somewhat. The five new general headings will be 'New Horizons,' dealing with world geography; 'Science at Work,' devoted to exploring the technological opportunities for jobs after the war; 'Gateways to Music,' treating music from an international approach; 'Tales from Far and Near,' offering juvenile fiction and drama, and 'This Living World,' explaining current and post-war problems.

The staff for the new schedule hasn't been completely selected, but Col. Hans Christian Adamson, who has written the geography programs in the past, will continue that assignment, while Frank Ernest Hill will write the 'This Living World' stanzas. Howard Barlow and Bernard Herrmann will direct the music series and Nila Mack will direct the 'Tales from Far and Near' programs. Marx Loeb will probably direct some of the dramatic shows and others of the CBS directorial staff will handle the rest.

The entire series is under the supervision of Lyman Bryson, CBS education director, and Leon Levine, educational broadcast director.

Still Just a Rumor

At no time since the Federal Communications Commission came to the conclusion that RCA would have to give up one of its networks has the trade been as rampant with rumors about the impending sale of the Blue Network as the past week. Mark Woods, Blue prez, declared yesterday (Tuesday) that as yet no concrete proposition has come from any source, nor has any offer ever been laid on the table.

Even after the U. S. Supreme Court's decision May 17 upholding the FCC's claim to chain regulatory powers it's been the same routine, said Woods, on the selling-and-buying matter. Somebody calls on the Blue for information about assets and immediately thereafter a rumor crops up that the Blue is on the verge of being sold.

The curiosity about the Blue has been particularly pronounced in Wall Street during the past two weeks.

Inside Stuff—Radio

Newest Old Gold cigarette ad just breaking in newspapers neatly skirts a touchy illustration problem of visual tie-up with Reader's Digest 'lowest nicotine' finding, credited with boosting sales no end. Ad takes form of 1941 to '43 recapitulation of sales-appeal highlights, naming 'Latakia' as the something-new-that-was-added-to for '41. Reader's Digest report was high spot of '42, with 'Apple Honey' the 1943 reason O. G. says, why sales have gone up.

Illustrator had no trouble drawing a couple of tobacco leaves for 'Latakia,' and the apple was a cinch for the honey thing. But on the drawing made to look like a cover of Reader's Digest, a magnifying glass will show the mag's tag spelled 'Rueiglooi Bloness'—double talk even for a ciggie ad! It's plain Reader's Digest offered no tie-up, or maybe that's the name of its Esperanto edition.

Vet radio actors-scripters, Lewis Herman and Marguerite Shalett Herman (MBS), have turned out the first practical handbook of its kind which, as its title, 'Manual of Foreign Dialects (For Radio, Stage and Screen)' indicates, is primed for professional purposes. As Garson Kanin, now Sgt. Kanin, U. S. A., states in his foreword, 'The only thing wrong with this book is that it should have been written sooner.' It's an elaborate linguistic handbook with practical courses in dialects which range from Jap and Chinese to pidgin English and 'Beche Le Mar' (Australian pidgin); and includes British (Aussie, Bermuda, India and cockney), French, Spanish (Mexican, Filipino, Portuguese), Swedish (Norwegian), Russian, middle-European, Polish, Greek, Scottish and Yiddish. Book represents 15 years of research. Ziff-Davis publishes.

NAB has mailed out a questionnaire to all its member stations requesting information about retail and other advertising for use of the retail promotion plan of its Retail Promotion Committee. Survey of retail radio advertising is being made in connection with the Harvard University Business School.

Information requested falls into two parts: (1) statistical data concerning the extent and character of retail and other advertising, and (2) a letter from station operators on recent experiences with retail advertising—best accounts, whether accounts are cutting or increasing time, discovery of new markets, best selling points, wartime experiences, etc.

Damages totaling $1,000,000 are sought in a suit filed in Federal District Court, San Antonio, by counsel for Rodolfo Junco de la Vega, editor of a Monterrey, Mexico, newspaper, against Broadcasting Publications, Inc. The suit asks $500,000 actual damages and $500,000 exemplary damages.

The suit is an outgrowth of a statement alleged to have been printed in an issue of Broadcasting magazine. According to the petition, the statement was as follows, 'XEG originally was licensed to Rodolfo Junco de la Vega, editor of the Monterrey El Sol. Because of purported Fascist tendencies, however, his authorization was revoked in October (1942).'

Mayor LaGuardia was the only one who spotted the anachronistic use of a John Phillips Sousa march last week on a program on WNYC, the municipally-owned New York station. Broadcast commemorated the opening of the Brooklyn Bridge and was on the 60th anniversary of the event. The mayor happened to have been at the original opening ceremonies, having been taken there by his parents when he was a babe in arms. However, it was because of his background as a musician that he recognized the untimely use of the Sousa composition. Script for the memorial show was written by H. J. ('Buddy') Fishel, the station's new program director.

[illegible] been with the NBC [illegible] staff for over 10 years, is in the midst of a month's layoff prior to joining the J. Walter Thompson agency June 15. He is conforming with the job-freeze regulation, which bars a man from leaving an essential occupation or industry for another berth which will pay him more money, unless there is an unemployed interlude of 30 days. Network engineering and production jobs have been designated essential. The regulation does permit an immediate transition of jobs if no increase in salaries is involved.

Transatlantic shortwave broadcasts have become so dependable and commonplace in the last year or so that when 'David,' a new book by Duff Cooper, was published by Harper Bros., CBS arranged within a few hours for the author's appearance on its 'Of Men and Books' program. Details for the date were set orally by transatlantic shortwave Thursday afternoon (27), the same day the book was published. Cooper will guest, also by shortwave, on the Saturday (5) broadcast of the show, which is handled by John T. Frederick, out of Chicago.

Radio did a little rechecking last week and then cut itself a larger share of credit than before in connection with the Treasury's recent Second War Loan. 'Radio time and talent contributed to the campaign,' announced NAB, 'reached the grand total of $7,095,500, revised figures indicate. The total establishes radio as top donor by more than $2,000,000 and exceeds the contribution of all other media combined. Radio's preliminary figure of $6,262,350, announced Saturday, May 22, also enjoyed the latter distinction.'

Final figure is based on computations of both OWI and NAB.

More than a month after he took over as general manager of KGO, Blue net station in Frisco, Don Searle is still getting into Radio City there on a 'temporary employee' badge. Temporary badges are issued to all newcomers to Radio City, until an identification card, with pix of bearer, is issued. Rival station, KPO, of NBC, has control of Radio City and is in charge of issuing the permanent passes, a circumstance which gives gagsters free play in their surmises of why Searle is passless at this late date.

Unusual fracas took place over at NBC last week when an employee, who was fired for insubordination, took a surprise swing at his boss. Scrap followed, with no injuries, but house dicks called in to put the offending ex-NBCer out of bounds. To insure peace and quiet the policemen remained on duty throughout the night.

Gag 'arrest' pulled on Dick Pack, WOR, N. Y., press director, at his induction farewell party last week almost turned sour when Mrs. Pack mistook it for the real thing. In the excitement, Pack also broke his glasses, but the event wound up in laughs all around.

. . . GRADUATION TIME

And the future on the horizon!

To radio stations, graduation time applies to the sale of time and programs. It's the transformation that comes with the acquisition of big-time, national accounts; it means the metamorphosis of a sponsorable show into a commercial.

Sponsors, advertising agencies and their time and talent-buyers, in setting their plans this summer for the new 1943-44 radio season, will award diplomas to many stations and programs.

Variety's Radio 'REVIEW AND PREVIEW' special edition will be published late in June, thus perfectly timed to facilitate station and program graduation. Designed to be the radio industry's buying guide for the 1943-44 season, 'REVIEW AND PREVIEW' can be your reminder to sponsors and advertising agencies that your station and programs are ready for their sheepskins.

Your station's advertisement in Variety's Radio 'REVIEW AND PREVIEW' edition *will be a potent sales message direct to the men who buy.*

NEW YORK
154 West 46th Street
CHICAGO
54 West Randolph Street

VARIETY

HOLLYWOOD
1708 North Vine Street
LONDON
8 St. Martin's Place

'THE MILLION DOLLAR BAND'
Barry Wood, Charles Spivak, Double-Daters
Songs, Band
PALMOLIVE SOAP
Sat., 10 p.m.; 30 Mins.
WEAF-NBC, New York
(Ted Bates)

Palmolive may have an effective merchandising scheme in the format of this series, but the treatment of the program as a whole certainly can't be considered as a commendable contribution to network radio. If anything, it lowers the standards. The continuity throughout is blatant sub-strata hoke and the advertising copy not only takes the medium back about 10 years, but indicates that the advertiser doesn't harbor a high conception of feminine analytical tendencies. It's about the most high-powered sales package that has landed on the networks in some time.

Were the advertiser's formula for breaking in every two minutes with either a blurb or a contest come-on drastically toned down, the program would be as attractive a thing of its type as is to be heard on any of the networks of a Saturday night. For popular musical entertainment the component units are solidly good and saleable.

Barry Wood, who has attained upper-crust stature as a singer of pop ditties, can lay claim to a huge following and the account has done well to have him also function as m.c., even though the hokey continuity seems most of the time to go against the grain of personality.

As the guest dance combination for the introductory show (30), Charles Spivak's proved a sterling choice. The band's style, whether the item was hot or sweet, endowed the half-hour with a richness of rhythm and melody, and when Spivak and his trumpet took the spotlight for a trip on the '9:20 Special,' the jive addicts must have felt their evening complete. The Double-Daters, a mixed rhythm group, added several pleasant moments to the occasion.

Plugged to the point of exhaustion (for the listener) was the program's giveaway weekly of five rings (from Tiffany, no less) to women who write in requesting a song plus a few lines telling why. The romantic taffy on the opening installment gave the emphasis to a yearning for the boy friend in the service. The come-on is a holdover as far as Palmolive-Colgate-Peet is concerned. It was used for a couple seasons for Cashmere Bouquet Soap and with Wayne King's band as the sole parcel of entertainment. In the latter instance the trend and content of the continuity were kept within the bounds of good taste and the idea as a whole had an air of validity and dignity.

The tag selected for the program, 'The Million Dollar Band,' has no significance or actual allusion other than being a high-sounding one. The sales copy assures that by using Palmolive's '14-day plan' two out of three women can have beautiful complexions. Further expatiation on the theme leads to the conclusion that the basic secret is frequent and thorough washing of tha face. Palmolive, instead of weaving a romantic atmosphere around the 'ritual,' makes it all sound dubious by its triphammer tactics. *Odec.*

'LORA LAWTON'
Cast: Joan Tompkins, James Meighan, Staats Cotsworth, Gertrude Warner, Michael Fitsmaurice, Spencer Bentley, Sammie Hill, Ethel Wilson, William Podmore, Helen Shields, Ford Bond, Ted Steele
Writer: Helen Walpole
Director: Stephen Gross
15 Mins.; Mon.-Fri., 10 a.m.
B. T. BABBITT
WEAF-NBC, New York
(Duane Jones)

Latest daytime serial off the Anne Hummert-Air Features belt-line is for B. T. Babbitt's Bab-O, through the Duane Jones agency. It's titled 'Lora Lawton' and tells of the purple emotional tribulations of a beautiful, wise and noble heroine amid the turmoil of wartime Washington. On the questionable evidence of only the first two installments, starting Monday (31), the show appears to be the sort of hokum that draws a sizeable commercial audience and stirs serial-critics to baffled fury.

Based on an idea and outline by Mrs. Hummert, the stanza is scripted by Helen Walpole, the clean-up hitter of the Air Features writing stable, and it's apparently the kind of thing she can bat out in her stride. Stephen Gross, another Air Features stalwart, directs it and a standard AFRA cast, headed by Joan Tompkins in the title part and James Meighan as the coming romantic lead, reads the lines. Ted Steele plays the organ and sings the 'Love's Old Sweet Song' musical theme. Ford Bond reads the Babbitt copy, which so far is at a minimum. *Hobe.*

'AROUND NEW YORK TODAY'
Cast: Lillian Guttenberg, Julia Ginn
Writer: Hortense Huebsch
5 Mins.; Mon.-Sat., 8:55 a.m.
WNYC, New York

A show like 'Around New York Today' is one of the kind of things a municipal, non-commercial station like WNYC, New York, is admirably fitted to offer. It's a show any local station might advantageously present, as a matter of fact, but only WNYC appears to have thought of it, or at least gotten around to airing it.

That doesn't mean the stanza is as good as it should be. As written by Hortense Huebsch and broadcast alternately by Lillian Guttenberg and Julia Ginn, all on a volunteer basis, 'Around New York Today' merely mentions some of the events taking place each day in 'your wonder city,' but it doesn't point them well and, neither in the script nor in the actual reading, are the locations of the various places sufficiently clarified. As heard Tuesday (1), Miss Guttenberg read the script much too fast and her enunciation suffered. But it's potentially a good show. *Hobe.*

'ENOUGH AND ON TIME'
Cast: Lt.-Gen. Brehon Somervell, Lt.-Col. William Slater, Maj. Raymond Massey, Eric Dressler, Joseph Julian, Charles Webster, Capt. Harry Salter orch.
Writer: Howard Teichmann
Director: Joseph Bell
30 Mins.; Sat., 7:30 p.m.
Sustaining
WJZ-Blue, New York.

'Enough and On Time' is a pat title for this new Saturday evening series about the work of the Army Service Forces, which have the task of 'getting the right material to the right men in the right place at the right time.' In Army terms, that's called 'logistics.' Whatever it is, it's hardly a dramatic subject matter for radio. Nevertheless, the initial broadcast of the series Saturday (29) was illuminating and fairly interesting.

With Lt.-Col. William Slater narrating, the show opened with a quote from the German shortwave radio to the U. S., claiming American arms and equipment is not reaching our troops in sufficient quantity or on time. It then sketchily dramatized the progress of a howitzer from the raw iron ore to the factory and thence to the battle front. It next explained how the Army Ordnance department tests and compares enemy weapons with our own, demonstrating how the U. S. Tommy gun, firing 725 shots a minute, is superior to the German automatic gun of similar classification, which shoots only 368 bullets a minute.

A woman's question of why mail takes so long to reach soldiers overseas, and sometimes doesn't get there at all, got a reply, but not a satisfactory answer. Then Maj. Raymond Massey, of the Canadian Army, read an emphatic plug for the U. S. Army film, 'Prelude to War,' which he said tells 'what the war is all about.' This was notable for its frank identification of the enemy, Germans and Japs as well as Italians, as fascists. However, the picture might better have been exploited by local cut-in-plugs to boost the demand on local exhibitors.

The program closed with a message from Lt.-Gen. Brehon Somervell, head of the Army Service Forces. He was introduced by the quotation of a slogan that hangs on his office wall: 'The impossible we do immediately; the miraculous takes a little longer' *Hobe.*

'LISTEN TO LULU'
With Lulu Bates, Joe Rines Orch.
15 Mins., 8:15 p. m., Friday
Sustaining
WJZ, New York

This show had a bagpipe tendency. It started out with a lot of pep and then ran out of wind. Lulu Bates has a likable personality in the Sophie Tucker tradition, and does well by a song, but the introduction 'for the first time on the air' of 'Unconditional Surrender,' a war song with more martial intentions than music, definitely snapped off the early pep of the program.

Joe Rines inserted 'Morena' and 'He's a Devil in His Own Home Town' between Lulu Bates' numbers.

Follow-up Comment

As an answer to the 'Washtub Weepers' article in last week's Saturday Evening Post, NBC broadcast last Friday (28) a 25-minute round-table discussion of daytime serials, how they are written and produced, and how they are received. Participating were Elaine Sterne Carrington, authoress of 'Pepper Young' and 'When a Girl Marries'; Anne Seymour, title actress of 'Mary Marlin' and 'Woman of America'; Axel Gruenberg, director of 'Light of the World' and 'Right to Happiness'; Lewis Titterton, NBC script head, and a Mrs. Ida Rollnhagen, a typical listener. The whole show seemed questionable entertainment and of doubtful value.

First of all, the confab was too palpably a Gaston-Alphonse routine, with everybody exchanging compliments until even Titterton was finally impelled to remark that it was 'beginning to sound like a mutual admiration society.' He was courteous enough to say it semi-humorously. There are a number of serious and legitimate criticisms to be made of daytime serials, as there are of all types of radio programs. Such criticisms are not to be answered by being ignored. If daytime serials are justified, the criticisms and those who make them must be met. Possibly the best reply would be improvement of the serials themselves.

Such fatuous palaver as this broadcast offered not only does no good; it actually tends to indicate that radio has no serious answer to offer the serial-baiters. And above all else, it makes tedious listening.

'Baby Institute,' five-mornings-a-week on the Blue for Heinz canned goods, devoted its entire 15 minutes Wednesday (26) to a discussion about 'bowel training' and 'bladder training' for infants. Guest authority on the show was Dr. Benjamin Spock, pediatrician and Cornell University medical school faculty member. He was interviewed by Jessie Stanton, of the Banks Street school, N. Y., the regular m.c. for the series. Since the entire spiel was expressed in medical terms and was intended for an audience of mothers, the subject matter did not seem objectionable, particularly as it was so matter-of-factly presented.

Teddy Hart, legit character comic, guested Friday night (28) on 'Broadway Band Box,' via CBS, apparently as part of the network's buildup campaign for him. Hysterical screeching of the hepcat studio audience, obviously out in force to applaud Frank Sinatra and Raymond Scott's band, merely accentuated Hart's pitifully unfunny material. Elena Miramova, co-author and co-lead of the legit comedy, 'Dark Eyes,' at the Belasco, N. Y., also guested on the broadcast. Although her material was little better than Hart's, she registered moderately, chiefly because of her positive air personality. Outstanding aspect of the show, however, was the closing continuity handed Sinatra, a hokey romantic spiel titled 'Book of Memories,' in which the singer recited an entry in his 'dear diary' as a lead-in to his vocal of 'My Heart Stood Still.' It was so overboard it amounted to satire. If CBS were deliberately trying to stymie Sinatra's career by making him ridiculous it could hardly choose a surer method.

Earl Godwin (Blue) made use of his Ford news program of last Wednesday (26) to beat the drum for the head of the agency, Maxon, Inc., which handles this portion of the Ford business. Lou Maxon would like to become general manager of the Office of Price Administration. This would entail a promotion from chief of the OPA's information division, and Godwin took the occasion to put Maxon's candidacy in its best light. During the same broadcast, Godwin resurrected a rasher of the Fordian brand of isolationism.

'This Is Our Cause' presentation Sunday (30) via WINS, N. Y., was highlighted by a two-fisted sketch about United States Coast Guard invasion tactics. Ed Thorgersen, Fox Movietone News commentator, handled the narration in hard-hitting fashion. Frank Lovejoy shared acting honors, describing landing perils in Guadalcanal and North Africa. The program also featured vocalists Pat Ryan, Kenneth Spencer and the 'Coast Guard Cutters,' a C.G. quartet headed by Homer Smith, formerly of the Southernaires. Miss Ryan delivered smoothly with 'Wait for Him, Mary,' and 'Right Kind of Love'; Spencer did an impressive social significance number, 'Freedom Road,' and the 'Cutters' were properly sentimental and harmonious in 'Prayer for Peace.'

Jack Benny's windup show Sunday (30) on NBC was a typical Benny offering replete with fast-flying gags, sweet and sour; several shrewd digs at Fred Allen; a poem by Mary Livingstone, and pun-ridden commercials delivered by an overly protesting Don Wilson. As an added feature, Deanna Durbin sang 'Say a Prayer for the Boys Over There'

(Continued on page 36)

'SOUND-O'
With Don McNeill, Three Romeos, Clifton Utley
Writer: Hobart Donavan
Director: Habart Dendvan
30 minutes, Mon.-thru-Fri., 10:45-11:15 p.m.
CHICAGO SUN
WBBM, Chicago

Based on the listener's ability to identify sounds created by the studio soundmen, this new comedy quiz show is a fast-moving and entertaining addition to midwest local programs. Pace by Don McNeill, of the 'Breakfast Club,' with vocal selections by the Three Romeos and five minutes of news flashes by Clifton Utley, plus a total of $1,000 a week awarded to winners, the program has already attracted quite an audience.

The show has both studio and listening audience participation. In the studio selectees are asked to name three out of four sounds for cash prizes and near the end of the program five sounds go out for identification by the listening audience. Answers to these must be sent in on special blanks printed in the Chicago Sun and $200 daily is distributed to 38 players.

Hobart Donovan, writer-director, did a tight and competent job on program caught. *Morg.*

'RHYTHM MUSICALE'
With Paul Hebert and Virginia Dinardo
Director: Charles F. Wright
15 Mins.; Thurs., 7:30 p.m.
Sustaining
CBO-CBC, Ottawa

Paul Hebert's unusual combo (three strings, bass clarinet, piano guitar and bass fiddle) is on CBC's eastern net Thursday nights with style designed to relax the war-jumpy listeners. Program is devoid of anything that might jar a nerve, Hebert's arrangements concentrating on smooth music featuring strings in harmony with bass clarinet in the background, and vice versa.

Except for Virginia Dinardo's adept presentation of 'There Are Such Things' and 'Please Think of Me,' items on this catching were classics in modified swing, including 'Sleeping Beauty' waltz by Tschaikowsky, J. Strauss' 'Wine, Women and Song' and 'Humoresque' by Dvorak. 'Sleeping Beauty' will be retained as theme.

Show is a light touch in CBC's super-longhair policy. *Gorm.*

Sam Leddy has resigned as timebuyer at Small & Seiffer Agency, N. Y. to join the Army. He will be replaced by Joya Krakauer.

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MBS' Own Ratings Chart

The Mutual Network will put out its own monthly chart showing the latest rating of network commercial programs. It will cover all four national networks.

Mutual decided to bring out its own chart after NBC and CBS, each of which issue such imprints, refused to include Mutual's shows on the sheet.

The NBC and CBS charts in each instance show the ratings of the NBC, CBS and Blue Network's programs.

Daytime Warmth Could Take Chill Off Big P.M. Shows, Says Garry Moore

By KATI CUFF

The answer to the sponsor's big-program blues is to borrow from daytime technique, according to radio comedian Garry Moore. Take out the starch and add a touch of the daytime show's ad lib informality and friendliness, and you'll have a new note in nighttime programming, is the idea of the Camel show's m.c., who was only recently writing and broadcasting 'Everything Goes,' and before that the 'Club Matinee' show from Chicago.

'The top shows have been in competition with each other for so long that they have lost any original warmth and human quality that they ever had in an effort to top each other. As a result you get a feeling of frantic struggling and joke writers chained to typewriters,' says the young comedian. 'You can hear the wheels turning and feel the ulcers growing every time a joke fails to knock the studio audience completely hysterical. The cute throwaway line can make a more lasting impression than all of the two-line jokes in the world.'

Garry Moore thinks the nighttime show could borrow another advantage of the daytime informal program, and that is personality development. It's the same star vs. story conflict as prevails in the film business.

According to Moore, the informality of the daytime show allows the audience to know the performer better, or feel that he does. The audience thus loses its 'sit back and entertain me' attitude. It's shown, says Moore, in the difference in fan mail. If he ever announced on the morning shows that he had a cold, the next morning's mail would be full of solicitations, or, as Moore describes it, 'full of mufflers, mustard plasters, and Dr. Abigail's home-patented sheep-dip.'

Those Icy P.M. Audiences

But in the evening show 'You could come out and say you had double pneumonia, and people would write in for tickets to your funeral.' Reason is the limitations of timing, to some extent, but probably more important is the formularized groove the evening show has fallen into. Too, 'Most shows have a tendency to be over-rehearsed, until all the fun has gone out of the script for the participants, and that shows on the air.' The informal element was present in the days when radio was growing up.

Moore doesn't mean to resort to ad lib broadcasting in the evening, but rather to adopt the more informal 'ad lib attitude' toward the production of the entire program. 'Don't be so conscious of the script all the time, and the next joke that is coming up,' is his maxim.

According to Moore, he has heard the words many times: 'That is all very cute, but you have to get down to the jokes.' As a result, he said, you go on the air with a joke factory instead of a program. 'It's the wit and the chuckles that people remember,' he added.

General Too Smart

San Francisco, June 1.

The War Department turned thumbs down on KGO's plan for Major General Paul B. Malone, U.S.A. retired, to send to listeners on his Pacific Blue net commentary a prediction on the state of military affairs six months from now, to be kept for future reference.

The Army brass hats said that Malone's predictions, based on his military experience, were too nearly correct as a general rule to permit widespread dissemination of his views on specific moves to come.

Robert Hudson Denies Stance Against Sale Of Religious Radio Time

Denver, Colo.

Editor, 'Variety':

In a recent story from the Institute for Education by Radio, at Columbus, O., 'Variety' reported me as advocating amending the NAB code 'to prohibit the sale of time for religious broadcasting.' The report is incorrect in this important detail, in that I did not suggest a prohibition; rather I urged that the NAB code committee recognize the problems inherent in religious broadcasting, whether the time be bought or donated, and set a code of practices which may be used as a guide by station operators in evolving their own policies in reference to this issue.

The question of whether time for religious broadcasting shall or shall not be sold is one which will have to be answered jointly by the radio industry and responsible religious organizations. The answer may vary in different regions and for different types of radio operations.

Some of the current abuses of the privilege of radio broadcasting are serious and the industry can no longer afford to ignore them.

Robert B. Hudson, director,
Rocky Mountain Radio Council.

Fracas on Broadcasting Band Control Looms Between Fly and Dr. Baker

An impending fracas looms on the broadcasting horizon between James Lawrence Fly, of the FCC, and Dr. Baker, v.p. of General Electric, over who's going to control the committee to figure out broadcast bands after the war. The committee will function much as the National Television Systems Committee, which set up television standards.

Idea is that with development in tubes during the war, many more wavelengths will be available after the war. Where wavelengths are now practical only to 60 megacycles, wavelengths up to 500 megacycles may be usable.

Result would be wider channels for clear channel stations, and an increase in small station licenses, and FM stations. Committee would determine the allocation of FM, television and regular broadcasting bands. There is some discussion among leading radio post-war planners that wavelengths may be moved to higher frequencies after the war, thus decreasing static, and increasing fidelity.

Dr. Baker prefers to see the committee confined to RMA control, while James Fly wants to draw the committee from the entire radio industry.

No Longer a Gag

What with radio gag writers no longer a dime a dozen, radio agencies are treating their writers with kid gloves.

One writer notes that his agency even announces him as 'Mr.' now, and his reception is close to colossal.

NBC DENIES INTENT TO ACQUIRE KFI, L.A.

NBC denied yesterday (Tuesday) the report that it is trying to acquire KFI, one of the two Earle C. Anthony stations in Los Angeles. KFI is the 50,000-watter.

According to the NBC spokesman, the network has never made a definite offer. What happened, the spokesman explained, was that during the visit of the NBC Clinic to the Coast, some one in the network's party cracked to Anthony, 'How about selling KFI.' Anthony cited 'some fabulous price' as a rejoinder, but nothing, according to NBC, has been said since about buying to Anthony.

3 On A Match Is Unlucky

But THE THREE SISTERS
Are A Great New Vocal Trio

WNEW Sells Radio a la Carte*

WNEW has a program menu that's 24 hours long, and as varied as pot-luck at the Colony. We're well aware, as some one said, that "One man's meat is another man's *poisson.*" So, whatever the product, we have a program that will sell it — made right here on the premises.

We're experts in New York taste — its purse and its palate — and our menu is printed in plain New Yorkese . . . That's why WNEW's audience is larger than *some* New York stations *all* of the time and *all* New York stations *some* of the time — network and local.

Recommended to advertisers and agencies this month: The No. 1 all-night show, "The Milkman's Matinee," 1:00 to 7:00 A.M. — and "The Swing-Billies", 9:00 to 10:00 A.M.

* *At table d'hote prices.*

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Vaughn DeLeath, Radio's Pioneer Singer, Dies in Buffalo at 42

Vaughn DeLeath, 42, pioneer radio singer, composer and legit player, died May 28 in Buffalo of uremic poisoning and a heart condition. She was known for a time as 'The First Lady of Radio.'

Miss DeLeath was radio's first 'crooning' singing star. She had been a recording artist and began her radio career in 1920, when she sang over Dr. Lee DeForest's wireless station at 40th street and Broadway, New York. Because of the faulty radio transmitter tubes of that day, she kept her voice modulated to a soft range, and the crooning era began.

When radio graduated from the unstable days of the DeForest audion, she sang over WDY, Roselle Park, New Jersey, and was one of the artists to appear on initial programs for WJZ, Newark, WHN and WEAF, New York.

In 1923 she played the part of Signora Calvaro, an opera singer, in the Belasco play 'Laugh, Clown, Laugh,' and in 1925 appeared in Owen Davis' farce, 'Easy Come, Easy Go,' after which she returned to radio and sang on a number of commercial and sustaining series. She broadcast over WBEN, Buffalo, New York, from August, 1942, until April of this year. She was even manager of a station for a time. That was WDT, N. Y., since closed.

She wrote more than 500 songs, among them, 'Heigh-Ho Silver,' 'It's a Lonely Trail,' 'Don't You Care,' and 'I Wasn't Lying When I Said I Loved You.'

Her first marriage, to Leon Geer, ended in divorce in 1935, and in 1936 she married Irwin Rosenbloom, a Pittsburgh musician.

She was known for her ability to entertain for long periods. In the early days of radio two or three performances might furnish an entire evening's entertainment. There were no schedules, and a singer went on the air until some one else arrived at the studio to take over. Vaughn De Leath would entertain for hours, without tiring.

She was an accomplished all-round musician, too. Once, when she went to the studio, she found the music was scored in the wrong key, so during rehearsal she sat down and re-scored the arrangement for every instrument.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT
Mgt.: LOU CLAYTON

THIS IS NO BULL

THE THREE SISTERS

McClintock Urges OWI Merit Badges to Cos. For War-Effort Ads

Philadelphia, June 1.

Miller McClintock, president of the Mutual Broadcasting System, last week urged that the Office of War Information give official citations of merit—similar to the Army-Navy 'E' award for excellence in production—to advertisers and advertising agencies for effective dissemination of war information through advertising.

Miller, speaking before the Rotary Club of Philadelphia at the Bellevue-Stratford hotel, declared that many advertisers who fly the Army-Navy 'E' pennants over their plants 'are doing equally important jobs for their country in advertising via radio, newspapers and magazines, and no official tribute is paid them for these efforts.'

John T. Murphy was upped to the NBC station relations department as contact man last week, replacing Burton Andrews, who went into the Navy as an ensign. Murphy, who has been with NBC since 1927, was formerly supervisor of program traffic.

Payroll Traffic

Youngstown, O.—With the departure of Kenneth P. Evans, news announcer of WFMJ, into the Army, station has had a complete turnover in announcers in the last month. Every announcer there a month ago has either entered a military service or joined another station.

Other announcers who have left are Franklin Butler, to the Army; Robert Wiley, Naval ensign; Jay Miltner, Army Air Corps; Jackson Weaver and John Bradford, who left to do radio work in Washington.

San Francisco—Leo Rumsey, formerly an announcer at KGMB, Honolulu, joined KPO staff.

Peggy Wood resigned from KGO promotion staff and was replaced by Helen Early, who was shifted from a station secretarial job.

Patty Craig, former radio actress, became sound effects 'man' at KPO, being first woman on west coast to hold such a job for a NBC station. Bob Williams, former KPO announcer, joined that station's production staff.

Philadelphia. — Bernard Penrose, formerly of WBAB, Atlantic City, has joined the announcing staff of WIBG. Another new WIBG spieler is Nelson Bragg, formerly with WGAN, Portland, Ore.

Providence. — Several shifts at WEAN recently saw Malcolm S. Parker, station supervisor, inducted into the Army; James S. Zerga, announcer, resigned to take up announcing duties at WEEI, Boston, and Eben Darby of Plainville, Mass.

(Continued on page 54)

Pitt. Outlets Chill Femme Spielers

Pittsburgh, June 1.

Although Pittsburgh radio stations are now operating with skeleton announcers staffs, due to continued inroads of draft, broadcasting outfits here plan to hold out against femme spielers until the bitter end. In almost every case, air biggies locally have said they won't use girl announcers until the last man's gone.

They're pointing out that it's strictly a business thing. In some cases, sponsors have already been contacted about how they'd feel if a femme did their sales spiel and in every case the answer's been NO—so long as there's still a guy around to do it. So managers see plenty of headaches should they add a few femmes at present and assign some to certain commercial shows and their remaining male announcers to the others.

At the same time, they realize time's bound to come when the skirts will have to be taken on, but so far there's been no attempt by any local station to train women for that eventuality. Managers are hoping against hope for the remote possibility that providence might provide them with enough 4-F's to keep going without the gals.

Smaller broadcasting outfits in this area, however, have already taken on femme spielers. New Castle, Pa., station has one, and so has WVVA, Wheeling, W. Va.

SHIPBUILDER BUYS PHILLY QUIZ SHOW

Philadelphia, June 1.

The Sun Shipbuilding and Drydock Co., Chester, Pa., last week signed a contract with WIP to sponsor a commercial quiz show—first shipyard ever to buy radio time here for a regular series of broadcasts. In the past, shipyards have bought time only for individual events such as launchings, Army-Navy 'E' award ceremonies, etc.

The Sun show is tagged 'Dollars to Doughnuts,' and will originate from the stage of the auditorium of the Philadelphia Naval Hospital, featuring wounded Navy vets as contestants. Commercials will be limited to goodwill talks and war messages.

The quiz show formerly was aired from the stage of the Fay's theatre, West Philly vaudfilmer, and later from the military reservation at Indiantown Gap, Pa.

N. Y. Indies Favor City Continuance Of WNYC Over Private Operation

Sentiment seems to be mounting among the New York independent stations in favor of the continued operation of WNYC as a city station instead of having WNYC's transmitter leased, as advocated by a majority of the City Council, to private interests. Joseph Lang, general manager of WHOM, has already taken a stand against the Council's action in voting to withhold funds for WNYC, while other local stations are beginning to doubt the wisdom of having another commercial competitor added to the list. The latter contingent doubt whether any private operator could pay the annual rental of $250,000 suggested by the Council and make a profit.

Lang, in a letter to Mayor Fiorello LaGuardia, last week protested against the withholding action of the Council and called upon the mayor to veto the measure. Pointing out that in the case of his station, which concentrates on foreign language programs, the entry of another commercial outlet would not mean anything, Lang declared that WNYC, with 'no ties to business influence' has forged a 'policy which has enabled its program directors to make an inestimable cultural contribution to one of the world's greatest communities.' Speaking as a citizen and taxpayer of New York, Lang said that the $106,000 required for the ensuing year's operation of WNYC was 'but a mere pittance compared to what it would cost to run the station were it in private enterprise.'

Lang's letter argued that not only is WNYC doing a different kind of job for New York's citizenry, but it has proved an excellent coordinating agency in assisting all other local stations 'in making more effective participation in civilian defense, war activities and municipal functions.'

MAKING IT EASIER FOR HILLBILLY HEARING

Washington, June 1.

Station WHAS has presented a sum of money to the University of Kentucky which will enable that institution to double the number of mountain radio listening posts, bringing the total to 80, National Association of Broadcasters announces.

With the gasoline shortage and the relative scarcity of radio batteries and other repair parts in rural areas, the listening posts are assuming a new importance in some of the wilder parts of the nation. When all 80 sets are finally installed, virtually nobody in Leslie and Knott counties, Kentucky, will be more than three miles from a good radio receiving set.

Follow-up Comment

Continued from page 34

impressively. A serious note was also sounded by Benny on the subject of Memorial Day and its significance, but the stanza ended in an atmosphere of hi-jinks.

Fulton Oursler's 'Pay Off News' Friday (28) posed the question: 'Was Hitler Insane?' Oursler brought in Psychiatrist Richard Hoffman. Hoffman called Hitler hysterical, with obsessions and delusions, but not exactly insane, rather 'unsane.' In other words, not yet ready for the padded cell, but good material for any psychiatrist.

John Charles Thomas' session Sunday (30) on NBC was weighted heavily on the patriotic side in commemoration of Memorial Day, and among the patriotic numbers featured was one, 'Marching Song of Freedom,' written by his accompanist, Carroll Hollister, with lyrics by Mary Gordon. It's a simple, swingy dedication to the United Nations cause, but it lacks the popular appeal of a 'Praise the Lord,' 'Army Air Corps Song,' or the Russians' 'Meadowland.'

'95 Minutes from Broadway' hit a new low for the series Monday midnight (31) on CBS, from WCAU, Philadelphia. The show sounded so unrehearsed it might have been performed merely from notes, instead of a formal script. That was particularly true of Harry Richman's portion of the broadcast. Of course, the whole idea of Richman's appearance was pointless, since he's almost exclusively a singer, but he didn't sing a note. Kitty Kallen, introduced as a native Philadelphian broadcasting from her home town, was n.g. with a painfully dragged out vocal of 'The Man I Love,' while Bob Eberle was little better on 'Can't Be Wrong.' Miss Kallen's appearance was preceded by a phoney dramatization of her radio debut years ago on a Philly amateur program. If '95 Minutes from Broadway' is worth 25 minutes of CBS time it should be worth some thought and planning and production expense. It doesn't seem to be getting any of them now.

Sweatman Leaves N-E

E. H. Sweatman, Jr., has resigned from the time buying staff of the Newell-Emmett agency to become assistant to Horton Mallinson, time buyer for the Badger, Brown & Hershey agency.

Sweatman will replace Deoty Edmund, who is slated to enter the Army following a two-week vacation in July.

"Flair"

FRANK KINGDON, commentator on national and world events is heard Monday through Friday evenings at 9:30.

"A persuasive delivery plus a flair for selecting dramatic and significant news items characterized Kingdon's 15 minutes of comment."—VARIETY—2/10/43

Kingdon is more than a news commentator, he brings to his audience a liberal viewpoint, and an understanding of the problems of the day based on his wide knowledge of people—all kinds of people. A boyhood in rural England, schooling in London, a pastorate in Maine and finally presidency of Newark University are experiences uncommon to the backgrounds of most radio commentators. It helps to explain, moreover, why excerpts from his scripts find their way so often into the daily press.

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REPRESENTATIVE: WEED & CO.
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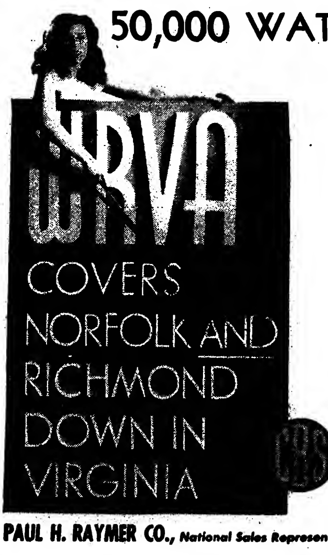


COVERS NORFOLK AND RICHMOND DOWN IN VIRGINIA
PAUL H. RAYMER CO., *National Sales Representative*

England Figures to Give U.S. Stronger Tussle for Radio Influence in So. Amer.

By RAY JOSEPHS

Buenos Aires, May 18.

Sharp increase in already powerful British radio interest in Latin America, resulting in stronger competitish to U. S. latino broadcasting, both DX and on-the-spot, is likely within the next six months, according to reliable sources here. Since it's all directed toward the same cause, most observers feel hypo to the good, but it's generally no secret that there are some Americans who feel and act otherwise and whose theory is that the Britishers represent a potent after-the-war threat to the U. S. in Latin America.

British Broadcasting Corp. already has daily relays of news and other programs on more than 50 Central and South American stations, regular tie-ins with 100 others, a strong publicity service, its own home-office representatives in the field, and, in many cases, its continuity and sustained effort equals and often exceeds NBC Pan-American Network, CBS Cadena de las Americas and the new United Network web.

Fact is, London not only has had a longer radio interest in many parts of Latin America than the U. S., but even today, strange as it seems, continues in number of countries to exercise an even greater all-around foreign-nation influence than Washington.

Largest group of Britishers outside the Empire is located in Argentina, which has estimated 100,000 actual Britons, not to mention second and third generations who have intermarried. One radio outlet, Excelsior (L R 5), is commonly known as 'the English station' and, in addition to BBC restransmissions in English, even carries many of its local programs in 'ingles.' Biggest department stores, like Harrods and many-branched Gathy Chaves, both time buyers, are English-owned, as are majority of railroads, local transport systems and other public utilities. Besides Argentina, where it's greatest, English influence is also strong in Mexico, Uruguay, Brazil, Chile and Venezuela.

With such comparatively large settled communities in most Latin countries (largest U. S. community in Latin America, in Argentina, amounts to only 2,500), British have been able to get a first-hand entry into many places where yanquis were less successful.

London DX Strongest

Direct shortwave from London was for a long time stronger than that of Schenectady, San Francisco or New York, not to mention Berlin. Only recently has the States been able to equal it. Even so, increasing number of Latino stations carrying British retransmissions, both of special events and regular news, is evidence of the fact that the four hours a day when London is on the air for Spanish America is only a starter.

So far as Latin Americans are concerned, U. S. programs with their Hollywood glamor appeal and emphasis on sock entertainment are generally more listenable, although the British possibly hold top hand with their airing of war news. Another angle in this connection is that majority of U. S. and Latin American stations naturally depend on UP and AP. Their air services dominate the local news field, with British Reuters only a poor third. Fact that these U. S. wire services are carried locally by many stations means some listeners often don't tune the States for war news, feeling they've heard it and for a new war slant dial London.

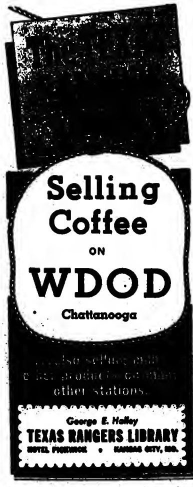
British broadcasting in Latin America has so far emphasized the United Nations side of the war. There is little of the hemisphere solidarity picture that marks most U. S. DXing to Latin America. To offset Good Neighbor side, there's a fundamental pro-British interest on the part of Latins, especially in certain countries which depend on selling their wheat, meat and other products to England. Nobody who has been here any length of time doubts that interest lies where the pesos come from.

Example of how thoroughly the British have gone into the news broadcasting in some countries is the case of Argentina where programs, picked up and locally compiled are carried on four stations, Splendid (L R 4), Callao (L S 10), Excelsior (L R 5), and Mundo (L R 1).

In Uruguay number of stations relaying 'London Calling' is even greater: El Espectador, SADREP, Sport, Ariel, Carve and Carmelo.

BBC is now making a new check in Latin America. Among its reps are Christopher Gorton, in B. A., and T. P. Gale, in Mexico.

To date there's comparatively little broadcasting from Latin America to England as is the case with Latin American broadcasting to the States. Daily programs in English for listeners in Great Britain have been started recently from Brazil, with British Ambassador in Rio de Janeiro, Sir Noel Charles, participating in opening ceremony.



FRANCISCO MAY GO WITH GRANT AGENCY

Rumors in international radio circles have it that Don Francisco, chief of the radio division of the office of the Coordinator of Inter-American Affairs, is giving serious consideration to aligning himself with the Grant agency when he terminates his career with the CIAA. Francisco is expected to remain with the CIAA as long as his services can be of value. He is currently on a tour of Latin-America.

The Grant agency maintains a highly active branch office in Mexico City, and it is known to look forward to establishing offices in various South American countries with the end of the war.

Whispering Technique For Underground Radios

Washington, June 1.

Netherlands Government in exile has developed a new way of dealing with the Nazi ban on radios in Holland, according to word just received here. Radio Orange will now transmit 'whisper' broadcasts to Holland from England.

The soft-toned broadcasts will mean less danger to Dutch listeners. The Germans have confiscated most Dutch radios and have warned the Netherlands people not to listen to British news broadcasts.

Renewals

Ballantine Ale has renewed for its Guy Lombardo-Ogden Nash series on CBS for another 13 weeks, effective July 5. The original contract was for 16 weeks. Agency is J. Walter Thompson.

Old Gold has renewed its Sammy Kaye-Red Barber show (CBS) for the full summer span. Also J. Walter Thompson.

White Laboratories (Feenamint) has given Mutual another 13-week termer for 'Double or Nothing,' which renewal rounds out the quiz's third year. William Esty is the agency.

General Cigar Co. has renewed Raymond Clapper via Mutual for 52 weeks, effective June 24. Clapper is heard Mondays and Thursdays at 10 p.m. J. Walter Thompson is the agency.

Fishel with WNYC

H. L. Fishel, freelance scripter and formerly assistant director of plays for the Federal Theatre, has joined the staff of WNYC, New York, as director of programs.

Peggy Stratford, former film and legit actress, has joined the station's production staff as an assistant.

Pro and Con on U. S. DX-ing to S. A. Continues; Latest Report Fixes Argentine Audience at Only 5%

U. S. shortwave broadcasting to Latin America has been roundly criticized and defended. It has been criticized on the grounds that the time, money and talent expended is incommensurate with the results judged by the insignificant size of the Latin American DX audience. While the defense, the Office of the Coordinator of Inter-American Affairs, alleges that even if the critics' figures are true, and the CIAA is not admitting they are, these broadcasts are necessary to surmount the wall of censorship now surrounding neutral, but powerful Argentina. In addition, the CIAA points out that it is sending two tons of transcriptions to Latin-America each week for rebroadcast by local stations to supplement U. S. shortwave activities.

As to the actual of approximate figures for Argentine shortwave listening, the CIAA is silent. But according to a report sent April 12, 1943, by Franklin Johnston, publisher of the American Exporter, only 5% of Argentine sets are tuned to shortwave. His statement was based on Buenos Aires radio trade opinion. (He added parenthetically that 15% has been mentioned by some.) The significance of 5% is that it practically coincides with the 5.5% revealed by a J. Walter Thompson survey of Argentine listening conducted more than a year and a half ago for CBS and NBC, but never released for publication. The Thompson report disclosed that there were approximately 1,250,000 sets in Argentina, 40% of which were able to receive shortwave. But it was found that about 68,000 listened to shortwave broadcasts from all countries, and of these, between 16,000 and 17,000 were tuned in on U. S. stations. A further breakdown revealed that only 25% of those who listened to American shortwave stations, did so daily.

This was the picture 18 months ago, substantiated in part by Johnston's report of last month. Johnston also brought out that one of the big Argentine set manufacturers is currently working on 40,000 sets, none of which are equipped for shortwave.

Des[illegible] CIAA claims that more efficient transmitters are now in operation, coupled with new sending techniques, Johnston states that 'reception from the States is greatly inferior to that from Europe, which is blamed on the Andes. Bahia Blanca gets the U. S. better than Buenos Aires, and still further south of the capital, on the Straits of Magellen reception is even superior. The best reception is from San Francisco, and William Winter seems to be the favorite commentator.'

Azcarraga Visits N. Y.

Emilio Azcarraga, president of station XEW, Mexico City, was in New York last week for his annual visit.

He's returning home via Washington.

Sound a Horn for Gabriel!

One thing about Gabriel Heatter, he never toots his own horn. So it becomes our pleasant duty to announce that this ace of commentators has scored another substantial gain in audience favor.

Heatter's average rating on Mutual, October-April, was 7.9 in 1940-1941. The following year it rose to 8.6. And during the past winter it reached 9.4. Each year, you see, shows a nice round 9% increase over the previous season ... against the stiffest competition.

We differ from Heatter in some respects. We like to toot our horn—particularly in the case of a top-notch analyst who began on this network, who has grown with this network, and whose program today (like so many others) is enjoying its greatest success on this network.

THE MUTUAL BROADCASTING SYSTEM

'Radio With A Sunburn'

By Lester Gottlieb

Having had the dubious distinction of being the guy in broadcasting who had never been to the West Coast until last week, 'Variety' thought well enough of this phenomenon to have me set down my first reactions. At the risk of stooging for a California vigilante committee—where the rule is no loose is good news touch!—here I go.

One of the most imposing monuments to Hollywood is the vast, sky-blue NBC building which also quarters the Blue net. First look brings memories of the World's Fair. The line of soldiers waiting to get in for the Charlie McCarthy broadcast helped the illusion. At first you think they're all lining up for another look at the panorama.

There is a legend that to gain admittance to this palace one must leave a pint of blood with the receptionist. In a pinch your left arm will do. CBS will settle for your thumb. That's why I preferred the Don Lee-Mutual encampment, snuggled between the RKO and Paramount lots. It's so much easier to get into.

Instead, I found most of the streamlined radio slaveys at the Brown Derby. There are three Brown Derbies in Los Angeles and the one I refer to is the one that is not built to look like a Brown Derby. Here the assorted execs, actors, agents and visiting firemen eat ersatz marinated herring, then dream wistfully of Lindy's.

The Brown Derby makes up for the lack of floor show with a special production conceived, directed and produced by the late Alexander Graham Bell, better known as Don Ameche. Over the clatter of dishes and options, a public address system pages the guests. 'Mr. Dick Day wanted on the telephone.' 'Mr. Hal Hatte wanted on the telephone.' Then the waiters scurry to the respective booths—find their man—and plug in the receivers. I was so impressed with this operation that I suggested to 20th Century-Fox a sequel to 'Hello, Frisco, Hello.' It's called 'Hello, Central, Hello' and all the action takes place in the Brown Derby. Ameche would be a waiter, Betty Grable the telephone operator and Jack Oakie the man who answers every telephone call. It would make a fortune.

Whether any of these telephone calls is important I could not determine, but since food is scarce in Hollywood a hungry diner is stimulated by a good telephone call (probably from his secretary with a time-check), a pad and pencil, and a cup without coffee. On the natives this looks very good.

'Typical' Hollywoodeans

I stayed at the Hollywood Knickerbocker—the Edison with beach chairs—and there I met such famous Hollywood celebrities as Wick Crider, of New York; Bill Thomas, of New York; Bill Maloney, of New York; Homer Fickett, of New York; Ann Corio, of New York; Jerry Cooper, of New York, and Zac Freedman, of George Jessel.

The Hollywood Knickerbocker is inspiring. It looks like a Dali canvas blended with a Howard Johnson icecream cone. When I was there the big talk was over a proposed show starring Mickey Rooney. I believe everyone knew about it but Mickey Rooney. These wild ideas are supposed to be caused by the climate. Only mad dogs and Broadwayites go out in the mid-day sun and wild ideas result from this exposure. By dinner hour 1,000,000 ideas for prospective sponsors are automatically filed in the footprints outside Grauman's Chinese theatre. Which is a good idea.

The west coast newspapers snub radio, printing only the daily listings. As a result one soon gets in the habit of reading the show biz rags at breakfast. I'm not sure whether it was Rommel or Jane Withers who fled Africa.

Another legend I wish to destroy is the one that most people in Hollywood radio and movie business have the 'manana' philosophy.

'You see it works this way,' pointed out a veteran who had been there two more days than O' You ask to meet a guy Monday, Wednesday he makes the appointment, Friday he cancels it and Saturday you're on the Chief.'

The over-abundance of ulcers disproves this. Whoever got sick by saying 'No?'

The only trouble is that things are spread so far apart. To go from NBC to MGM a wise civilian packs a box lunch, hires a guide and trusts to luck. These people aren't trying to duck easterners. They're just en route too many times of the day.

I will not devote too much space to what comes out of a loudspeaker. It's all the same pattern. Just substitute different call letters and different spot announcements.

I did commit one unpardonable sin. It was like this. A Paramount Pictures official, learning I had just come from New York, said: 'Well, what did you think of the record-breaking business 'China' did at the N. Y. Paramount?'

Leaning on an assistant producer I mumbled: 'Wasn't there a fellow named Jesse or Harry James on the stage that attracted the customers?'

When I picked myself up from the sidewalk I realized what I had done. Relations were immediately broken between east and west. My visa was rescinded and I was promptly recalled.

I should have followed the wisdom of other radio people who have come out there to stay (renewal by renewal). They have reached the acme in diplomacy. No matter where they are, who they are with, or what they are talking about they use one phrase that covers a multitude of sins.

To a radio producer I asked: 'Is there any difference in producing a radio show here from New York?'

He replied: 'Are you kiddin'?'

To a radio actor I asked: 'What's the AFRA situation like?'

He replied: 'Are you kiddin'?'

To a musician I asked: 'What about the record ban?'

He replied: 'Are you kiddin'?'

And so when I got on the eastward Chief and found myself only with a lower berth I asked the conductor: 'Any chance of getting a roomette?'

He replied: 'Are you............

So when anyone pins me down on my honest reactions to Hollywood I have but one answer. You guessed it.

WLW Roundtable Gets Candy Sponsor on NBC

Cincinnati, June 1.

Bunte Bros., Chicago candy manufacturers, will sponsor 'World Front' series of weekly roundtable discussions of war developments over 20 NBC stations beginning June 6. Series has been running on WLW.

George Zurner and Arthur Reilly are commentators on this program.

NAB's Code Committee Meets With Civic Group On Labor Program Rule

Washington, June 1.

The National Association of Broadcasters 'code committee will meet at the Roosevelt hotel, New York, June 16 and 17 with the radio committee of the Council of Freedom from Censorship to interpret the association's recent action in labeling labor broadcasts as controversial, Neville Miller, NAB prexy, announced here Monday (31).

He also named the NAB committeemen, who are: William B. Quarton, WMT, Cedar Rapids, Ia., chairman; Russell Place, NAB general counsel, secretary; Grant F. Ashbacker, WKBS, Muskegon, Mich.; William Hedges, NBC; Felix Hinkle, WHBC, Canton, Ohio; Herbert Kendrick, WJLS, Beckley, West Va.; Eugene O'Fallon, KFEL, Denver; Arden Pangborn, KEX, Portland, Ore.; Jan Schimek, CBS; Lee B. Wailes, KYW, Philadelphia, and Neville Miller, ex-officio.

Freedom Council representatives who will meet with the NAB are: Norman Thomas, Paul F. Lazerfeld, Columbia U.; Morris Novik, WNYC, N. Y., and Thomas R. Karskadon.

FCC Sets June 30 For New Hearing On KOA-WHDH Dispute

Washington, June 1.

Following the adverse Supreme Court decision in the important clear channel case, the Federal Communications Commission has set June 30 to begin new hearings on the case affecting NBC station KOA at Denver, and WHDH at Boston.

Supreme Court ruled that the FCC had exceeded its power in granting WHDH use of the night channel which now belongs to KOA, without permitting KOA to intervene in the case. This time, the WHDH petition will be reheard, with KOA intervening to fight the petition.

FCC also consolidated the hearing with a petition of WJW, of Akron, which also seeks unlimited time over the 850 kc band, which KOA uses as a clear channel at night, although it is shared in the daytime. In the case of WJW, the hearings will seek to determine whether the Akron station's use of the channel at night would interfere not only with KOA, but also with WHDH, should the latter again be granted a night channel.

Dailies Slam Relays Of Prisoner Messages

Detroit, June 1.

A portion of the press here has opened an attack on American radio relays of messages from war prisoners in Axis hands, charging that stations which utilize them in the belief they are bringing cheer to hundreds of parents instead are playing a part in spreading Axis propaganda.

The propaganda value of the broadcasts, it was pointed out, is to build up an ever-larger body of listeners to the Axis radio. Between the prisoner messages are sandwiched propaganda spiels, many of them subtle. The tendency is for a growing body of Americans to tune their sets in to the Axis broadcasts in the hope of getting word, if not for themselves, for some other family.

CBS Will Shortwave St. L.'s Alfresco Operas

St. Louis, June 1.

The alfresco St. Louis Municipal Opera will be featured, for the second consecutive season, on a 30 mins. musical program over the CBS net and to 76 stations in South American republics, from KMOX, the local CBS outlet. Besides being heard nationally, CBS will rebroadcast the program to the South American countries.

The first program will be held Sunday (6) and will feature Martha Errolle and Bib Lawrence, who have the top roles in 'Balalaika,' the opening piece of the 13-week season. Each Sunday p.m. headliners of the following week's production, and the chorus, will appear before the mike. Ben Feld, maestro of the KMOX orch, will provide the music for each of the programs.

Kan. City Packers Renew KMBC Market Reports

Kansas City, June 1.

The Kansas City live stock interests, including the Stock Yards Co., Live Stock Exchange and Traders Exchange, have renewed an exclusive contract with KMBC making that station the official outlet for market reports in this area.

The alignment now goes in its fifth year.

WFIL's Educ'n Award

Philadelphia, June 1.

The Certificate of Merit on Adult Education was presented Wednesday (26) to WFIL by the American Economic Foundation at ceremonies held at the WFIL studios. The award was made in recognition of the station's extensive education programs broadcast in cooperation with the Philadelphia Board of Education, as well as carrying network educational shows, particularly the Blue's 'Wake Up America.'

The award was presented by Dr. O Glenn Saxon, chairman of the advisory committee of the Foundation, to Roger W. Clipp, general manager of WFIL. The station is the second outlet in the U. S. to get the Foundation award.

WMCA's Ad Plugs

WMCA, N. Y., will launch an advertising campaign late this week plugging its 'rated' shows in all local afternoon dailies and in one or two of the morning papers, C. N. Priaulx, stations general manager announced yesterday (Tuesday).

It will be a seven-month test proposition, which, if successful, will be extended to all the morning sheets as well as to suburban dailies, Priaulx added.

From the Production Centres

IN NEW YORK CITY . . .

Norman Corwin, at Palm Springs to recupe from his recent illness, planning to return east and resume work late in the summer....Lucy Bradshaw, formerly scripter of 'Are You a Genius?' for CBS, has gone to Mexico City for her health....Lucille Fletcher's whodunit script, broadcast May 25 on the 'Suspense' series, will be repeated two weeks hence by CBS because the solution was lost when one of the actors missed a cue in the original performance....Bruno Zirato, Jr., 20-year-old son of the N. Y. Philharmonic Symphony member, will be a student writer this summer with CBS. He's a Columbia University stude....Henry Burbig now directing the CBS sustainer serial, 'This Life Is Mine,' during the illness of Chester Renier....Daffiest exploitation gimmick of the month was WLIB's scented blotter 'with the compliments of Arabian Nights perfume.'

'Transatlantic Call' series on CBS originates Sunday (6) from Savannah; June 20 from Duluth; July 4 from Philadelphia; July 18 from Spokane; Aug. 1 from Albuquerque, and Aug. 15 from Charleston, W. Va. Alan Lomax and John Backer are now the regular scripting team for the U. S. broadcasts of the series, with Stanley Mirkin doing research....Fred Tozere out of hospital and back in 'Mr. Keen' cast....Ted Steele plays and vocals the theme and Ford Bond announces the new 'Lora Lawton' serial....Elizabeth Todd now scripting 'David Harum' and 'Young Widder Brown' from her Sea Girt (N. J.) home. Her husband, Lt. Lewis Kagel, was sent to Florida last week.

Casting: Joan Tompkins, James Meighan, Sammy Hill, Staats Cotsworth, Gertrude Warner, Helen Shields, Spencer Bentley, Michael Fitzmaurice and Nora Marlowe ('Lora Lawton'); Paul McGrath ('David Harum'); Maurice Minnick ('Amanda of Honeymoon Hill'); Luis van Rooten, Florence Freeman and George Mathews ('Mr. Keen')....Sandra Michael working on a novelized version of her 'Lona Journey' serial.

Helen Wood in New York all the time now, acting as station rep for WIBX, Utica, N. Y., and WSNY, Schenectady....Dick Todd back from the Coast after one picture for Universal and a tour of the Army camps. NBC is sustaining him, until the right sponsor comes along....Russell Woodward, former v.p. of Free & Peters, who joined the Navy eight months ago as lieutenant s.g., recently given command of a PT boat in the Atlantic....Isabel Tuomey turns to the Red Cross after a year with NBC ....Leo A. Kempinski, composer and conductor, joins the NBC staff as a composer. Kempinski has worked with the 'March of Time,' 'Contented Hour,' and the 'Treasury Star Parade'....John T. Murphy, once NBC supervisor of commercial traffic, now on the NBC station relations staff to take over for Burton M. Adams, who resigned to become an ensign. Harry Woodman's assistant, Steera Mathew, moves to Murphy's desk....At CBS, Francis S. Oliver is now as assistant director of network operations. Colin Dawkins and Robert E. Lee have joined the WABC staff. Dawkins takes over for William Barrett, producer on all-night staff. Lee replaces Syd Samuels as engineer.

IN HOLLYWOOD . . .

Sid Strotz, headman on the Coast for NBC, proved a good sport by going on John Guedel's 'People Are Funny' show in the role of a big executive. He did it just for a lark and has no intention of cutting himself an acting career....Radio row is still talking about that lunch Don Thornburgh tossed for Leonard Erikson, CBS sales head. Fumbling waiters spilled drinks on Norman Blackburne, talent buyer for J. Walter Thompson, and Bill Lawrence, producer. Paul Warwick immediately called in a tailor to measure the victims for new suits and got Bill Paley on the phone to have him okay the bill. By the time Erikson arose for his speech the place was such a bedlam that he smartly begged off with 'I didn't have anything to say, anyway'....Frankie Graham now announcing all the Philip Morris shows....Verna Osborne, who graduated from KFWB to the concert halls, paid a sentimental call to the station and was persuaded by manager Harry Maizlish to sing on a program that night.

The unpredictable Monte Woolley can't make up his mind whether to rest up at Saratoga, N. Y., or take a few guest shots while loafing from the Colgate show....Al Barratt joined Jack Runyon's radio production staff at Office of Coordinator of Inter-American Affairs on a transfer from New York's CIAA....Paul Whiteman leads off the Standard Symphony series from Hollywood Bowl July 4....Blackett-Sample-Hummert submitted to Procter & Gamble a strip show featuring ex-film stars in scenes from old pictures....Joe E. Brown set as m.c. for 'Stop or Go' on NBC and swapping guest shots with Eddie Cantor....Eleanor King starts a series of beauty talks on CBS Coast network for Ponds July 4. If it clicks it spreads....Maxie Rosenbloom and Hanley Stafford in the guest spot on the first Campbell soup show with Jack Carson. Johnny Richards directs the music, Carlton KaDell announces, and scripters are Lou Fulton and Len Levinson....'My Friend Flicka' is the Lux attraction for June 7 ....Virginia Lindsey retired to impending motherhood and Nell McDonald took charge of the Tom Fizdale office....Rochester guests with Eddie Cantor June 2 and Maria Montez the following week.

IN CHICAGO . . .

George Lang, WGN chief engineer, has been named to the board of directors of FM Broadcasters, Inc., to fill the unexpired term of Carl J. Meyers, former chief engineer of the station, who is now a lieutenant commander in the Navy....Joe Kelly, Quiz Kids quiz master, celebrated his 42d birthday May 31....Stanley Gordon, manager KDYL, Salt Lake City, and Stanley Hubbard, manager KSTP, Minneapolis, conferred with NBC local officials last week....Henry Cook, former NBC announcer, has been awarded his wings and a second lieutenancy in the U. S. Air Force at Pampa, Texas....Ed Prentiss, actor-announcer, is substituting for Ed Roberts, regular announcer on the 'Vic and Sade' program, while the latter is vacationing in Hollywood....Edwin Morse, now in his seventh year as director of the Jack Armstrong Blue network series, will retire shortly, on doctor's orders. Going to his farm in Alabama, where he intends to raise pecans, write radio scripts and bask in the sun. Morse will be succeeded by Ted MacMurray, director of several Blue network shows originating here....Edith Davis, of NBC's Hot Copy cast, attended the Smith College commencement exercises last week to see her daughter graduate....Eduard Benes, president of Czechoslovakia, was presented with a specially bound script of 'This Is The Underground' by Walter Preston, program director of WBBM, at a luncheon given last week in Benes' honor.

Dick Post, who is radio director for the Russel M. Seeds agency, has taken over the m.c. role in the NBC 'Reveille Roundup' program....John Meagher, former WGN publicity writer, is located at DePauw University, Greencastle, Indiana, where he is a Naval air cadet....Caesar Petrillo, WBBM-CBS music director, is the recipient of a Distinguished Medal of Honor and a citation from the Veterans of Foreign Wars for outstanding Citizenship and Patriotic services rendered in the sale of War Bonds and the building of morale....Dewitt McBride has replaced Karl Weber in the NBC serial, 'Backstage Wife.'

Harold Higgins has left the Joseph Hershey McGillvra office, where he was manager, to join the staff of the National Concert & Artists Corp. Walter Beadall succeeded him....Donald A. Brinkley of the WGN continuity department, has reported at Camp Grant, Ill....Ed Prentiss has taken over the title role in the Blue Network's 'John Freedom' series, succeeding Karl Weber, who leaves for New York shortly....Pierre Andre, announcer of 'Captain Midnight,' narrowly escaped serious injury when another motorist plowed into his car....Hiram Higsby has joined the WLS staff for m.c. assignments on several programs including 'National Barn Dance.'

Inside Stuff—Orchestras

Bunny Berigan Trust Fund, set up a year ago following the trumpeter's death, issued an annual statement last week showing a total of $2,500 on hand to underwrite the needs of Berigan's two daughters and wife. Bob Christenberry, managing director of the Astor hotel, N. Y.; Harry Moss, of Music Corp. of America, and Bob Weitman, managing director of Paramount theatre, N. Y., are trustees.

Statement includes a long list of bandleaders, music publishers, theatre and night club owners, record jockeys, band booking agencies, one-night stand operators, and various individuals who have contributed more than $5,000 to the fund since its inception.

Since it was spotlighted recently that the AFM's ban against member musicians making recordings also forbids the signing of new contracts or renewing old ones with disc manufacturers, the AFM has done nothing drastic to disturb agreements made in violation of the rule. AFM apparently is not disturbed by the few pacts entered into since last Aug. 1, which become effective when and if the controversy is settled; it has issued no specific cancellation orders. From conversations agency men have had with union officials, the latter don't condone the rule-violating contracts, however.

Sid Weiss, bassist with the Abe Lyman orchestra, leaves that outfit and the band business entirely when Lyman goes out on a theatre tour early next month. Weiss, who played at various times with most of the best bands in the country, has been attending New York University's Motion Picture Production classes and will attempt to get started on a career in that field. He's currently at the Lincoln hotel, N. Y., with Lyman, and has been gathering film knowledge at NYU in morning and afternoon classes.

Dick Todd, singer, who recently decided to become a bandleader, has been searching for a suitable combination, but without success as yet. On the lookout for an organized band, to eliminate the headaches of having to perform the almost impossible task of gathering new men, arrangements, etc., Todd has listened to several groups in the past few weeks.

Languishing in the San Francisco county jail, where he was sent for 90 days after pleading guilty to contributing to the delinquency of a minor, Gene Krupa has asked his attorney, Jake Ehrlich, to get him some drum sticks. The jive orch leader, tired of the inactivity, hopes to use the sticks to beat out some hot tunes in his cell, using floor or wall as drum.

Gwenn Davies, vocalist who joined Bobby Sherwood's band last week in Boston, sang on CBS last year as staffer. This year she acted in the 'Henry Aldrich' and Kate Smith shows. Job is first singing assignment with a band.

Agcys. Now Oppose Long-Range Band Deals, in View of Rising Market

There's a decided trend among some of the major agencies, particularly Music Corp. of America, to avoid committing name orchestras to long range contracts. With the band business in a definite 'seller's market' position, due to the elimination of many bands through induction and enlistments, plus the sharp increase in demand for entertainment, many problems can be developed by committing a band's movements too far in advance.

Perhaps the main deterrent to such agreements is the way prices have been rising lately, based, of course, on supply and demand, transportation problems, musicians' salaries, etc. There have been many recent instances of how contracts written far in advance, proved the basis for disagreement between contractees. N. Y. theatres have particularly found themselves involved in disputes with leaders because the latter found themselves obligated to options or contracts agreed to last year, at prices deemed too low in comparison to current valuations.

Musicians' salaries have had a great deal to do with the increase in band prices. In the past year salaries have skyrocketed to the point where men who formerly got $75 a week now demand and get anywhere from $125 to $200, depending on the band that wants them. Some musicians go up into the $250 and $300 brackets, and there's an instance of one exceptional sax player being offered $400 a week.

On the Bandwagon

Music studios around New York are being swamped with would-be musicians under-18 and over-38 (way over) anxious to take advantage of the draft-riddled ranks of sidemen in name bands.

The Wurlitzer, Costello, N. Y. Music studios and Broadway tootin' parlors are overrun with all sorts of characters, many of whom have never heard of jazz before.

'Moscow' on Wax

Columbia Records will release a tune titled 'Mission to Moscow' in July. WB's film by the same title is now on general release. Goodman cut the tune for Columbia some time ago, before the recording ban.

An instrumental, it was written by Mel Powell, former pianist with the band, now in the Army with Glenn Miller's service band at Yale University, New Haven, Conn.

Maestro's Park Spot

New Haven, June 1.

Eddie Wittstein, local maestro, has signed up for operation of Rock-O-Roll Ballroom for 15 Sundays. Situated in the heart of Savin Rock, one of the state's largest amusement parks, spot can accommodate around 750. Scale is 75c, with servicemen at 50c.

Band at spot is labelled the Red Jackets, 11 men and leader, Paul Johnson, who doubles on vocals.

Krupa's Band Doing Okay While He Serves 90-Day Stretch in S.F.

Gene Krupa's orchestra, sans its leader, played its first date at the Steel Pier, Atlantic City, over the past weekend. While actual figures aren't available the reaction to the band was said to be good by bandmen weekending in A. C. With Johnny Warrington's Philadelphia outfit Saturday (29), business was fair in the afternoon and virtually capacity that night. Partnered with Teddy Powell, Sunday, rain in the afternoon held down b.o., but that evening was close to capacity again.

Krupa's outfit opened for ten weeks Monday (31) at Met Ballroom, Philadelphia. While no doors were smashed, the 1,300 or so admissions at 99c was said to be better than expected for the last night of the holiday period.

In Krupa's absence (he drew a 90-day jail sentence in San Francisco after pleading guilty to charge of contributing to the delinquency of a minor), the band's drums are being handled by Harry Jaeger, formerly with Benny Goodman, Vaughn Monroe, et al. No one is fronting the group.

Goodman's Coast Dates

Los Angeles, June 1.

Benny Goodman and his band play this week at the Orpheum here after completing their picture assignment on the 20th-Fox lot.

Next stop is the Gold Gate theatre, San Francisco, after which Goodman hops to New York for a summer stand, starting June 28 at the Astor Roof.

Reverse Jobs

Ted Albaster, road manager of Charlie Spivak, and Max Schall, in a similar capacity with Jerry Wald, will next week complete an unusual switch of jobs. Albaster will join Wald and Schall goes to Spivak.

What makes the shifts more unusual, however, is that Spivak and Wald are currently opposing each other at major N. Y. hotels. Spivak is at the Pennsylvania's Cafe Rouge and Wald at the nearby New Yorker's Terrace Room. To complete the picture, the two managers, who officially switch jobs Monday (7), are breaking each other in during this week.

Spot Forced To Play Fio-Rito To Recover Advance

Because it had advanced Ted Fio-Rito almost all of a $2,750 salary it had agreed to pay him for a week's work, the Vogue Terrace, McKeesport, Pa., remained open a week longer than it desired, in the face of gas rationing, as the only way of getting satisfaction for its money. Spot bought Fio-Rito for two weeks while the latter was playing recently in Miami, and when the leader requested advances of $1,000 and $1,500 against the contract price, the cash was forwarded. In the interim the gas ban was renewed, and the Vogue owners wanted to close immediately, but decided that since Fio-Rito had almost his full salary there was no alternative but to play him for one week, to get back its money.

Shep Fields was at the spot preceding Fio-Rito, who opened Thursday (27) and closed last night (Wed.), and over the first weekend after the gas lid was tightened he played to a handful of people, in comparison to the usual biz. An OPA inspector was tabbing cars rolling up, which dropped patronage, it's said, to three, four and five people a night. First week Fields played to 2,700 covers, at $1.

Dailey Now Says He Is Out of Mosque's Band Policy Plans

Frank Dailey asserts that whatever connection he might have had with the operation of a band policy at the Mosque theatre, Newark, which also houses his Terrace Room (replacement for the shuttered Meadowbrook), has been sidetracked. He claims that a deal was in the making whereby he would aid in booking bands for the house, but that nothing had been definitely settled insofar as he was concerned, and all negotiations have now been broken off. He was offered, Dailey claims, $17,500 yearly to secure bands for the theatre.

With or without Dailey, the Mosque is understood to be going ahead with its plans to install a band-vaude policy. In opposition, the established band-vaude policy at the Adams, operated by A. A. Adams in partnership with Paramount, is already setting up fall and winter shows through the Eadie Sherman agency.

Dime-A-Dance Joints Finally OK'd in Memphis

Memphis, June 1.

This staid old southern city is going to have its first dime-a-dance joints soon. Police department has announced okays on three taxi dance halls planned by local promoters in answer to the problem of cheap entertainment for servicemen. Spots have been selected and business will begin as soon as necessary remodeling is done.

Danceries will be in main part of town and strictly regulated by the gendarmes. Gals will make their money on a percentage-of-ticket basis, and will not be permitted to leave the building during the course of the evening.

War-Problems Haven't Hit One-Niters As Badly as Major Agencies Expected

Revenue from one-night departments of various booking agencies in the eastern territory has held up surprisingly well since last year, when mounting transportation difficulties, both for bands and potential patrons, frightened the majority of the more powerful b.o. bands away from the single date field. Estimates by the heads of one-night departments at Music Corp. of America, General Amusement and William Morris as to how much ground has been lost, vary slightly, but all agree that the drop was not as great as expected.

Period surveyed is from the beginning of gasoline rationing last summer and includes the two or three-month stretch early this year, when a complete fuel ban was in effect, similar to the no-pleasure-driving regulation laid down last week. That this latest ban is going to cut agency takes still deeper is almost foregone. Virtually all of the summer ballroom bookings were wiped off the sheets by last week's edict; most have closed, or have given notice of shutting as soon as commitments that couldn't be cancelled on such short notice are fulfilled.

MCA 25 to 40% Off

Harry Moss, one-night head at MCA, figures that his department's net profit has receded 25 to 40%, but points out that since last year not one of the stronger b.o. bands handled by MCA have been available to eastern one-night bookings. Since it controls the largest number of bands, MCA figured to be hurt more. Billy Shaw, at Morris, asserts that his business is slightly above last year, but the figures include commissions from whatever locations he books. Too, the Morris band department is still growing (it's comparatively new) and there isn't much basis for comparison. Shaw, however, has had such bands as Count Basie, Vaughn Monroe and Hal McIntyre out on one-nighters recently, the cream of Morris properties.

GAC's Setup

At GAC, which last week replaced Dick Gabbe (he became road manager for Jimmy Dorsey) with Howard Sinnott, former Consolidated representative, the dropoff figures about 50%, which is also unexpectedly low in view of the fact that many of its better bands (Glenn Miller, Claude Thornhill, etc.) have disbanded, and others, such as Jimmy Dorsey, Woody Herman, have devoted less than a week to one-nighters in the east since last fall. Only important GAC band on the road lately has been Charlie Spivak.

These figures, of course, talk only of the eastern territory. West, all agencies the midwest and coast, which hasn't had the east's transportation difficulties, are in much better shape. In fact, the coast one-night departments are enjoying what amounts to a boom. That is explained by the fact that film work has in the past year lured every top-flight band into that territory, some for long periods (Tommy Dorsey has been west almost a year). Between pictures, or before and after, the bands schedule theatre and one-nighters. The latter have been returning remarkably high grosses.

East Lacks Names

In the east the apathy of the better bands toward one-nighting is based on the inability of most ballrooms to patronize. Where bands took these dates at $1,000 or $1,250, or higher, guarantee against a percentage deal, the percentage part offered being the magnet, but if travel difficulties prevent big gate there is no point in playing them, even the local guarantors alone cannot underwrite the Dorseys, James, et al. payroll.

Since the pleasure driving ban was clamped on again last week, Hershey Park, Hershey, Pa., one of the most important dates in the east, will close, along with Lakewood Park, Mahanoy City; Sunset Beach, Carrollton; Pleasure Beach, Bridgeport, Conn., is making an effort to get rid of commitments; Lake Compounce, Bristol, Conn., is switching to local bands, as do [illegible] Park, Springfield, Mass.

N. Y. Strand Rebooks Kaye for 6-Week Run

Sammy Kaye's orchestra has been signed to return to the Strand theatre, N. Y., opening about Oct. 15, for six weeks. With the seven stanzas Kaye played at the house ending about the middle of last March, Kaye will have played the house a total of 13 weeks in 10 months when he completes the fall date.

Kaye's salary for the seven weeks is being kept secret, but it's said to be substantially higher than the sum he drew last time (slightly over $9,000 weekly average for four weeks), which would put it at about $10,000 a week.

For the past month or so it was rumored that Kaye's band would go to the Capitol theatre, N. Y., for its next date. Kaye asked $12,500 a week from the Capitol, which the latter rejected.

Barnet Disclaims Debt In Answer to Shaw's Suit Asking $100,000

Charlie Barnet's answer to a claim filed against him with the American Federation of Musicians, by Billy Shaw, William Morris agency one-night booker, denies any financial obligation to Shaw, further claims the 10-year contract between them was obtained because Barnet didn't know what he was doing when it was signed, and asks that $900 the leader has paid Shaw under its terms be returned. Shaw is suing Barnet for $100,000, seeking to force the leader to honor a management contract calling for Shaw to receive 25% of Barnet's earnings. Shaw originally filed the suit in civil court, but, since he is also an AFM member, the union ordered him to withdraw the action and reinstitute it through union channels.

Barnet asserts in his rebuttal to Shaw's complaint that he wasn't aware when the contract was signed that he was paying Shaw a percentage for services the booker was duty-bound to perform anyway, as an employee of Consolidated Radio Artists. At the time the contract was written, in 1939, Shaw was one-night booker for CRA, which booked Barnet.

Shaw's claim was filed with the AFM May 14, and Barnet had 20 days to answer. Shaw now has 10 days to answer the leader's rebuttal.

GAS BAN JAMS BUS TRAFFIC TO DANCERY

Springfield, Mass., June 1.

They had to call out the cops here Saturday (29) night when 300 swing fans tried to get on one of the buses to Riverside Park, where Tony Pastor was playing a one-night stand. The park, about five miles from downtown, has been operating its ballroom only Saturdays and Sundays since the most recent pleasure-driving ban was put into effect, and Manager Ed Carroll hoped to keep out of the red with [illegible] band over the Memorial Day weekend. But on Friday the Springfield Street Railway Co. got orders from ODT to curtail service to the park. It was too late to call off the Pastor engagement. Less than 500 persons were able to attend.

Principal effect of the transportation [illegible] was to speed up plans by local CIO units to demand [illegible] for servicemen [illegible] to get to places of recreation. According to police, about 40% of those [illegible] to get to Riverside were [illegible] men and their girls.

Jive Stand-Up

Chicago, June 1.

Chicago Service Men's Center suffered their first disappointment in two years last Sunday (23) when Tommy Dorsey's band failed to make a scheduled appearance.

While it was no fault of Dorsey's, it caused him a great deal of irritation. He had okayed the date for three o'clock last Sunday afternoon and at noon, on the same day, several members of his band refused to go on, making it necessary to cancel the date.

Jimmy Dorsey Smash $42,500, Philly; Kaye Fine 50G, Chi, Basie 23G, L. A.

(Estimates for This Week)

Gracie Barrie, New York (Paramount; 3,664; 35-$1.10)—With Frank Sinatra and Gene Sheldon on stage, and 'Five Graves to Cairo' (Par). Sinatra draught, plus strong surrounding stageshow and picture counting for big $70,000 grossed on first seven days ended last night (Tuesday).

Count Basie, Los Angeles (Orpheum; 2,200; 40-65)—Basie's bounce notes a mighty pull at this house and will hit strong $23,000, with 'Sarong Girl' (Mono) no big help.

Nat Brandwynne, New York (Capitol; 4,820; 35-$1.10)—With George Jessel, Jack Haley and Ella Logan, in person, and 'Lady Burlesque' (UA). The Jessel-Haley-Logan trio, together with Brandwynne's band, continues strong b.o. factor here, current (3d) week, last for the show, looking $60,000.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Maintains strong draught, on holdover (2d week), looking very fancy $55,000 or over.

Carmen Cavallaro, Pittsburgh (Stanley; 3,800; 30-75)—With 'Night Plane Chungking' (Par). Fine band and first-rate surrounding show but Cavallaro is virtually unknown here. Lucky to get nice $18,500. That won't hurt anybody but it's below par for holiday session.

Bob Chester, Buffalo (Buffalo; 3,500; 35-55)—Plus 'Flicka' (20th). Big $23,000, with large part of draw with band.

Jimmy Dorsey, Philadelphia (Earle; 2,768; 35-99)—With 'Cowboy Manhattan' (U). The cats are going for this band. Broke one-day house record, Sunday (30) with $10,600. Helped by holiday scale over weekend seems likely to hit $42,500 or better. May even break record here held by Jimmy's brother, Tommy.

Sonny Dunham, Cleveland (Palace; 3,700; 35-85)—Plus Kenny Baker, Benny Rubin, and 'Moon Is Down' (20th). Formidable opposish but four-star combo getting great $30,000.

Shep Fields, Providence (Metropolitan; 3,200; 30-55)—Plus 'Wings Over Pacific' (Mono). Good $7,000 in three days.

Glen Gray, San Francisco (Golden Gate; 2,850; 44-75)—With vaude on stage and 'Walked With a Zombie' (RKO). Good $25,000.

Erskine Hawkins, Boston (RKO Boston; 3,200; 44-99)—Plus 'Holmes in Washington' (U). Ethel Waters, others, on stage. Show's way off here, what with OPA, weather, circus, baseball and general drop all around. Only $24,000, although band has following.

Ray Heatherton, New York (State; 35-$1.10)—With Una Merkel, on stage, and 'Hangmen Also Die' (UA) (2d run). Fact that 'Hangmen' is day-dating in various Loew nabes, plus severe competition from other stageshow houses, may be responsible for only mildish $22,000.

Horace Heidt, Indianapolis (Circle; 2,800; 30-55)—With 'Cowboy in Manhattan' (U). Rousing $27,000, or near, and may top last season's gross at this spot.

Sammy Kaye, Chicago (Chicago; 4,000; 35-75)—With 'Lucky Jordan' (Par). Strong $50,000, with draw about evenly divided. Best gross in town currently.

Hal McIntyre, Omaha (Orpheum; 3,000; 20-85)—With acts headed by Borrah Minevitch's Harmonica Rascals. Nice $15,800, but below hopes. 'Powers Girl' (UA) not rated much help.

George Olsen, Kansas City (Tower; 2,110; 10-50)—Plus 'Two Weeks to Live' (RKO). Okay $9,000.

Jazzy Gurney, of Baron Elliott band, has gone with Tommy Carlyn outfit at Bill Green's, Pittsburgh, succeeding Fred Smithco, now in merchant marine.

Music Pub Gals Staging Gin Rummy Competition

The girls active in the Music War Committee will sponsor a gin rummy tournament with $2.50 entry fees going to buy victrolas and records for the members of the music industry in the service. Idea, which was cooked up by Mynna Granat of Berlin, will have assistance of Harry Fox, MPPA; Manie Sachs of Columbia Records, Dave Kapp of Decca, and Leonard Joy of Victor, who will get discs at cost.

Winners will be announced in 'Variety,' final playoff at Hotel Edison, where grand prize will be awarded. MWC gals also ran a raffle recently and made $400; this time they hope to realize over $1,000.

Inkspots-Millinder Big $12,800 at Aud., K. C.; Hampton Hot 2G, Phila.

(Estimates)

Peter Cutler (Totem Pole B., Auburndale, Mass., May 29). Pleasure driving ban cut biz over 30%; 1,400 showed up Saturday at $1.50 pair or $1,050, okay under circumstances.

Bobby Sherwood - Tony Brown (Raymor-Playmor B., Boston, May 28). Sherwood and localite Brown played to 1,400 at 85c-65c for fair $1,050 Friday (28). Following night Mitchell Ayres and Brown drew 1,800 at 99c-75c for okay $1,568 gross, not as good as previous weeks, but this spot undoubtedly being hurt by Bradford hotel's name band policy.

Lionel Hampton (Town Hall, Philadelphia, May 27). Approximately 2,000 dancers paid $1.10 a head to hoof to Hampton's solidly accepted jive.

Inkspots-Lucky Millinder (Aud., Kansas City, May 30). Millinder and the Inkspots combined to draw a total of 12,800 here at $1.25; took out about $7,400 as their end. Outstanding.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Jan Savitt	Commodore (500; $1-$1.50)	3	1,925	6,623
Lani McIntire*	Lexington (300; 75c-$1.50)	68	1,975	115,100
Jerry Wald*	New Yorker (400; $1-$1.50)	7	2,000	13,250
Charlie Spivak	Pennsylvania (500; $1-$1.50)	1	3,100	3,100
Xavier Cugat	Waldorf (550; $1-$2)	3	3,273	11,200
Abe Lyman	Lincoln (275; $1-$1.50)	19	1,325	22,900
Guy Lombardo	Roosevelt (400; $1-$1.50)	11	1,825	17,875
Harry James	Astor (1,000; $1-$1.25)	2	5,700	10,050

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Business off a little from last week but Williams still accounted for fine 6,000.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy has built up a nice following here. Around 3,500 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 260; $2.50 min.). Bondshu and Georgie Price kept the figure up to around 2,100.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Last five days of Tommy Dorsey and big opening of Brown on Friday (28) gave room 6,000 people on the week; big.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan gave the room a substantial lift last week, playing to about 4,200.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Helped by graduation parties and the holiday weekend to bright and cheery 4,300 covers, highest in many months.

Matty Malneck (Biltmore; 900; $1-$1.50). Hasn't meant much on the stand but backed by a floor show ticked off 6,700 tabs. Ted Lewis comes in June 3.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Convention and several cold nights combined to keep biz at near capacity. A total of 4,100 customers were clocked last week. The Workmans, a musical glass act, currently headlining the floor show.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1.50). Popular band and good floor show, comprising Three Gay Blades, Bourbon & Baine and Bobby Harrell, bringing in heavy nightly average attendance of 450; fair.

Boston

Teddy Powell (Main Ballroom, Hotel Bradford; 1,750; $1.10 admission). Powell did very well on first week, but second followed usual slump encountered by all previous bands—3,700, but still okay. Powell was relieved by Van Alexander on Friday night, while former made Columbia short in New York.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). Marina heads show that played to exceptionally fine 2,320 covers. Fridays and Saturdays overfloow sent to the adjoining Sheraton Room. Newman's 13th week and stays to mid-July.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, second week). That three-day holiday weekend a natural for this spot and the count will climb close to last week's figure of 29,000 admishes. If he keeps it up the house record may be his.

Benny Carter (Casa Manana B, Culver City, second week). Things picking up here and all credit to Carter. May get past 5,000 admishes, much better than spot has been getting. Optioned for another 12 weeks and next goes into Joe Zucca's Hollywood Casino.

Frankie Masters (Trianon B, Southgate, third week). Getting the hang of this clientele and making them come back for more. Heading for sweet 7,200 with help of the holiday.

Noble Sissle (Casino N, Hollywood, 10th week). The floor show is the thing here, but can claim a lot of credit for the 4,500 customers.

Jan Garber (Casino Gardens B, Ocean Park, first week). Sweet pickings here with mobs flocking to the beach and Garber's name good for close to 20,000 admishes.

Lou Armstrang (Aragon B, Ocean Park, fourth week). Block away from Garber's stand and more than holding his own. Holiday crowd swelled take to big 19,000 tootsie pushers. Count Basie next.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Same old story. Place is packed most of the time due to Breese and Romo Vincent; 5,000 tabs.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster has made this one of the most popular spots in town. Around 3,600 customers last week.

(Minneapolis)

Don Reid (Happy Hour; 650; no cover or min.). Well-received band helping this spot to share in the general night club prosperity here. Average nightly attendance good 500.

Oberfelder's Names For 'Concerts Under Stars'

Denver, June 1.

Arthur M. Oberfelder is this summer launching an experiment in what he calls 'Concerts Under the Stars.' He has contracted to present concert name singers in football stadiums, where large seating capacities will make low prices possible, and plans to enlarge his stadium circuit next year if the experiment is successful this summer.

Denver university stadium in Denver, 20,000 seats; Spencer Penrose stadium, Colorado Springs, 10,000; and the Hastings College bowl, Hastings, Neb., are the first three sites chosen for the Oberfelder setup.

Artists contracted so far are Grace Moore, Paul Robeson, James Melton and Bidu Sayao.

There will be a 55-piece symphonic orchestra accompanying the artists. Milton Shrednik of Denver is augmenting his NBC unit for the programs.

Concert dates for Colorado Springs are: Miss Moore, July 3; Robeson, July 20; Melton, Aug. 5, and Miss Sayao, Aug. 20.

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WAVES	WAVES-In Navy Blue
NAVY NURSES	Navy Sweetheart Song
ARMY AIR CORPS	Toast To The Army Air Corps
QUARTERMASTER CORPS	Fighting Quartermaster Corps
MERCHANT MARINE	Men Of The Merchant Marine

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10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

Title	Artist	Label
1. Don't Get Around Much (10) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
2. As Time Goes By (7) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
3. Taking Chance On Love (5) (Feist)	Benny Goodman	Columbia
	Sammy Kaye	Victor
4. Murder, He Says (5) (Paramount)	Dinah Shore	Victor
5. Black Magic (13) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
6. Let's Get Lost (3) (Paramount)	Kay Kyser	Columbia
	Teddy Powell	Bluebird
7. Brazil (18) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
8. Why Don't You Do Right (17) (Mayfair)	Benny Goodman	Columbia
9. So Nice Come Home To (15) (Chappell)	Dinah Shore	Victor
10. Velvet Moon (1) (Witmark)	Harry James	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Title	Artist	Label
Cabin In Sky (Feist)	Vaughn Monroe	Victor
Blue of Evening (Shapiro)	Tommy Dorsey	Victor
All Or Nothing at All (Leeds)	Sinatra-James	Columbia

Band Review

CARLOS MACHADO (20)
Uro, Buenos Aires

First top Brazilian band ever to hit the road from Rio, Carlos Machado's outfit is a current smash here and looks set not only for a season's stay, but for possible bookings into other Latin-American countries. Band has had the blessing of Brazilian government, since entire crew is of military age and thus unable to get passports without plenty of drag. Even so, impresario George Boronski, who brought them here, upped his aspirin ration considerably before locating plane passages and flattening the hurdles. Surprisingly, Brazilian samba has to date never been overly strong in the Argentine, U. S. jive and the conga-rhumba stuff always having followed the native tango. However, Machado outfit, with its overtones of official goodwilling, may shift the pace.

Machado, one-time dancer in Paris and New York (was one of the perennial Mistinguette's ballroomology experts) formed his band in 1940 and have been top crew at Rio's famed Urca Casino since. While unknown on discs, samba swingers have gained considerable rep via DX and more so through word of mouth from such Manhattan showworld figures as Eddy Duchin, Walter Winchell, Bing Crosby, Orson Welles and Walt Disney, especially the latter, who've headed north samba-struck. Machado's workout on 'Acuarela do Brazil' is generally credited with having given Disney idea for number in 'Saludos Amigos,' thus providing intro to Yanqui audiences.

Band not unnaturally concentrates on sambas, but does a thoroughly first-class job on U. S. dansapation, particularly boogie-woogie and strong jive, both showing plenty of influence of the top U. S. names. When they let go on sambas, however, the house really sizzles, even though local audiences aren't quite hep to the samba stance and frequently push around in a way that makes the cariocas grab for the bottle.

Machado has two trombones, three trumpets, three saxes, bass drums, piano and two guitars, in addition to the native instruments in which all of the boys double. Everybody handles the cabacas, which are the big, bead-strung gourds, the afoches, a junior version of same, reco-recos (notched stick) and tanburins, which are little skin drums. Next to the batoner himself is the pandeiro pusher, Russo do Pandeiro. The pandeiros, which resemble a tambourine, are the heart and soul of the samba and, as worked by Russo, make Gene Krupa's gyrations on the skins look like an afternoon siesta on the Copacabana beach. Russo (Red) not only keeps the samba swinging, but more or less cheer leads entire crew into busting a musical gut to point where boys have to fall off the chairs before he'll let 'em calm down. Has a strong following of his own among carioens and is also w.k. in Paris, where he worked with Josephine Baker. Also featured is Roberto Cesari, who is at the keyboard.

While crowd here calls for 'Brazil,' newer numbers are featured fully as much and a couple of them look like solid bids for the States. Machado is featuring 'Brasil Moreno' ('Dark Brazil'), by Ary Barroso, who scripted 'Acuarela.' It's got the same kind of punch and force, but not quite as much of the nostalgic quality of latter.

Also spotted is 'Folga Nego' ('Relax, Black Boy'), a kind of symphonic jungle samba by Vincent Paiva, who wrote 'Mama Eu Quero.' Number features pandeiros and alternating tempos. 'Vatapa' looks like another solid possibility for U. S. It's by Dorival Cahimi, who did Carmen Miranda's first big U. S. hit, 'Que e Que a Bahiana Tem.'

U. S. vocals are handled by Paulo Monte; Brazilians by Marlene Victoria, who specializes in hot bahianas; Virginia Lane, who, despite the name, isn't a Yank but of French-Portuguese descent, and Nilton Paz, who's also a top recording and radio artist in Rio. *Ray.*

He's Boxed In

Cleveland, June 1.

'How come?' queried puzzled pals of George Duffy, local bandmaster, when he bought a wooden-box manufacturing plant.

'What's so strange about it?' retorted the maestro. 'I've been boxed up on a bandstand, nailed down to a piano stool, and kicking the slats out of music so long that the box-making biz won't be anything new.'

Band Bookings

Abe Lyman, June 10, RKO theatre, Boston: 18-20, State theatre, Hartford, Conn.; 22-24, Stanley theatre, Utica, N. Y.; 25, week, Earle theatre, Philadelphia; July 2, week, Stanley theatre, Pittsburgh; 9-11, Paramount theatre, Toledo; 13-15, Palace theatre, Columbus; 16, week, Palace theatre, Cleveland.

Van Alexander, June 5, Old Orchard Pier, Old Orchard, Me.; 7, Bradford hotel, Boston; July 1, week, Loew's State theatre, N. Y.

Count Basie, July 15, week, Orpheum theatre, Oakland, Cal.; 22, week, Golden Gate theatre, San Francisco.

Del Courtney, June 6, Century B., Tacoma, Washington; 11, Lakeside Park, Denver; 25-July 1, Rainbow Rendevu, Salt Lake City.

Vincent Lopez, June 3, Armory, Lewiston, Me.; 4, Exposition Bldg., Portland, Me.; 5-6, Forum, Montreal, Can.; 7, Aud., Ottawa, Can.; 8, Top Hat C. Toronto; 9, Armory, Kingston, Ont.; 10, Arena, Windsor; 11, Arena, Niagara Falls, Can.; 12, Arena, London, Ont.

Hal McIntyre, June 9, Liberty theatre, Zanesville, O.; 10, Summit Beach Park, Akron, O.; 11, Mansions, Youngstown, O.; 12, Lakeside Park, Dayton; 15, Alexandria B., Hamilton, Ont., Can.; 16, Palais Royal B., Toronto; 17, Pt. Stanley B., Port Stanley, Ont.; 19, Castle Farms, Cincinnati.

Chico Marx, June 19, Sweet's B., Sacramento, Cal.; 24-30, T. & D. theatre, Oakland, Cal.; July 1, week, Golden Gate theatre, San Francisco.

Ted Perry, former vocalist with staff band at WJAS, Pittsburgh, has been signed by Shep Fields and will join orch next week at Cline's, Washington. Perry, recently released from army with a medical discharge after six months of service, replaces Bill Usher, who left Fields several weeks ago.

Latin America's Best Disc Sellers

Buenos Aires, May 20.

'La Bien Paga' Argentine-Spanish number which moved into first place among local best sellers last month, continues to hold top spot, with jived-up version by Ray Ventura almost equaling standard renditions.

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represent choice not only in this country but also for adjoining South American republics.

Title	Artist	Label
1. La Bien Paga (Arg.)	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
2. Ya Sale El Tren (Arg.)	R. Tanturi	Victor
	Miguel Calo	Odeon
3. Besame Mucho (Mex.)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
4. Manana Zarpa Un Barco (Arg.)	Lucas Demare	Odeon
	Carlos D'Sarli	Victor
5. Ninas de la Ventera (Spanish)	Feliciano Brunelli	Victor
	Francisco Canaro	Odeon
6. One Dozen Roses (U.S.)	Dinah Shore	Victor
	Harry James	Odeon
	Casa Loma	Odeon
7. Acurrucatita (Mex.)	Eugene Nobile	Odeon
	Pedro Vargas	Victor
8. Always in My Heart (U.S.)	Jimmy Dorsey	Odeon
	Jan Savitt	Victor
	Eugene Nobile	Odeon
	Eduardo Armani	Victor
	Roy Smick	Odeon
	Kenny Baker	Odeon
9. Griccl (Arg.)	Anibal Troilo (Pichuco)	Victor
	Francisco Canaro	Odeon
	Libertad Lamarque	Victor
10. Amour...Amour (Mex.)	Pedro Vargas	Victor
	Osvaldo Norton	Odeon
	Feliciano Brunelli	Victor
	Elvira Rios	Victor
	John Calabry	Victor

On the Upbeat

Ed Wittstein, orch leader, has taken over the Rock-O-Roll Ballroom, Savin Park, West Haven, Conn., for a series of Sunday dances.

Jimmy Noone's band booked for four weeks at the Tropics, new San Antonio night spot. Also there is Emilio Caseres rhumba orch.

Billy Yates, Pittsburgh band-leader, has given up music to take a job in the city circulation department of Pittsburgh Post-Gazette.

Lew Galen is the new featured pianist at the Nut House, Pittsburgh, where he replaces the late Harry Nossokoff.

Allee Brooks, boogie-woogie piano pounder out of Chi, added to talent roster at Mercurs' Music Bar, Pittsburgh, where she succeeds Sherdina Walker.

Domonick Tremarkle, Pittsburgh accordionist, sitting in with Ramon Ramos band at William Penn Hotel's Terrace Room, Pittsburgh, while Ramos' regular squeeze-boxer is in New York seeing about his army standing.

Refrain from Lindy's

New York.

Editor, 'Variety':

As one of my lyric-writing collaborators, David Greggory says, 'You get to brooding, brooding about the curse of being a songwriter.' He continues, 'You try to find out what makes the music go round, till the wheels in your head do....You have to be smart enough to make the lyric dumb—and smart enough to stay dumb when the Melody Monarchs say it's too smart....You have to be caviar to the General and gefilte fish to the Army of hit-hummers....You have to be original, like Gordon & Revel—but exactly!! ....you can't use biggety words like 'delectable' till Cole Porter does—and then you can't because he did. Your ditty called 'Love Is a Pain in the Neck' is a swingeroo—but they just bought one called 'Love Is Neuralgia to Me'....There are too many S's in your knockout idea—too many radio larks have lisps, so it's a washout. You gotta find a new rhyme for 'Love' but keep the same old reason.

As far as I am concerned truer thoughts were never spoken.

Teri Josefovits.

The Nation's Top Hits!

America's First Great War Song!

COMIN' IN ON A WING AND A PRAYER

Lyric by Harold Adamson — Music by Jimmy McHugh

No. 1 on "Your Hit Parade"!

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell — Music by Duke Ellington

...and now watch

The Next Top Ballad Hit!

I HAVE FAITH

SO HAVE YOU

Words and Music by Lew Brown and Sam H. Stept

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue • New York • MURRAY BAKER, Prof. Mgr.

Inside Stuff—Music

Although John Q. Public has turned in everything from collector's items (early Edison cylindrical records and those made with a wood base) to tin, cardboard and moldy discs, the retailer's record salvage drive has failed to meet expectations. Scrap drive, which was set up over a year ago by Columbia and Victor in an effort to augment the shellac supply allowed by the Government (companies get 20% of their 1941 total), hoped to get 200 tons (1,000,000 disc) of reuscable material to be divided amongst the three manufacturers every three months.

Instead, only about 800 tons have been collected and distributed to the three manufacturers since the drive began, or about 300 tons less than anticipated. Another drive is set for this summer with the aid of the American Legion in an effort to garner an abundance of shellac.

Irving Berlin made his song, 'This Time,' showing hosts of marching soldiers (on a treadmill effect) a highlight of his Warner Bros. filmization of 'This Is the Army.' He wrote a new patter, an excerpt of which follows, and as the songsmith-showman states, 'You couldn't have used the word 'kill' four or six months ago, in a popular song, but it's patent that this is a war of kill or be killed.' Part of the new intro:

'Dressed up to kill, we're dressed up to kill,
Dressed up for Victory.
Oh we don't like killing, but we won't stop killing
'Til the World is free.

Oscar Straus, expatriate French citizen since 1940 (originally of Vienna), is finally seeing daylight on his ASCAP situation. The Vichy french government has finally released his works from the French Society—over 500 compositions, including 45 operettas, film scores, etc.—but now the U. S. Alien Property Custodian is another technical hurdle.

Forced out of his native Austria by the Nazis, Straus was decorated by the French govt., which also granted the famed composer of 'The Chocolate Soldier' citizenship until he was again forced to flee, following the occupation. BMI had his works for a time, but has been very agreeable in assisting Straus to ASCAP affiliation, since that was his prime aim.

Tin Pan Alleyites remarking on Charlie Kenny's letter that appeared in 'Variety' last week, in which he felt that he should have a higher ASCAP rating than C, because his brother Nick, with whom he writes, is in BB, note that apparently Charlie forgot that Nick joined ASCAP in 1931, four years before he (Charlie) did. Also, that Nick wrote with dozens of other writers before teaming with his brother.

Charlie compared his activities with Arthur Schwartz, Benny Davis, Irving Caesar, Milton Ager, Billy Rose, Edgar Leslie, Mort Dixon, Alfred Bryan and Harry Woods, all rated AA in ASCAP.

The protest of the Alfred Music Co. against its current availability rating in ASCAP was referred by the ASCAP board last week to the publishers appeal board. It will be the case's second stand with the latter group. The decision to refer came after the board had listened to the arguments of Louis Nizer, counsel for Alfred Music Co.

Al Brackman ex-Robbins Music publicist, now at Camp Shelby, Miss., states 'the Army life the first few weeks keeps you as busy as a prof. mgr. 'driving' against four firms in one week.' (Brackman doesn't know about the alphabetization idea on 'the sheet'). He's back in show business, incidentally, with a camp show, 'Asiatic Revels of 1944.'

Music publishers have been hard hit by the collection of typewriters which has been under way by government agencies for several months past. Later model machines are mostly requested by the government.

Grik a la Lindy

Greek eatery at base of New York's Brill Bldg., structure that houses many music publishers, has become renowned for food-slinging slanguage. Proprietors, Wiltic, Bob, Pop and Buffo, two of whom used to be Lindy waiters, have bandleader's names for most of their dishes.

Typical is reply to wha kind of beans they have 'today,' which brings forth, 'We got strin' bims, bake' bims, Abe Lyma' bims and human bims.'

Robbins Paces $2,000,000 Year

At end of first quarter for 1943 Robbins Music grossed close to $500,000 without benefit of transcriptions or English royalties. Breakdown of sum, which represents a $2,000,000 gross for the year, reveals $86,000 for mechanical rights, $64,000 from ASCAP, and $331,000 from sheet music sales.

Half of the latter amount is revenue derived from sale of standards.

Big Time

Continued from page 32

Inasmuch as radio has done such a magnificent job, and stands to double its effort, Cantor wanted to know why the Government doesn't give it preferential treatment and exempt writers, comedians and actors, so necessary to a continuation of this home front effort. He offered the suggestion that their cause be taken to the public via radio to swing public sentiment their way.

Shows N.G. Without Talent

Weakness in the draft law was cited by Sid Strotz, NBC western division head, who declared that he had no trouble getting deferments for engineers and technicians, but 'what good are they if we haven't any shows on the air?' He sounded a dismal note when he said if something wasn't done about writers and actors there wouldn't be a big show on the air in six months. He added that the Government wanted radio to double its efforts in the months to come, but won't give it the tools to work with.

Seriousness of the discussion was lightened by interruptive quips such as Benny's, 'all we've proved is that writers are worth more than we are,' and Bob Burns, 'my fans are going to feel hurt when they find out that all my stuff isn't ad lib.' Kyser rocked the mob when, in reply to a plea for OWI intercession, he flipped, 'I'm the best qualified man in America to answer that one.'

Hector Chevigny offered figures to prove that the ranks of radio writers are fast being depleted. He stated that only 75 members of the Radio Writers Guild's original 300 are still around, and that an allocation plan is being worked out similar to that operative in the picture studios.

It was disclosed at the meeting that Bill Morrow and Ed Beloin, for the past eight years writers for Benny, would be in the Army in a few days, and that Hal Peary ('The Great Gildersleeve') would also be in uniform before another week is up.

Stauffer and Cohen left over the weekend for Washington, and stated they would take their case to the 22 agencies in an effort to have a new directive drawn for local draft boards.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, May 24-30, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin In Sky'	Feist
Canteen Bounce	Marks
Change of Heart—†'Hit Parade of '43'	Southern
Comin' In on a Wing and a Prayer	Robbins
Do I Know What I'm Doin'?	Melodylane
Don't Cry	National
Don't Get Around Much Anymore	Robbins
It Can't Be Wrong—†'Now Voyager'	Harms
I Never Mention Your Name	Berlin
In the Blue of Evening	Shapiro
It's Always You—†'Road to Zanzibar'	Famous
Johnny Zero	Santly
Let's Get Lost—†'Happy Go Lucky'	Paramount
Never a Day Goes By	Miller
Oklahoma—*'Oklahoma'	Crawford
People Will Say We're In Love—*'Oklahoma'	Crawford
Right Kind of Love	Witmark
Taking a Chance on Love—†'Cabin In Sky'	Feist
That Old Black Magic—†'Star Spang'd Rhythm'	Famous
Violins Were Playing	Lincoln
Wait For Me Mary	Remick
We Mustn't Say Goodbye—†'Stage Door Canteen'	Morris
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 25

Nevada	Dorsey
I Love Coffee I Love Tea	Carmichael
I Heard You Cried Last Night	CLP
It's Like Old Times	Kaycee
More Than Anything in the World	Remick
You'd Be So Nice—†'Something to Shout About'	Chappell
Goodnight Little Angel	Wells
I Don't Believe In Rumors	BMI
I've Heard That Song Before—†'Yth on Parade'	Mayfair
Now We Know	Mutual
Put Your Arms Around Me Honey—†'Coney Island'	Broadway
What's the Good Word, Mr. Bluebird	Berlin
Brazil—†'Saludos Amigos'	Southern
Giddap Mule	Advance
It Started All Over Again	Embassy
I'm Thinking Tonight of My Blue Eyes	Peer
In My Arms	Pacific
No, No, No	World
Goodbye Sue	Jewel
There'll Soon Be a Rainbow	Santly
You're Irish and You're Beautiful	Harms

† *Filmusical.* * *Legit Musical.*

BRITAIN PAYS 150G FOR WAR WORKERS' MUSIC

London, June 1.

Agreement has been reached between the British government and the Performing Rights Society to insure war workers' 'Music While You Work' broadcasting and phonographic performances.

The government pays $150,000 to the Society for the duration of the war instead of factories paying fees. The Society and Phonographic Performance, Ltd., showed a helpful and cooperative spirit throughout the negotiations.

Reserves Decision in Suit Vs. Postal on 'Birthday'

Judge John Bright Friday (28) reserved decision in the copyright infringement action brought by Hill Foundation, Inc., against Postal Telegraph Cable Co., in N. Y. Federal Court. The action involves 'Happy Birthday To You,' which Hill Foundation alleges was used without permission by Postal Telegraph for more than three years.

The foundation seeks an accounting from more than 50,000 transmissions made in interstate commerce, damages and an injunction.

Music Notes

Buddy Pepper and Inez James cleffed 'It's a Girl' for 'Angele' at Universal.

Robert E. Dolan writing the score for 'Let's Face It' at Paramount.

Walter Scharf writing scores for 'Nobody's Darling' and 'Sleepy Lagoon' at Republic.

Don Raye and Gene de Paul are writing the songs for 'Up and Down Broadway' at Metro.

'I'll Be O.K. In a Blackout' is the title of a new song by Joan M. Rabaut, 19-year old daughter of Congressman Louis C. Rabaut, of Grosse Pointe Park, Mich., just published by Peer International.

E. B. Marks will publish 'Uncle Samba' by Stanley Metba, maestro at the Hotel Pierre, N. Y., lyrics by William B. Friedlander.

Red Skelton has turned out a ditty, 'When I'm Riding Down the Street With My Gal.'

Lester Lee and Jerry Seelan cleffed 'You Can't Blame Polly' and 'The Tramp and the Millionaire' for Harry Sherman's picture, 'The Gunmaster.'

Thar She Blows

By L. WOLFE GILBERT

Hollywood, June 1.

A bunch of the boys were whooping it up in front of the bowling alley,
The mugs and the lugs who get plugs were all there.
This was the day they see Crosby and Vallee,
This is the catch-as-catch-can thoroughfare.
The Siamese Twins, Tubby Garron and Janis,
Were talking to sweet and petite Dinah Shore.
Dick Arnold and Finberg had buttonholed Gluskin
And whispered, 'we just need one more.'
The songwriting pluggers were picking out victims
Bud Dant was just getting a pitch.
Paul Whiteman passed by and greeted the fellers
And quickly the boys made a switch.
The newsboys were hawking the African news,
The Allies were whipping the Huns.
The street was a bedlam of hustle and noise
The song men were going great guns.
When suddenly there was a shriek in the air,
The kind that would scare you to death,
A crazy man running right straight for the Alley
With eyes blazing, all out of breath.
Some great thing had happened, the mad man explained,
The song men stopped dead on their feet,
In a voice like a cannon, the mad man proclaimed:
'They're doing away with the sheet.'

Robbins Music will follow up its Duke Ellington tune, 'Don't Get Around Much Anymore,' with another, 'Do Nothin' Till You Hear From Me.' It has a Bob Russell lyric; latter also wrote words to 'Anymore.'

Nat Debin joined N. Y. office of American Music as contact man.

Zanuck's Return

Continued from page 5

only condemning Zanuck but, paradoxically, saying his services were too valuable to be lost to the Army.

Previously, it appeared as if there would be no obstacle to Zanuck's return to the studio in view of Senatorial criticism of his activities and Army rank. 20th-Fox execs last spring were thus expecting Zanuck back when plans were upset.

Meantime, pending Zanuck's return, Spyros Skouras has continued talks with William Goetz, v.p. in charge of studio production, in an effort to patch up differences and set an arrangement whereby Goetz would continue with 20th. Skouras, at a press conference several weeks ago, stated that Goetz would continue at the studio for six months or longer.

Metro, however, has also shown interest in Goetz either as a studio producer or in release of his product should he cerry through plans to set up an independent unit. Louis B. Mayer has during the past year openly indicated that he wanted Goetz on the Metro lot.

Zanuck left N. Y. for the Coast early this week.

Len Lawrence has joined the professional staff of the Mutual Music Society. He was formerly with Parade Music.

DID YOU HEAR **KATE SMITH** LAST FRIDAY? AH!!

VIOLINS WERE PLAYING

THE ENCHANTING BALLAD EVERY COMMERCIAL IS HOPPING ON

WALTER WINCHELL SAYS "SOUNDS LIKE A CLICK!"

HITLER'S FUNERAL MARCH

By NICK KENNY—Juke boxes are clamoring for it

JACK KEARNEY, Prof. Mgr. **LINCOLN MUSIC,** 1619 Broadway, New York

NAB to Set Up Special Music Group To Thrash Out ASCAP's New Claims

Washington, June 1.

National Association of Broadcasters challenged a new ASCAP interpretation of its contracts with broadcast stations and announced Friday (28) it would soon set up a special music committee to thrash out the ASCAP issue. In a special music bulletin, NAB refers to ASCAP's circular letter of May 18 to local station program commercial licensees.

In addition to handling the ASCAP difficulty, the NAB music committee will remain in existance as a permanent body to 'handle all problems in the music field.'

Specifically challenged by NAB are two or three points in the ASCAP letter dealing with the 'participating program.'

'Both by the requirements of the (1941 consent) decree and the provisions of the contract,' says the NAB bulletin, 'ASCAP was limited to payments on commercial programs which used ASCAP music—that is, programs on which the sponsor paid for the time, including participating programs. From this alone, without further clarification, it is obvious that ASCAP is not entitled to call a sustaining program a commercial program because it is either preceded or followed by a commercial spot announcement.' NAB continues that ASCAP insists the only exempted announcements would be such things as 'Bulova, Longines and weather reports (when permitted) and similar announcements.'

'There is, of course,' says NAB, no justification for any such interpretation of the term spot announcement by ASCAP and, indeed, such an interpretation is in conflict with the Consent Decree, with the contract and with the understanding between the parties. The fact is, therefore, that a spot announcement which precedes or follows a sustaining program which uses ASCAP music does not convert the adjacent sustaining programs into commercial programs, nor is ASCAP entitled to any percentage of the revenue derived from the sale of such spot announcements, unless the announcements use ASCAP music.

ASCAP's One Right

'ASCAP's circular letter of May 18 also states that the income of participating programs is subject to payment of ASCAP. This is correct, and the local station per program commercial license so provides.

'ASCAP's statement that the only interruption to a participating program can be a complete 15 minutes newscast is, however, not justified.

'ASCAP confirmed to Independent Broadcasters, Inc. (letter of October, 1941) that ASCAP 'would not expect to be compensated in respect of the revenue derived by the station from the straight, non-musical sponsored news programs.' This is, however, only one example of the type of revenue on which ASCAP is not entitled to a percentage. A participating program is obviously one in which a number of commercial announcements are made. In addition to the commercial announcements which occur at station break, ASCAP is entitled to payment on a participating program which uses ASCAP music and is not entitled to payment on a participating program which does not use ASCAP music.'

NAB further contends that on the basis of an exchange of correspondence in December, 1941, between NAB pres. Neville Miller, and John Payne, of ASCAP, that there was a clear understanding between the two which would completely nullify the ASCAP claim that the only exemption could be for a complete 15-minute newscast. NAB upholds the ASCAP claim that whereever a station locally sells commercial sponsorship of a Government transcription containing ASCAP music, payment must be made. In conclusion, NAB tells its member stations:

'If ASCAP attempts to press against any station the claims made in its letter of May 18 with respect to spot announcement or participating programs, the NAB should like to be advised of such attempt.'

Music Men's Draft Status

Walter G. Douglas, chairman of the Music Publishers Protective Association, last week relayed to MPPA members photostats of a letter from the draft authorities which stated that the War Manpower Commission had not included the music business in its list of non-deferable activities and occupations. Douglas asked for a clarification of the music industry's status after local draft boards had advised several men employed by publishers that they were engaged in a non-essential industry and that, unless the potential draftees secured employment in an essential industry, no consideration would be given to their dependency status.

Major David Brady, chief of the occupational classification division of selective service headquarters for N. Y. City, answered Douglas' query. The draft boards had apparently acted under the section of the WMC's non-deferrable list, which deals with 'dance, music, theatrical and art studios and schools.' Major Brady wrote that 'men engaged in the publishing, exploiting, distribution and sale of popular music, standard music and music books are not, at the present time, included in the foregoing designation.'

Famous Wins Suits Vs. Red Star, Song Parodies

N. Y. Federal Judge Edward A. Conger Wednesday (26) signed an order in which Song Parodies, Inc., and Red Star News Co., named as defendants in a copyright infringement action by Famous Music Corp. consented to a permanent injunction being entered against them, involving the songs 'One Dozen Roses,' and 'Tangerine.'

Judge Conger ordered that all molds, plates and other devices of the infringed songs be delivered up to the court and destroyed. No levy for damages or costs was made against the defendants.

Austin C. Keough, attorney for Famous, filed the stipulation.

Werner R. Heymann assigned by Columbia to write the score for 'Appointment in Berlin.'

15 Best Song Sellers

(Week Ending May 29)

Comin' In On A Wing	Robbins
You'll Never Know	BVC
As Time Goes By	Harms
Johnny Zero	Santly
Don't Get Around	Robbins
It Can't Be Wrong	Harms
Let's Get Lost	Paramount
What's Good Word	Berlin
Blue of the Evening	Shapiro
Star-Spangled Banner	Miller
Taking Chance on Love	Feist
For Me and Gal	Mills
Heard Song Before	Mayfair
Harbor of Dreamboats	Shapiro
In My Arms	Pacific

Pros and Cons On Share-Copyright

Current controversies involving 'share the copyrights' have veterans in the music biz lifting eyebrows and wondering.

Not long ago the performing artists (NAPA) demanded a slice of the rights to works they 'interpreted.' Next came a hint from Petrillo that the musicians themselves should share in the rights, in case of recordings. A few SPA members have been whipping up imaginations of other members with idea writers should own or control copyright of their works.

Neutral sources observe that since a publisher usually spends from $5,000 to $20,000 promoting a manuscript into a valuable piece of property, basic logic behind the various arguments is somewhat cockeyed. The flops cost money, too.

Champions of idea that an interest in the copyright should belong to the writers, or performers, or maybe even the arranger, only consider the value of the musical properties after they have been made valuable by jack, sweat and tears, publishers say. They point out that anybody can go in the publishing business with about $50 to cover copies suitable to obtain a published-copyright. Many writers have done this, the record showing a low percentage of clicks.

Playscripts Cited

Similar situation is cited in the matter of a play manuscript which costs little to copyright. Author then can produce it himself and own all the rights, or he can let a fellow with the moola and a yen to gamble take the chance to clean up or get cleaned. In the first case, author gets his share. If the play flops he can type out another 100-page manuscript and try again with no dent in his bankroll.

One music publisher suggested that if everybody who 'contributed' to the making of a hit got a slice, publisher's share would resemble a razor blade. Serious-minded tunesmiths recognize that there has been plenty of injustice to writers, yet many of them question that the answer lies in ownership of copyright. 'After all,' one pointed out, 'that is the only intangible-tangible we have to sell, for all profit springs from the copyright. The best tune in the world won't yield a fried potato planted in your pocket. Publishers best answer to writer-owned copyright argument seem to be, 'Go in the publishing business and find out.' Anyway, it would be nice for the printers.

Dr. Ernest Toch checked in at Columbia to write the score for 'First Comes Courage.'

Music Publishers Look Askance At Petrillo's Proposal to Curb Oberstein; Fear Restraint Suit

The board of directors of the Music Publishers Protective Association will, at a special meeting called for today (Wednesday), decide on what answer to make to the request of James C. Petrillo, American Federation of Musicians prez. that music publishers withhold from Eli Oberstein, manufacturer of Hit and Classic phonograph records, the right to use their copyrights. Petrillo made his request yesterdsy afternoon (Tuesday), and it was patent, before the end of the business day, that the publishers in general had no intention of yielding to the union chief's wishes. The more articulate element of publishers offered but one refrain: 'We're not taking chances on becoming enmeshed in conspiracy or restraint-of-trade litigation.'

One publisher that did express himself positively was Herman Starr, v.p. and general manager of the Warner Bros. group. Starr declared that his organization could not and would not accede to Petrillo's request. Any move on Warners' part, said Starr, would be legally dangerous, and 'this,' he added, 'was aside from any other considerations.'

Starr did not attend the meeting which Petrillo had called at AFM headquarters for the purpose of emphasizing upon the music industry the need for halting Oberstein's activities as a manufacturer of phonograph records while the union's ban on all recording was in effect. Starr was represented, as were practically all major publishers, by Walter Douglas, chairman of the MPPA.

The opposition to Petrillo's request was, in essence, predicated on the fear that publishers acting in concert in such an embargo would leave themselves open to action by the U. S. Department of Justice as well as a triple-damage suit by Oberstein himself. With a number of the major publishers, their recent experience with the Department, as an appendage of the ASCAP-radio war, was too fresh in memory. That incident, which wound up before a Federal court in Milwaukee with the publishers pleading guilty and accepting fines, entailed charges of conspiracy and restraint of trade.

Lawyers Chary

Counsel for major publishing firms gave it as their opinion yesterday afternoon (Tuesday) that any combination acting to withhold materials from a manufacturer, or acting in agreement not to sell a manufacturer, would be interpreted by the courts as coming within the purview of the Clayton and Sherman antitrust acts. One lawyer pointed out that the current trend of thinking within the Department of Justice was that any agreement which affects interstate commerce is illegal. He cited the stand taken by the Department, and the U. S. Supreme Court's affirmation of that stand, as a good case in point.

Petrillo indicated during the session in his office yesterday (Tuesday), the meeting taking place at 1 p.m., that his sole interest in the license-withholding request was in shutting off Oberstein from his source of new copyrighted material. At Petrillo's side during the meeting was the AFM's counsel, Henry A. Friedman, but the latter had little to interpolate or add to his client's remarks. Petrillo did assure the publishers that he would back them up in any legal complication that might accrue from the embargo.

During the course of the confab Petrillo was asked whether if the publishers all acquiesced in his move against Oberstein would there be a chance of bringing the recording ban to a settlement. The AFM chieftain's answer was, 'No.' He was asked no further questions by the invitees present.

'Outlaw' Recording

Petrillo and N. Y. local 802 of the AFM have been trying for some time to stop Oberstein's alleged 'outlaw' recording. Oberstein was up before 802's executive board twice since last fall, and both times 802 could find nothing on which to base action. Oberstein simply stated that the masters of the discs he is turning out were made in Mexico and he buys them for pressing and release in this country.

Oberstein has marketed since the beginning of the ban virtually every tune that has reared itself above the average. Bothered, as are the majors, by material shortages, he cannot press more than 150,000 of even the hottest song without cutting the output of another. His royalty payments to publishers, therefore, are not to be disregarded, but the sums are insignificant in view of what the pubs are forfeiting all around as a result of the controversy.

Mass. Probe Of ASCAP Off

Boston, June 1.

Three members of the State assembly will have to call off their date to investigate ASCAP during the coming summer recess. The Senate's ways and means committee last week voted to refer a resolution for such a probe to the 1945 session. Latter move is tantamount to burial of the measure.

The move to investigate ASCAP's operations in Massachusetts had originated in the lower house, whose own ways and means committee then appropriated $1,000 for the project. It was up to a like committee of the Senate to concur on the expenditure.

Standard Sheet Music Enjoying Sudden Boom

Sheet music sales of American pop opera composers—Friml, Romberg, Kern, Victor Herbert, etc.—are feeling definite boom throughout the country.

Reasons given number many, including Sigmund Romberg musical tour, cross-country appearances of musicomedy, 'Student Prince,' and constant radio plugging of the standard tunes from the operettas.

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Greater Cooperation With Nat'l AGVA Office From Locals Noted by Shelvey

Greater cooperation with the national office among locals of American Guild of Variety Artists was noted by Matt Shelvey, national AGVA administrator, during his recent 11-day tour of six midwestern cities. Shelvey, who returned to New York last Wednesday (26), also observed that dues collections and settlement of cases in favor of AGVA members were also on the upswing.

When Shelvey took over the reins four months ago, varied and contradictory practices stemming from a lack of uniform salary minimums to fit all classifications in different territories were prevalent. Shelvey said that his tour of Buffalo, Cleveland, Cincinnati, Chicago, Detroit and Toledo convinced him that these separatist tendencies are gradually being eliminated.

'Blackie' London, who replaced Bob Ellsworth as local secretary in Cleveland several months ago, has doubled AGVA's income and dues in his bailiwick, said Shelvey. London has collected 80% of the coin owing to AGVA members from cases filed against nitery and hotel operators as long ago as two years. A few cases are still pending. Buffalo is also in good shape, a number of abuses having been corrected and service both for operators and performers has been improved.

Jack Irving, Chicago local director and midwest national field rep, accompanied Shelvey on a tour of this territory. Shelvey will hit the road again late this week to visit Pittsburgh, Philadelphia and Boston, which were included on the first itinerary, but were left out when he was suddenly called back to New York.

HELLERS WON'T RAISE PITTSBURGH YACHT CLUB

Pittsburgh, June 1.

Yacht Club, Pittsburgh nitery which sank to the bottom of the Monongahela river last week with all hands on shore, will float no more. Sol Heller and his brother, Little Jackie Heller, the singer, who owned the craft, are going to dismantle it on the advice of engineers, who believe that any attempt to raise the boat would split it apart anyway. Operators managed to save reserve liquor stock, which was stored on an upper deck, but furnishings and everything else are a total wreck from the water.

Understood that the sinking cost the Hellers pretty close to $25,000. There was no insurance on the Yacht Club; cost was prohibitive.

Sol Heller, who's managed the place since he and his brother took it over couple of years ago, is now scouting around for a downtown location, but wants only an intimate cocktail lounge this time and nothing big or spectacular. Jackie Heller was notified about the sinking just a day before he shoved off for the Coast on the first lap of a six-month USO overseas camp show tour.

Sam Stiefel Takes Over Vaudfilm Carman, Philly

Philadelphia, June 1.

Sam Stiefel, Philly indie exhib, has purchased the Carman, huge North Philly vaudfilmer, at a reported price of $325,000. Deluxer was built during the booming '20s at a cost of $800,000, but for the past couple of years has been in the hands of receivers.

Stiefel outbid several other buyers and bought the theatre from Albert M. Greenfield, realtors, which recently bought up outstanding bonds at a par value of $100. The transaction must get the okay from Federal court.

It was reported yesterday that two groups have already offered to lease the house from Stiefel but the latter, while declining to comment, is said to be set to operate the house himself as a vaudfilmer. Stiefel now operates the Fay's in association with Edward Sherman, whose office here has booked Carman shows.

Betty Falvo Decides Not To Emulate Her Sister

Pittsburgh, June 1.

Betty Falvo, local singer, has decided against trying to follow in the footsteps of her older sister, Diane Ward, London cafe favorite and nitery (Cocoanut Grove) owner in English capital. Miss Ward started here as a singer at old Flotilla Club, where she had previously been a check girl, with Etzi Covato's band and nearly 15 years later, almost to the day, her kid sister went to work, too, as a vocalist with the Covato band, now at the Villa Madrid, in which the maestro is also a third owner.

But after few weeks of it, younger Falvo gal, who had done occasional singing jobs as a single under name of Betty Stewart in last couple of years, decided to give up show biz for a spot in the commercial world. She's gone with an Oakland concern as saleslady and contact woman.

Talent Dearth Hits N. O. Cafes

New Orleans, June 1.

Despite boom biz, operators of the smaller niteries of the town are having headaches in being forced to drag their shows over long periods with few or no changes in bills. Hotels and top spots are untroubled, since their entertainers are here under contracts. [This situation is the same all over the country.—Ed.]

Some consolation is found in fact that big percentage of patrons at some clubs, especially those in the French Quarter, are soldiers and sailors here for fun over weekends, and defense workers out for relaxation, and are satisfied to get their entertainment without frills, being content to sit at a table for few drinks.

In other spots, peak biz has brought a greater call for new faces and talent, especially those featuring strippers. Service men who come from nearby camps each weekend want to see new chassis in floor shows.

N. Y. COPA PLACED ON AGVA'S 'UNFAIR' LIST

The Copacabana, N. Y., nitery, was placed on the unfair list by the American Guild of Variety Artists Friday (28). Action followed the refusal of Monte Proser, owner of the club, to negotiate with AGVA for a minimum basic agreement and to consider mediation by the New York State Mediation Board.

None of the Copa performers is affected by the action. The case had been pending 12 weeks.

WMC GRANTS DET. RELIEF

Evening Dress Performers Can Now Have Their Clothes Cleaned

Detroit, June 1.

Harassed nitery entertainers, who had begun to worry on whether they would all have to turn to fan dancing, have gotten some relief here with the local War Manpower Commission revoking its edict that evening clothes could not be cleaned for the duration of the war.

Evening dress performers were trapped off base by the edict and an appeal was carried to the federal commission by Carl Denny, executive secretary of the AGVA here. On the basis that tailcoats and evening dresses were 'working clothes' in the case of entertainers, the Commission made a special ruling in their favor, giving them a green light on clothing which they classified as 'essential' to their work.

During the first months of the no-cleaning ruling, several performers had snipped the tails off suits in the hope of getting them by, while the femmes had resorted to home-made cleaning. However, there has been no lifting of the ban on band sameness of attire and combinations have showed up with helter-skelter wardrobes.

Local ruling obtained by AGVA is expected to be a factor in getting the ban lifted in other cities.

Coast Act Shortage

Los Angeles, June 1.

Pacific Coast area is suffering a shortage of supporting acts for theatrical and club bookings as a result of the war. Bookers and agents in these parts are having a tough time rounding out a bill.

Players who once lived in trunks are living in their own California bungalows now and working for steady wages in airplane plants and raising vegetables in their leisure hours, like the hicks they used to spoof on the stage.

Eddie Root in Navy, His Ballerina-Wife Now a Gear-Cutter

Fleet Postmaster, N. Y.

Editor, 'Variety':

Have passed through several stages: Apprentice Seaman, Second Class, Seaman First Class and become Petty Officer 3d class June 1. The Navy is nothing if not efficient, and, war or no war, expansion, no expansion, you start at the bottom and work up. At least on our ship. I was a 'deck ape' and did my share of swabbing. Became a 'striker' in Radar and have been operating for several months on a destroyer in the war zones. Have the campaign bars for 'American Theatre of War' and also the 'African and European Theatre of War'—Casablanca and all that.

To give you some idea of the constant study, one must put in a course of some 700-odd questions and take two examinations to become Seaman First Class. June 1 I shall be a Petty Officer in Radar. Until recently the Navy barred even mention of the word, as it is most confidential, but recently they released some facts regarding it, and thought you might be interested.

My wife, Renee, has been working in a defense plant, making aircraft instruments, and has had several advancements and recently passed a progress-and-efficiency test first in her department. She is a gear-cutter on fine gears and made 5,000 more than her nearest competitor. It is like watchmaking and, as she is nearsighted, she can see better on fine work. This is a far cry from dancing in the ballet at the Metropolitan Opera, New York, which she did before becoming my partner. Neither of us ever did anything but dance before.

Everyone in the Navy has two duties—military and special. My special is Radar and my military on one of our big guns. We get plenty of practice on that, also, I assure you. Well, sorry I can't go into detail about the ship because it still amazes me. It's hard to believe how much wallop can be packed into a small ship of this type and how many departments they have and how much power. The Germans have already felt this, and the Japs soon will.

Best wishes and hope to see you after the war. May even dance another year (farewell appearance).

Eddie Root,
(Renee & Root).

Edward V. Root, R.D.M. 3/c
'C' Division
U.S.S. Jeffers—D.D. 621
Fleet Postmaster,
New York, N. Y.

Folies, N. Y., Set to Preem

New Folies Bergere in the Hotel Edison, N. Y., sponsored by Clifford C. Fischer and Arthur Lesser, finally opens tomorrow (Thurs.) and marks the return to Broadway of the theatre-restaurant type of nitery, as pioneered by Fischer in Paris and N. Y. The Folies will have a revolving stage and accommodations for over 500, with 62 in the cast including seven Chinese chorines (the first Chinese chorus in a N. Y. cabaret), seven colored and 14 white choristers.

Irvine Orton and Terry Sisters' all-male orchestra are the bands. Acts include Paul Gerrits, Murtah sisters, Lester Horton Ballet, Harry Reso, Toni Gilman, Imogene Coca, Clawson Triplets, Rosita Royce, Gil Johnson, Tulluh & Myi, Robert Laurent, Kim Loo Sisters, Noel Toy, Jadin Wong, Florence Hin Lowe and Malcia.

Ladislas Czettel designed the costumes; decor by Franklin Hughes.

Lee Shubert, William Klein and M. R. Weinberger have a small piece of the F.B., but Fischer and Lesser control. Latter is boniface of La Vie Parisienne, N. Y.

50 Paid-Up Members Selected For Consideration on AGVA Committee

The name of 50 paid-up members, from which will be chosen a coordinating committee of 21, have been selected by the American Guild of Variety Artists' execs and will be submitted June 11 to the international board of the Associated Actors & Artistes of America. The board has sanctioned naming of the committee as the first step in the ultimate restoration of local autonomy within the N. Y. local, sought by the 'membership participation committee.'

When approved the committee will function as a board of the N. Y. local with powers defined by the international board. It will operate until local autonomy is restored to N. Y., such restoration to be made by the international board of the 4A's.

AGVA execs aim to place as members of the committee a cross-section of the factions within the vaude and nitery union, especially those who will be available for sessions during the summer.

Suspend Det.'s Show Bar For Serving Rum to Kids

Detroit, June 1.

Trouble with minors has resulted in a seven-day license suspension for the Show Bar, operated by Irving Jaffee. Shuttering of the place follows the customary procedure here following the repeated charges that under-age youngsters are slipping in and masquerading as older.

State Liquor Commission has indicated that it will continue the policy of seven days for every count in which a minor is served liquor. However, nitery men are looking to some relief from city ordinances which have begun to crop up to counter the growing juvenile delinquency. The laws would impose penalties on minors similar to those imposed on the nitery operators. Latter have complained it's hard to tell the ages of customers.

Moss Repudiates 'Sanction' of 10%

N. Y. License Commissioner Paul Moss, contrary to a report last week, is not, as a 'gesture' or otherwise, winking at the 5% limit in agents' commissions and permitting them to take 10%.

According to Commissioner Moss, the 5% limitation is a state law and, as License Commissioner, he would have to take steps to enforce it should there be any complaints by an actor against an agent.

Test cases brought to court in the past, however, have upheld 10% commissions to talent reps where the latter proved that their functions as employment agencies were only incidental to their personal management services to a performer.

SUNBROCK DECLARED UNFAIR BY VAUDE UNION

Larry Sunbrock, who's been planning to open a circus next week on the parking lot of the Roxy theatre, N. Y., was yesterday (1) declared unfair by the American Guild of Variety Artists for failing to negotiate a basic minimum contract and post a bond by 5 p.m. Saturday (29), the deadline set by AGVA.

All AGVA members who appear with the Sunbrock tent show will also be listed as unfair, said Dave Fox, director of the New York local.

TRY EARLIER SHOWS

Philly Niteries Move 'Em Up An Hour to Boost Bar Sales

Philadelphia, June 1.

Bowing to the State Liquor Board's ukase that the 2 a.m. curfew must be observed, some downtown niteries are experimenting with earlier shows to boost bar sales.

The 11 p. m. shows are being moved to 10, and the 1 a. m. presentation shoved ahead to midnight. This gives the spot an hour after the final show ends to sell the wet goods before shuttering. In the past the customers would head for the checkroom as soon as the finale is over, usually shortly before 2 a. m.

And So the Studes Will Now Become Stewds

St. Louis, June 1.

Teen Town, the nitery at Columbia, Mo., home of the state university, where intoxicants were barred, is facing a shuttering as its location in the Missouri Methodist Church is no longer available. Several months ago city fathers of Columbia gave a nod to the enterprise as a means of providing recreation for undergrads who wanted entertainment without being forced to dish out for hard liquor.

The church offered its basement rent free for the club, and things were going along merrily until the building was sold to the congregation of the Church of God, who plan to use the entire edifice. Efforts are being made to find another location.

The plan of a milk nitery has been widely copied.

2 Philly Bookers Quit For Acting, Conforming With No-Doubling Edict

Philadelphia, June 1.

Two Philly 10%-ers have folded their booking business and donned the greasepaint in line with the order of the American Guild of Variety Artists that agents may not double as emcees unless they pay a standby actor.

The agents bowing out are Paul Mohr and 'Iggie' Rau, both oldtime vaudevillians, who have been heading their own troupes playing club dates and cafes here.

Mohr and Rau last week turned in their memberships in the Entertainment Managers Assn. and have applied for cards in AGVA.

'ICE FOLLIES' SELLOUT $71,000 IN SEATTLE

Seattle, June 1.

This boom burg's biggest grosser, 'Ice Follies,' (Johnson-Shipstad), is back in town, and going to town. Demand for seats was so keen that Al Wilson and Frank Hixon, handling the ice show, have extended the original booking of 13 days by one week. Gross for first week is estimated at $71,000.

Set in at the Ice Arena of the Civic Auditorium, which seats 5,000, biz opening week was capacity. Advance sales for coming week indicates ditto. Ringside seats are scaled from $2.30 except Saturday-Sunday evenings, when it's from $2.88. Sunday mat prices are the same as week nights.

'Ice-Capades' Pulls 300G In 5-Week L. A. Stand

Hollywood, June 1.

'Ice-Capades of 1943' wound up its five-week stay here with estimated $300,000 in the till, additional to War Bond premiere that posted nearly $5,500,000.

Final stanza, with last five days sold out well in advance, pulled estimated $64,000 due to special holiday matinee. Fourth week hit $61,500.

Take for this year's engagement was approximately $75,000 over last year on basis of estimates.

Defer AGVA-Roxy Meet

The meeting scheduled for last Friday (28) between the American Guild of Variety Artists and the management of the Roxy theatre, New York, to iron out the rehearsal wrinkle which has been holding up a new contract covering the Roxy's Gae Foster chorus, has been moved back till tomorrow (Thursday).

When the principals meet tomorrow, AGVA will be represented by Matt Shelvey, national director; Dave Fox, director of the New York local, and Mort Rosenthal, counsel for the national office. Norman Steinberg will represent the theatre.

Night Club Reviews

COPACABANA, N. Y.

Mary Jane Walsh, Chandra Kaly Dancers (4), Gali-Gali, Betty Jane Smith, Diane Davis, Ray Lynn, Kent Edwards, Samba Sirens (6); songs, Bob Wright-Chet Forrest; Palmere Brandeaux producer; costumes, Jac Lewis; Nat Brandwynne and Frank Marti Orchs; $2.50 and $3.50 minimum.

Mary Jane Walsh, last featured in 'Let's Face It,' is the new headliner here, and Gali-Gali, the suave Egyptian magico, is co-featured, along with the Chandra-Kaly Dancers (4) and the tapstering Betty Jane Smith. Thus, while not strong in the same namepower, as when the Schnoz, or Joe E., or Soph held forth here, it still is a satisfactory floorshow as Palmere Brandeaux produced it.

Lacking in sight appeal are the distinguished gowns as when Don Loper or Walter Florell did them. Jac Lewis' creations are hit-and-miss, although the finale 'I'm Going Moroccan' is very much on the OK side. Some of the foregowns don't flatter the girls who, in this edition, need a little extra zing because, somehow, the Copa seems to have lost some of its best beauts. By and large, however, the pulchritude batting average is good, but this Monte Proser spot has become so identified with super-duper lookers, along with the svelte, sartorial investiture, that anything that's just average is deemed below par.

Of the components, Miss Walsh has a good medley with 'Farming' (Cole Porter excerpt from 'Let's Face It'), 'Time Goes By,' 'Sutton Place' and 'You Can't Have Everything.' Betty Jane Smith registers with intricate taps, working with Ray Lynn, an appealing, diminutive youngster who reminds of the early Buster West days. Lynn has a bright future for comedy juve chores on the saloon circuit or rostrums. Kent Edwards is the juvenile singing lead, working opposite Diane Davis, a sopranoing looker, who has found herself. Instead of hokeing the operatics, as was her solo stint in the past in the picture houses, she vocals legit and is an eyeful of a femme singing lead.

Show opens with a neat 'Keep It Under Your Hat' number, spotlighting those slightly wacky chapeaux. (One gal is particularly cute-looking, because of the clever manner in which she has tilted the top-piece forward, and slightly askew, as against the others who have 'em popped back on their coiffs).

The Chandra-Kaly Dancers include the East Indian dance exponent and three femme terpers doing their standard bare-tootsied stomps, a feature of which are the ornate Burmese-style getups and [illegible] on their hands.

Follow Miss Smith's click [illegible] specialty to 'Two Guitars.' Then Miss Walsh's snappy 10 min. of pop songs, [...] a house, finale 'I'm Going Moroccan for Johnny' (all the songs by Bob Wright and Chet Forrest are good) and, for the afterpiece, on comes Gali-Gali with his disappearing chickens, patomas, etc. Most effective is his suave manner of handling his male recruits from the audience, making them enjoy it even more than the customers. *Abel.*

Diamond Horseshoe, N.Y.

(HOTEL PARAMOUNT)

Billy Rose presents 'Post-War Preview' ('The Musical Shape of Things to Come'), production staged and lighted by John Murray Anderson; costumes, Thomas Becher; music, Dana Suesse; special lyrics, Billy Rose; decor, Lemuel Ayers; dances by Harriet Hoctor; music director, Vincent Travers; with Herman Hyde & Miriam Gwinn, Bob Hall, Sylvia Barry, Keith Hall, Ross Sisters (3), William Quentmeyer, Jimmy Allison, Frances Henderson, Vivien Fay, Rosalie Grant, Chia Wan, Victoria Rane, Harry Meehan, Bobby 'Tables' Davis, Billy Banks, 4 Rosebuds (Nella Plaston, Mae Kane, Millie Marti, Helen Cominot), Showgirls (6), Line (10), Vincent Travers' and Sid Prussin's Orchs; Travers' and Sid Prussin's Orchs; opened May 29, '43; $2.50 minimum weekdays, $3 Saturdays and holidays ($4 opening night).

Here is a smash nightclub buy. For his fifth presentation at the Diamond Horseshoe since he first opened the spot four and a half years ago, Billy Rose has unveiled a spectacular 60-minute production that moves at break-neck speed. It's practically a cinch to at least pass the 10-month run of Rose's previous Horseshoe spec, 'Mrs. Astor's Pet Horse,' which had the shortest run of any of the four previous revues.

John Murray Anderson has again handled the staging, as he has for all Rose ventures of recent years, and again he has contributed a production that, on opening night, moved without a hitch. It's a show that's notable for its tried-and-true specialties, though there's some originality as suggested by the revue's title, 'Post-War Preview' (subtitled 'The Musical Shape of Things to Come'). The attempt has been made here to show the reaction on Broadway, Paris and Vienna when victory eventually comes. With this thought in mind, Anderson has steered the revue into a neat blend of production numbers.

The show's fast breakaway, for instance, is the ensemble routine called 'The Night of Unconditional Surrender,' in which 'Turn on the Lights, Broadway' is the core song. 'When Paris Is Paree Again,' 'When the Waltz Comes Back to Vienna' and 'The Victory Ball' are the other production numbers. Interwoven are the varied specialties that have little or no link with the show's theme, but that's a negligible consideration of a revue that fully achieves its entertainment purposes.

The outstanding acts are Herman Hyde, the acrobatic Ross Sisters, songwriter Bob Hall, colored tenor Billy Banks and Bobby 'Tables' Davis. They give variety to a bill that's also notable for its lookers among the line and showgirls, excellent costuming by Thomas Becher and decor by Lem Ayers. Dana Suesse's music and Billy Rose's special lyrics, along with Harriet Hoctor's dance staging, round out the production's features.

Hyde remains a fine comedian with his trick instruments, and the girl, Miriam Gwinn, is a blonde beaut who foils for him neatly. The Ross trio, the first specialty to show, got a great hand from the packed room on the premiere night with their spaghetti - like contortions. They're a fine act that can play anywhere. Hall, too, remains an excellent funster with his novel lyrical improvising, and Billy Banks lends his fine tenor to a Kern medley that had him begging off. Davis, another colored lad, is a sock equilibrist, lifting tables and chairs via his clenched teeth, without the use of his hands, and then hoofing with the lumber in his mouth. As if that isn't enough, he piles up four chairs and two tables and does the same trick by lifting them all at once—but this time sans hoofing.

Lesser performers who contribute prominently are the two production singers, Sylvia Barry and Rosalie Grant, both with fine voices and the looks to go with them; William Quentmeyer and Jimmy Allison, who also vocal in the ensemble numbers; Frances Henderson, hoofer; Vivien Fay, who does a neat toe dance during the Viennese production, and Harry Meehan, Irish tenor in 'The Victory Ball' number.

In the latter sequence, incidentally, the four 'guests of honor,' Winston Churchill, President Roosevelt, Generalissimo Chiang Kai-shek and Josef Stalin, are depicted by characters wearing masks. It's an obvious bit of theatricalism, but for the visiting firemen, to whom Rose's nitery caters, it should wallop home. The Broadwayites, at that, won't find fault with it either—not in these times of Allied victories, when even the most calloused Main Stemmer is apt to shed his own mask upon learning of an Attu mop-up.

Vincent Travers paces the show from his musical podium, a show whose musical cues are many but one which Travers, as usual, conducts expertly all the way. Sid Prussin's combo handles the dancing. *Kahn.*

CAFE ROUGE, N. Y.

(HOTEL PENNSYLVANIA)

Charlie Spivak Orch (18) with June Hutton, Stardusters (4); $1 cover weekdays, $1.50 weekends and holidays.

Like the majority of the other topflight bands, Charlie Spivak has been bothered lately by changes in personnel. He seems more fortunate than most of his contemporaries, however, in that replacements haven't lowered the efficiency of the group to any great extent. It's not as enthusiastic, or as clean playing as it was the last time here six months ago, but, from the viewpoint of today's lowered standards, for which no leader can be responsible, Spivak is leading a fine band.

Except for a short period the end of last year and the beginning of 1943 Spivak's main trouble was rhythm men. That snag is again present. Other sections, which add up to four trumpets, four trombones, five sax and leader's excellent trumpeting up front, are good, but lack the polish they once had. Spivak's own playing, of course, is tops. And the arrangements are fine.

It was difficult to get a line on the band's vocalists, June Hutton and the Stardusters, when caught because of the inefficient p.a. system. Stardusters were, and probably still are, an exceptional foursome; ditto for Miss Hutton. Lack of makeup, however, gives her a lifeless appearance under lights. *Wood.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, May 28.

Clyde Lucas Orch, Buster Shaver with Olive & George, Leslie & Carol, The Chords, Carole & Sherod, Louise Jahncke, Lyn Lucas, Patricia Ross; minimum Saturday and Sunday, $1.50.

Current bill topped by Clyde Lucas' orch is socko magnet. Abundant talent in this 60-minute layout, which combines dancing, comedy, mimicry, songs and music.

Lucas' crew is equally at home with sweet or swing and clicks from start with patriotic medley. During dance sessions, his dansapation kept the floor crowded and tables empty.

Olive and George, midget couple presented by Buster Shaver, are the show's top clickers in their standard turn. Olive's impersonation of Mae West especially good, particularly in conversation with George. Lilliputians also dance and sing amusingly, aided by Shaver's pianology. Had to beg off.

Leslie and Carol, man and woman, comprise a personable singing duo whose voices blend neatly. Their

(Continued on page 47)

Shortages Force 1,000 Cal. Night Spots to Quit

Sacramento, June 1.

Liquor and food shortages have driven more than 1,000 California tavern and nitery operators out of business, with plenty more to follow. William Bonelli, Los Angeles member of the Board of Equalization, declared at least 25% of the state's liquor licensees would fold up before the end of the war.

In addition to voluntary surrenders, 30 more licenses have been revoked recently by the board for various offenses.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 1.

Flashes about the IATSE boys who did time in this colony: Tommy Abbott, who saw about 10 years of bed routine, is now continuing the cure at the vets hospital, Castle Point, N.Y.; Mickey O'Shea is in a vets hospital in the Bronx; Whitey Matthew now doing backstage work at the Royale theatre, New York, where Paul Muni is starring in the 'Counsellor-at-Law,' revival; Vernon Lawrence at the Raybrook State sanatorium, Raybrook, N. Y.; Joe Dwyer, who put up the stage and scenery at the Will Rogers, is now president of Local 1, N. Y.; Joe McCarthy, who left here oke, doing secretarial work for the local between relief shifts at New York theatres; Pat Rogers, of Worcester, Mass., is now projecting in a Plainfield, N. J., theatre.

Joe Souhami has progressed so well at the Rogers that he's been elected official chairman of the reception committee for new arrivals and patients.

Mike Cojohn (Loew's), Colin Tracy (Columbia Picts) and Jerry Sager (Loew's) weekended here, mitting the gang and getting their general checkup. All handed good reports.

Oscar Price has been upped as downtown shopper for the in-bed boys. He's that much improved.

Rufus Weathers, who's sapped up lotsa fresh air here, penciled for the 'up' routine with meals in the main dining room.

Lee Klimick flashing good reports and telling the colony that she's been promoted to assistant librarian at the Rogers.

Rev. Alvin B. Curley, who conducts the weekly Bible class at the Rogers, chalked up his 25th anniversary in the ministry.

Outside patients, plus the ex-locals, can receive the Will Rogers monthly paper, We, The Patients, by sending 20c to the editor, Room 211, Will Rogers hospital, Saranac Lake, N. Y. It's a newsy sheet that packs news about showfolks in this actors colony.

John C. Schaffer, who summered here, will air this year in New Rochelle, N. Y. He's a baritone who sang with many quartets.

Ralph and Warren Portier, who started as a hoofing act here, are now making the Japs dance; they're in the U. S. Navy, 'somewhere in the Pacific.'

(Write to those who are ill.)

PHILLY AGVA MEETS ON BENEFIT CURB

Philadelphia, June 1.

The executive committee of the American Guild of Variety Artists meets tomorrow (Wednesday) to institute the 'one benefit a week' rule in an effort to ease the pressure on Philly performers. The plan, skedded to go into effect last month, was dropped because the local feared its members would be criticized as 'unpatriotic' if they turned down cuffo bookings at service centers.

Since then some of the members have been asked to play as high as 10 benefits a week, it's reported by AGVA.

Bill Green Folds Casino In Pitt Due to Auto Ban

Pittsburgh, June 1.

Bill Green's Casino, county's biggest and consistently the most profitable dance spot, was the first casualty of the pleasure driving ban here, folding just two nights after the restrictions were resumed. Green paid off Tommy Carlyn's band, which still had several days to go on the contract, and announced there would be no more dancing at his place as long as ban existed, except possibly on holiday weekends, depending on whether countup for Memorial Day two-night shows anything. Green himself tacitly admitted he didn't expect much with his ads, which announced rather humorously to the public that they could still hitchhike out to his place.

Town's other big room on the outskirts, Vogue Terrace, 1,000-seat theatre-restaurant, is still holding out, however, but apparently won't for long. Shep Fields filled out his fortnight there, although Ted Fio Rito engagement, which began Thursday (27), has been cut from two weeks to one. Understood that Bill Household, owner of Terrace, could have cancelled Fio Rito under an 'act of God' clause but preferred to gamble with him on a single week since he had already advanced the band around $1,000.

RINELLA-GRAMS
NOW PLAYING CHICAGO'S FINEST ENTERTAINMENT
TED SMITH—TOMMY "MOE" RAFT—MARGO GOOD—WINSTON AND DIANE — ROBINSON TWINS — HAL BROWN — FRANK PICHEL'S ORCHESTRA—RALPH BLANK'S ORCHESTRA—TAY VOYE TRIO
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HE'S HITTING A NEW HIGH!
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WILLIAM MORRIS AGENCY, INC.
NEW YORK CLEVELAND CHICAGO HOLLYWOOD

Variety Bills

WEEK OF JUNE 4

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (2)
Gracie Barrie Bd
Frank Sinatra
Gene Sheldon
Walter Long
Oxford Boys
CHICAGO
Chicago (3)
Georgie Price
Tommy Tucker Bd
Jessie & James
MIAMI
Olympia (2-5)
Joyce & Ginger
E Talbot-Martin
Pat Hill & Joan
Canfield Smith
Henry Therrien

RKO

BOSTON
Boston (3)
Claude Kornel Bd
Elton Britt
Cy Lamb
Tommy Sanford
(25)
Ethel Waters
E Hawkins Orch
Berry Bros
Brookings & Van
CLEVELAND
Palace (3)
Jimmy Dorsey Orch
Neal Stanley
J & J McKenna
(25)
Sonny Dunham Orc
Kenny Baker
Benny Rubin
De Val Merle & Lee
COLUMBUS
Palace (8-10)
Johnny Long Orch
Evelyn Farney
Watson Sis
Gus Van
(1-3)
Novak Sis
Cliff Edwards
Grace & Nico
Carol Bruce
Jackie Green
SAN FRANCISCO
Golden Gate (3)
G White's Scandals
(25)
Glen Gray Orch

Warner

NEW YORK CITY
Strand (1)
Cab Calloway Orch
Dooley Wilson
(28)
Cab Calloway Orch
Dooley Wilson
PHILADELPHIA
Earle (4)
Mitchell Ayres Orc
Connie Boswell
3 Kings
Jack Marshall
(28)
Jimmy Dorsey Orch
J & J McKenna
Neal Stanley
WASHINGTON
Earle (4)
Roxyettes
Patricia Bowman
P Sydell & Spotty
(28)
The Roxyettes
Patricia Bowman
P Sydell & Spotty

Independent

NEW YORK CITY
Music Hall (2)
The Graysons
Max Condon
Leon Barte
Marjorie Williamson
John DeFurra
Harry Rafa
Roxy (2)
The Hartmans
Larry Adler
Mitzi MayFair
Ben Harrison
Jean, Jack & J
The Merry Macs
Paul Ash Orch
Apollo (4)
Carlton Emmy Co
Jefferson (5-8)
The Kidoodlers
(4 to 6)
BROOKLYN
Mayfair (5)
Bob Coffey
Fiddler & Harriet
(3 to 6)
LONG ISLAND
Jamaica (3rd only)
Estelle Loring
Fred & A Carroll
(2 to 3)
(3-6)
Wynn 2
Crosby Sis
The Appletons
The Carnevales
C Worth & Marcia
Lynbrook (4-5)
Estelle Loring
Fred & A Carroll
3 Byrnes Sis
(2 to 3)
ATLANTIC CITY
Steel Pier (5-8)
Gray Family
Sharkey
P Remos & Midgets
BALTIMORE
Hippodrome (1)
16 Kelvin Oris
Dorothy Keller
Rolf's Bamboos
Pat & Sylvia
Lou Hoffman
State (3-5)
Alvin & Wayne
Helen Honora
Lew Hearn & Dine
W Carroll & Ross
(6-8)
Ben Shur
Al Ferguson
BRIDGEPORT
Lyric (30-1)
Mitchell Ayres Orc
Ray Sneck
Tyler & Renard
Ballantine
CAMDEN
Towers (4-6)
Jane North Co
Max & Gang
Tyler & Renard
Shavo Sherman
5 DeMarcos Kids
ELIZABETH
Liberty (3-6)
Al Verdi Co
Bob Gentry
Ron & Lee Chang
The Houghtons
Drake & Jeanne
HARRISBURG
State (7-9)
L Hampton Orch
HARTFORD
State (4-6)
Tony Pastor Orch
Berry Bros
Block & Sully
PHILADELPHIA
Carman (1)
Mal Bowers Show
PROVIDENCE
Metropolitan (4-8)
E Heatherton Orch
Bonnie Baker
Sailors
Ballantine
Ted Jenkins
WATERBURY
Poli's (2-3)
Mitchell Ayres Orch
Bonnie Baker
Ray Sneck
Ballantine
WOONSOCKET
New Park (1-6)
Beatrice Kay
Walter Dumbine
3 Eagles
Phillips & Colby
(1 to 6)
WORCESTER
Plymouth (3-4)
Bob Hawk
Gautier's Bricklayers
Crosby Sis
2 Sailors
De Lessions

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisque (6)
Lolita Mayo
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Gen Morris Orc
Bal Tabarin
Victoria Rune
Edmund, Putnam
Loretta & Navarro
Gil Johnson
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Mova Gilford
Loretta Lane
Margo & Mary Ann
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Vigland
Beyners
Stuart Ross
Hector Monteverde
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
Mildred Bailey
H & D Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Kober
Alphonse Comer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Hansen Orc
Conny (6)
Cashah
Carol Dexter
Johnny Johnson 3
Don Meyer Orc
Casino Russe
Rinola
La Belle Alexia
Jascha Davidoff
George Sallen
Nadia & Sasha
Gypsy Chorus
Arlene
Rea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tully
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Rosita Rios
Dan Healy
Gloria Vestoff
Cave Dixon
Hazel McNally
Barbara Lee
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Hughes
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Mary Jane Walsh
Chandra Kaly Dcrs
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Galli Galli
Sandra Sirene
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bleany
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Walter Dare Wahl
Vivian Fay
Victoria Bane
Ross Sis
Keith Hall
Sylvia Barry
Henry Meehan
James B. Allison
Four Rose Buds
Will Oquendo Orc
Rosa de Grau
Billy Ross
Bobby Davis
Frances Henderson
Olive Watts
Vic Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Susan Geary
Dorothy Kelligan
Milton Kroshy
Lee Conrad
Kochevatt Ensles
El Chico
Adeena Olson
Dorita & Valero
Vola
Don Alexander
Johnny Rodriguez
Eduardo Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Bowald
Famous Door
Jimmy Allen Orc
Greenwich Village Inn
Molly Rose
The Martins
Evelyn Preuss
Dorothy & Colan B
Geo Hardy Orc
Harlequin
Dale Eubanks
Irving Conn Orc
Havana-Madrid
Nano Lopez
Lee Varona
Monolo & Leo
Pilar & Lezallo
Pepito Orc
The 3 Rios Orch
Hickory House
Diane Noble
Will Sweet
Larry Bennett Orc
Hotel Astor
(Astor Roof)
Harry James Orch
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Alfreda Seville
Karen Zosla
Edith Waters
Kirpi Chrique
Varone & Vala
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Betty Brewer
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Mishel Gorner Orch
Hotel Dixie
(Plantation Room)
Betty Rann
Al Trace
Arlane Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Mariah Sis
Leslie Horton Tr
Harry Beso
The Maxellos
Clawson Triplets
Tom Gibson
Imogene Coca
Rosita Royce
Tallah & Myl
Florence Dia Lowe
Kim Loo Sis
Robert Lauren
Mulcon
Irving Aaron Orc
Terry Sis Orch
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Rene Damur
Hotel Lexington
(Hawaiian Rm)
Kahala
Tahiua
Mauikai
Lani McIntyre Orc
Kea Luke
Lailani Iaea
Hotel Lincoln
(Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corryne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Wendy Bishop
Mitzi Marvin
Dell O'Dell
Eleanor Teeman
Bill Eastell
Arturo Arturos Orc
Delancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandra Rosall
Bennett Green
Jerry Green
Danny Howard
Hotel Pennsylvania
(Cafe Rouge)
Bob Allen Orc
Hotel Pierre
(Cotillion Room)
Rosita & Marko
Kalsworth & Fairchild
Stanley Melba Orc
(Cafe Pierre)
Eileen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Il Regado
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza
(Cafe Lounge)
Eugene Carpenter
Ross Smith Orc
Hotel Sheraton
(Satire Room)
Stefanj & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ben Percy Orc
Hotel Taft
Enoch Light Orch
Hotel Waldorf-Astoria
Starlight Roof
Xavier Cugat Orc
Tito Galzar
Sonny Vale Cont
Mischa Borr Orc
Hurricane
Duke Ellington
Letitia
Sammy Birch
Calgary Bros
J & J Brandow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Danny White
Tanner & Thomas
Mazzone Girls
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
Carmen Amaya
Consuelo Moreno
Sabicas
Brechin Orc
Jose Curbelo
La Martinique
Dick Haymes
Jackie Miles
Irene Hilda
Gene Van Grona
La Martiniquettes
Maxi Bergere Orc
Socarras Orc
Latin Quarter
Gloria Blake
De Marcos
Toni & Mimi Worth
Hibbert Bird & LaR
Seven Fredysons
Corinne & T Valdez
Ben Yost Vikings
Harold & Lola
Clarissa
3 Ros Men & Pearl
Pamela Britton
Gloria Gilbert
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Mi'Shaya
Basha & Misha
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Inc
Bonnie Gilbert
Havana Cen Tripe
Diamonds (4)
Betty & Pals
Patricia King
Renee
Lou Martin Bd
Monte Carlo Beach
Mary Howard
Dick Gasparre Orc
Ralph Rogers Orc
18th Hole Club
Chiquita Venezia
Mildred Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Freddie Venn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Greco
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotundo Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jerry Lester
Eleanor French
Di Gatanos
Roy Fox Orch
Chavez Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlisle
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Salter & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Basia Birse
Lyda Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Taliuna
Mailana
3 Hot Peppers
Hawaiian Ser
Sylvia's Roof
Sylvy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Gene Barkley
Pat Ring
Evelyn Brock
Stevens Tolbert
Tony's Trouville
Helen Price
Milton Page
James Hamilton
Flamel Club
Jackie Mabley
Hal Clin Drew
Slim & Sweets
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeran
Johnny Faust
Scott & Suzanne
Barbara Ashley
Dan Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
B Iver-Bennett
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
Tommy Hayden
Scandia Dancers
Harry Horton Orc

FCC Rules Worry

Continued from page 31

that the leeway be left at 28 days, as is now the practice, or make the call period half-way between 28 and 56 days.

Senator Burton K. Wheeler's behavior in connection with the Wheeler-White bill, amending the FCC's regulatory powers, has begun to raise some misgivings among the trade advocates of the measure. His crack about not knowing whether he wanted the bill to go as far as it does, and his apparent coolness toward immediate hearings on the legislation, has not inspired those same advocates with much hope in him as a committee and floorwhip on the bill. The hope, nevertheless, prevails in these circles that the current Congressional temper toward bureaucratic control will continue to be strong enough to bring about the desired relief against the FCC. The leadership in the fight, it has been indicated, will have to come from the affiliated stations themselves, since, as pointed out, even the present Congress won't be inclined to help if the issue is between the Government and 'big business interests.'

NAB's Board Meeting

NAB board of directors meets here at the Statler hotel Thursday (3) and Friday for study of the Supreme Court decision on the network case and the White-Wheeler bill. Radio interests have a number of amendments to the White-Wheeler bill, some of which will be considered at the meeting.

Senator Burton K. Wheeler, chairman of the Senate Interstate Commerce Committee, which will conduct the hearings on the bill, has notified NAB that he will announce the dates on or before June 15.

Night Club Reviews

Continued from page 46

BLUE ROOM, N. O.

Victor Herbert, Jerome Kern and other light opera tunes land solidly.

The Chords mimic, vocally, various musical instruments and name band leaders to go over. Carole and Sherod are rhythmic tapsters, whammo with two nifty routines: Girls are tall blonde lookers with nifty chassis. Ostrich-plumed costumes add much to turn. Louise Jahncke, home towner, got a big hand with her assorted acrobatics. Seemed a bit nervous opening night, but she should go places with a little more experience. The warbling of Lyn Lucas and Patricia Ross, members of Lucas crew, is acceptable. Lucas m.c.s show. *Liuz.*

HURRICANE, N. Y.

Duke Ellington Orch with Beverly White, Betty Roshay, John Hodges; Calgary Bros. (2), Brandows (2), Letitia, Sammy Birch, June Taylor line (6), Dave Dennis Orch; $2 minimum.

New summer production at the Hurricane is built along generous lines. There's a little of nearly everything in the way of specialties, topped by Duke Ellington's band, and it's geared for substantial appeal, particularly for those looking for moderate-priced spots. A big show for the money.

Ellington's orch is holding over, having drawn biz steadily since booked in April. He's scheduled to stay until September.

Ellington's musical unit and Beverly White, torrid colored singer with the band; the Calgary Bros. in their sock comedy acro turn; Letitia, nifty dancer from the 'Star and Garter' Broadway revue, and Sammy Birch are the mainstays.

Birch, comic who's holding over, is still clicking with his novelty panto operatic routine in which he goes through the motions while a phonograph plays records. He works in a crimson cape and a red wig that looks like a mop. It's broad slapstick, effective with the pop nitery trade.

Calgary Bros., of course, are surefire with their corking drunk terping and balancing, the slow motion scrap and clever chair manipulation. They mopped up at show caught.

Production is divided in two parts, with Dave Dennis' orch playing show music the first half while Ellington emcees. Latter and his orch are featured in the last half when Ellington, seated at the piano, is lowered from the ceiling on a platform. Leader plays three numbers, paving way for Miss White, who clicks easily with her 'Blues' and other melodies delivered in the Harlem tradition.

Letitia, versatile, sexy terper, scores mainly with torso gyrations along with otherwise orthodox toe dancing. She's featured in the final production number, titled 'Strange Feeling,' working with the June Taylor line and backed by the Ellington orch and vocals by Miss White.

Betty Roshay, another singer with Ellington, is on briefly with three boys from the band for a vocal. John Hodges is the sax soloist. Brandows, mixed dancing team, are on early with conventional taps.

Line of six girls impresses in three ensemble numbers. *Mori.*

VILLA MADRID, PITT

Pittsburgh, May 28.

Mark Lane Orch (5), Ciro Rimac, Alzira Camargo, Phil DeRay, Machita, Chiquita; 55c. cover.

For his latest engagement in Pittsburgh, and his second at the Villa Madrid in a year, Ciro Rimac is traveling light. Band he always brought to town in the past is missing and there's not even a bongo or a maracas player to spark the Latin-American rhythms for him. Rimac looks after that department himself when he's not actively engaged on the floor. His entire unit now consists of just three gals, Alzira Camargo (Mrs. Rimac) and a couple called Machita and Chiquita.

Elzi Covato, one of Villa Madrid's owners, has held over Phil DeRay from the last show to augment Rimac since latter's lineup in itself would make for pretty thin entertainment. DeRay's a clever ventriloquist but, with his present material, he's hardly ever going to get out of the cafe belt. With the elimination of most of his blue stuff, he could make a pitch for the deluxe theatres, too, since what little family-trade stuff he does with his khaki-garbed woodenhead is swell.

Best thing about the Rimac bunch is Alzira Camargo, who returned to him (and also married him) last winter after spending several months in Rio. She's a striking personality of the Carmen Miranda type, only much better-looking, and with plenty of voice and showmanship. She ingratiates herself with the ringsiders right at the beginning and has them in the palm of her hand all the way. Rimac warbles a couple of tunes, does his customary samba novelty dance with one of the other femmes, and the two gals are on briefly, both individually and together, for some of the usual derriere shaking. Rimac expects to add another femme shortly, as well as a small band of his own, and he needs them since this is by far the poorest layout he's brought around yet.

Mark Lane orch furnishes the music for him and does more than adequately on the dancing sessions for a five-piece outfit. Band's now without a femme vocalist again, Betty Falvo having left after a month's stint. *Cohen.*

TIC-TOC, MONTREAL

Montreal, May 27.

Joe Rio, Pelletiers, Betty Stone, Elmer Cleeve & Marion Keller, Evelyn Manion Line (6), Milton Sherman Orch (7), Neville Clement Band (4); minimum, $1.50 week-days; $2 weekends.

An emcee who starts the show right in the groove, a dog act much above average, a singer who is also a looker, and a vocalizing xylophonist with femme foil, plus a gal line maintaining the high reputation of this spot for steppers and eye-appeasers, add up to a class program that is getting good biz here.

Joe Rio rings the bell from the opening curtain. His gags are not new and his stories could take some laundering, but his personality puts him across and his vocalizing impressionist sketches had the crowd feeding out of his hand. He m.c.s well, too.

The Pelletiers, man and dog, go over big. Betty Stone canaries adequately, and Elmer Cleeve and Marion Keller are new here, the man an expert xylophonist and the gal a neat little trick who does an imitation strip to his playing, behind his back, which steals the show momentarily. His gagging and work on the instrument got them a begoff.

The Evelyn Manion girl line, dressed lavishly for Brazilian, Egyptian and Russian routines, are clicks. Milt Sherman's orch flashes plenty on its own while the Clement band fills in adequately. *Lane.*

COLOSIMO'S, CHI

Chicago, May 27.

Leslie & Rollins, Natalie & Howard, Jimmy Ray, Berredells (2), Allegra Varron, Gloria Gale, Charlotte Von Dae, Karyl Norman, George Pronath Dancers (10), Syd Lang's Orch (7); $2.50 minimum.

After a long absence from the local entertainment field, Karyl Norman returns, not as the 'Creole Fashion Plate' with his female impersonations, but as a singing emcee in the current 'Victory Revue' here.

The Pronath line opens the show, attired in Scotch plaids, with a combination tap and Highland fling. Singing and dancing of Charlotte Van Dae is then featured. Gloria Lopez follows with a Mexican heel dance, to good returns, returning later for Spanish castenet routine.

Allegra Varron, hefty prima, sings 'Gianina Mia' and 'Smoke Gets in Your Eyes' with strong soprano and was nicely accepted. The Berredells, two attractive misses, do several numbers on the xylophone, the best of which is their four-mallet work with 'I'll See You Again' and 'Make Believe.' Close with 'Dinah' and doing a few dance steps that can't be recommended highly. Got nice hand.

Natalie and Howard satirize a couple of Gay '90s acrobats in pink tights with balloons accentuating the muscles of the man and the chest of the woman. It's all very amusing. Routine does not allow team to show much of their adagio and tumbling ability but please anyway.

Jimmy Ray is outstanding with soft-shoe work. Gloria Gale follows with a modified stage that proves just a filler.

Norman scores heavily with such songs as 'Everything I've Got Belongs to You,' 'As Time Goes By' and his old theme song, 'Back to Those Daisy Days.' He collected plenty of applause.

Leslie and Robbins, female comedy team, take the top comedy honors with a routine of bo... off-color material and the sock singing of 'Every Day Away From You' and 'Some of These Days.' Team is speedy and funny and reminds of the good old vaudeville days, except for the blue jokes.

Show closes with the line in red, white and blue star-spangled costumes, carrying flags of all nations, in a tribute to George M. Cohan as Norman and Miss Varron warble a Cohan medley and the line parades. Syd Lang's orchestra provides excellent show and dance music. *Mory.*

Anthony Di Leva, seaman first class, authored 'The Men of the Maritime,' published by Peer International and dedicated to the men of the Merchant Marine.

PARAMOUNT, N. Y.

Frank Sinatra, Gracie Barrie & Orch (17), Gene Sheldon, Oxford Boys (2), Walter Long; Don Baker, Teri Josefovits; '5 Graves to Cairo' (Par), reviewed in 'Variety,' May 5, 1943.

Compact one-hour stageshow augments '5 Graves to Cairo,' and business looks very much on the credit side. The emphasis this week is on Frank Sinatra rather than any name band, although Gracie Barrie, heading an all-male combo, is the musical background. Both, around for some time, are detailed under New Acts, to complete the 'Variety' files which, heretofore, spotlighted the Great Swoonatra under Nitery and House Reviews, and also eclipsed Miss Barrie, because of her coupling with hubby Dick Stabile, now in the service.

The Oxford Boys, clever musical mimics, come on directly after the band's intro, and while it would appear a misspotting, their simulations of Busse, Kyser, Owens, Waring, the Dorseys, a radio medley and Harry James are showmanly projected. Utilizing but a guitar for straight musical accomp. the boy with the trumpet imitations is the mainstay of the team. Both are personable and fit in on cafe floor or rostrum.

Walter Long (New Acts) breaks up some further band specialties, and then Gene Sheldon whose pantobanjocosity leads into further comedy business with Loretta Fischer. Sheldon's zanyisms and fine conception of pantomimicry make one wonder why Hollywood hasn't 'discovered' him as yet. He'd be a cinch to spot into the current crop of filmusicals in the hopper. Then Sinatra, and off.

Don Baker's organalog is the hors d'ouvres within the theatre and Teri Josefovits, at the mezzanine Steinway, is the musical ointment for the waitees. *Abel.*

RKO BOSTON

Boston, May 27.

Erskine Hawkins Orch (15); Brookins & Van; Berry Bros. (3); Ethel Waters; 'Sherlock Holmes in Washington' (U).

This all-colored show with plenty of live jive paced by huge brass section (nine pieces) is collecting the consumer kudos here this week mainly through sheer volume of decibels. Certainly the loudest outfit to visit this niche this year, and there have been plenty of loud ones.

Show of this type as a rule draws a special audience opening day or two here, than falls off, but Ethel Waters has a good following and will help to keep the show pulling. Actually, it's a swift layout and sums up to solid if distinctly strenuous entertainment.

Besides his six trumpets and three trombones, Hawkins sports four saxes, piano, bass and drums. Hawkins himself joins in to reach for the ceiling on the trumpet, and the cats collapse of ecstasy with such melanges as 'Let's Ball Awhile,' 'Nona,' 'Bicycle Bounce' and 'Tuxedo Junction.' Jimmy Mitchell vocals 'Lights Go On Again' and 'Don't Cry, Baby,' the latter a real lowdown number that seemingly, only a colored band can do. Paul Bascomb takes a few licks on the tenor sax, and Gene Rogers does a solo on the piano.

Brookins and Van catch on with their piano, patter and tap routine, but overdo it by about five minutes; the Berry Brothers had to beg off after a brief but whizzy turn culminating in as deft an acrobatic trick as there is around on the circuit these days, and Miss Waters winds it up with a quintet of pop tunes. She got a neat reception. Biz fine opening day. *Elie.*

KEITH'S, INDPLS.

Indianapolis, May 29.

Cliff Edwards, Naomi Ray & Eddie Harrison, Kay & Kendalls, 4 Naval Cadets, Johnny Laddie & Co., Betty Coeds (8), Ed Resener House Orch; 'Eyes of Underworld' (U).

Cliff Edwards, making his first local appearance in some years, tops the holiday show at Keith's in his quiet, whimsical way. The rest of the bill is evenly divided between comedy, musical and novelty acts.

Edwards strums his uke and vocals 'Fascinatin' Rhythm,' 'Paddlin' Madeline Home' and 'When You Wish Upon a Star,' his best. For an encore he presents a new ditty by Hoagy Carmichael, 'Bless You Sister,' in the spiritual vein. The singing is carried along by the Naval Cadets, a lusty male quartet that offers medleys of oldtime and college tunes in acceptable fashion.

Ray and Harrison, spotted next to closing, present their 'Pain in the Ballet' routine, burlesque of the arty dancers. Kay and the Kendalls gag at the expense of their stooge, work a little sleight-of-hand and small magic and wind up with some novelty steps.

Johnny Laddie impresses with his swaying 'drunk' routine on unsupported ladders, the outstanding novelty on the bill. His topper is a juggling routine, in which he handles three Indian clubs at the top of the ladder while turning it completely around. Laddie's dog, which climbs the ladder and stands on his master's head, also is a clever performer.

The show uses a line of girls, the Betty Coeds, who appear to advantage in three brightly costumed routines. Their acrobatics in the closing number are first rate. Biz fair when caught. *Corb.*

APOLLO, N. Y.

Milton Larkin Orch (14), Georgie Lane, Charles Carrer, Cats & Fiddle (4), Princess Sahloo (2), Cook & Brown, Teabone Walker, George Wiltshire, Joe Byrd & Helen Steward; 'City of Silent Men' (PRC).

A diversified bill, sparkplugged by top talent, marks this week's Apollo package. Offering also serves to introduce to Harlem audiences Milton Larkin's orch, which hails from Chicago. Outfit is competent but not standout, and is at its best while accompanying acts. In spotlight role it works for decibles at expense of smoothness. This is illustrated in 'Great Lee' and 'Let's Go Home.' Larkin could also use a vocalist. Georgie Lane, who fills the spot, has a potentially good voice, but lacks stage presence and oomph.

In contrast are the Cats and Fiddle, combo of bull fiddle, two regular and one electric guitar. They have plenty personality and instrumental dexterity. Their 'Craziest Dream' and 'Miss You So' netted them several encores. Also solid personality is Teabone Walker, who accompanies himself on electric guitar. He mugs, does stunt playing and works self into lather selling a song. And he definitely sells 'I Love My Baby' and 'Ration Blues.'

Charles Carrer, standard juggler, the only ofay on an otherwise all-colored bill, has a clever, entertaining routine built around a portable bar. Mixing 10 cocktails simultaneously and severing an apple in the air with a knife are the highlights of his act. Another novelty is Princess Sahloo, sexy looking torso tosser. The 'princess' is supported by tob-tom beater, who sets the tempo for her torrid wiggling.

Comedy department offers Cook and Brown, fast stepping hoofers who do sock clowning job and neat tap routine. Act also gets laughs from antics of short member of team who mugs with jitterbug takeoff. Comedians George Wiltshire, Joe Byrd and Helen Steward fill the humor quota with 'Honor Among Thieves' sketch which is corny and well-taken.

Biz Friday (28) supper show was fair.

PALACE, CLEVE.

Cleveland, May 28.

Sonny Dunham Orch, Deval, Merle & Lee, Dorothy Claire, Benny Rubin, Kenny Baker; 'Moon Is Down' (20th).

This bill looks great on paper, and its name acts have enough marquee power to guarantee a big gross for Palace, but it doesn't have the right zing in entertainment.

Kenny Baker comes closest to it when he unlocks his tenor pipes with all the astuteness that years of mike experience have given him. It's straight-from-the-shoulder-and-heart singing, socking fresh appeal into such ballads as 'Stardust,' 'Lonesome Cowboy,' 'Black Magic' and an Irish ballad that pulled solid approval from the folks out front.

Rubin briefly teams with Baker in an amiable bit of apparently adlibbed tomfoolery, but at initial performance his gags fell short. Timing appeared to be somewhat off, although material okay and he started to warm up house to laughing stage just when his time ran out.

On his bow at this deluxe RKO stand, Sonny Dunham's sizzling notes on a trumpet get the jiving cognoscenti heated up although his band's numbers are lacking in originality. Neither does the maestro exhibit much flexibility or stage personality. Yet he wakes up the gallery when his trumpet begins climbing to the clouds in 'Memories of You.' Well drilled crew offers a nice, sweet arrangement of 'By Light of Silvery Moon,' putting the heat into its brasswork for 'One O'Clock Jump.'

Dorothy Claire, the bumptious blond who displays more vocal enthusiasm than the average canary, lays it on in exhilarating quantities to the immense satisfaction of the jitterbugs. Her clowning version of 'If I Could Be With You' needs a trifle more polishing but she is in fine charging form in 'Hip, Hip, Hooray' and 'Strip Polka,' with her coquettish eyes, strapless white gown and comic byplay.

Greatest amount of life, odd to say, is injected into bill by burlesque adagio team of Deval, Merle and Lee. It's vigorous, slick, laugh-packed horseplay that's spotted perfectly. Duo of Cleveland jitterbugs tagged Jana and Red, who won first prize in Palace's hoofing contest put on by Manager Lou Mayer, also help by adding a lot of energetic footwork. Show did bangup biz first three days. *Pull.*

STATE, N. Y.

Ray Heatherton's Orch with Betty Brewer; Jan Murray, Barry Sisters (2), Una Merkel; 'Hangmen Also Die' (UA).

The State won't sustain any fractured boxoffice figures this week, but those who do pass the wicket will not have any complaints about the stage entertainment. One of the better shows of recent weeks here, it also spotlights a listenable band with a highly personable maestro, Ray Heatherton. Plus his own singing and the orch's good musical work, Heatherton has the happy faculty of being a good, articulate m.c., which is more than can be said for most bandleaders.

Another noticeable improvement currently is the good band setting, the house evidently investing in some new hanging pieces. The red and gold motif, abetted by the redpeo jackets of Heatherton's musicians, is giving the State's rostrum the brightest appearance it's had in months. Now, for further modernization, the house might invest in a rolling band platform to better project its bands.

With Jan Murray on the bill and also m.c.ing, there's a confliction on entrances and exits between him and Heatherton that appears to be stepping on applause. They could have worked out a smoother routine for better audience reaction.

As is, Una Merkel, doing a cute personal, worked to a blah reception opening night. She comes out of the audience, on invitation from Murray for screentest candidates, and gives a typical zaney characterization that deserved more laughs than received. A hillbilly song duet with Heatherton on 'Are You Spoken For' is her bowoff.

Another applause-killer is the poor spotting of a song duet by Heatherton and Betty Brewer, his vocalist, immediately following the Barry Sisters' harmony session. On her own, earlier, cute Miss Brewer aptly sells 'Johnny Zero' and, with Heatherton, 'Hey, Goodlooking.'

Murray, who has had his schnoz bobbed, as has one of the Barry Sisters, is working with plenty of assurance and a good batch of jokes. In his own spot, he got a lot of laughs from a half-empty house. His delivery is fast, in the Berle-Youngman idiom, and he's a Youngman insofar as stringbean appearance is concerned.

The Barry Sisters are a station WHN (also Loew's) singing team, and okay, too. The nice-looking girls have had several theatre and nitery club dates and are constantly improving. Aside from 'Me and My Gal,' however, their choice of songs could be improved here. The opening 'I Want My Mama' porody and the 'Gypsy'-'Dark Eyes' medley were not forte.

Heatherton's crew is divided between three sax, three brass, three strings (two of 'em femmes) and four rhythm. It's a smooth, society-type combo, has played some of the classier hotels and is excellent musical support in a variety house. *Scho.*

OLYMPIA, MIAMI

Miami, May 26.

Vic Hyde, Harry Stockwell, Valley & Lynne, Hap Hazard, Clayton & Phillips, Brennay Morrow's 'Baliettes,' Walter Witko Orch with Laura Kellogg; 'Slightly Dangerous' (M-G).

Six acts and orchestra with singer comprise the fare at the Olympia this week. A good average show. Vic Hyde's one-man band stunt tops the bill and goes over. Hop Hazard's comedy juggling and acrobatics also click, while Valley and Lynne are ok hoofers.

Harry Stockwell, whose voice was used to portray that of the prince in 'Snow White and the 7 Dwarfs' (RKO) goes over well on personality and voice. Clayton and Phillips are a mixed team of acrobats who do the standard stunts, and all good.

Brennay Morrow's 'Boliettes' unit from the local Club Bali, do well in a couple of well-executed, well-costumed dances. Walter Witko's orchestra and Laura Kellogg, the band's vocalist, balance to the show neatly. Biz fair. *Laur.*

EARLE, PHILLY

Philadelphia, May 29.

Jimmy Dorsey Orch with Kitty Kallen, Bob Eberly, Neal Stanley; Joe & Jane McKenna; 'Cowboy in Manhattan' (U).

Philly's sweater and zoot-suit set is turning out en masse for Jimmy Dorsey's outfit this week.

No little part of the welcome is going to the Quaker City's own Kitty Kallen, an alumna of WCAU's 'Children's Hour' program, who sang with a couple of local bands and was given a buildup in the dailies here prior to opening Friday (28) at the Earle.

The show is all for the jivesters, teeing off with the Dorsey theme and swinging into 'One O'Clock Jump.' Miss Kallen steps in at this point with a sassy rendition of 'Murder,' followed by 'Don't Get Around Much Anymore'—the opening bars of which almost brought the rafters down.

Neal Stanley, clever impersonator, is planty clicko, best being a takeoff on Eddie Cantor and Donald Duck reciting 'Jack and Jill.'

Tha band than clowns through 'John Silver,' featuring the skins and setting off the jitterbugs again.

Joe and Jane McKenna provide a hilarious comedy relief, a bit on the slapstick side, but funny navertheless. Their takeoff on an adagio team netted plenty of chuckles.

From here in it's all band. Heartthrob Bob Eberly takes things apart with his mellow renditions of 'Let's Get Lost' and a medley of Dorsey recording hits, 'Tangerine,' 'Breeze and I' and 'I Understand.' Finale has Miss Kallen joining him in a pleasing novelty tune, 'Take Little Johnny in Hand.'

The Dorsey signoff had the aud whistling and begging for encores—but with six shows a day, that's all there was. House packed when caught (Saturday afternoon). *Shal.*

ORIENTAL, CHI

Chicago, May 28.

Duncan Sisters, Dorothy Donegan, Tim Herbert, Gaynor & Ross, Earle & Fortune; 'Shanty Town' (Rep).

Headline honors of the current bill are shared by the veteran Duncan Sisters and Dorothy Donegan, local pianist making her first theatre appearance.

From the confines of a small cocktail lounge to the stage of a big downtown theatre is a long jump for a performer without any stage experience; in short, Miss Donegan should have been booked into an outlying house for several days to give her little more stage polish. Her awkwardness in getting on and off is obvious; also she lacks a definite routine and has an annoying habit of beating time with her feet as she plays, but loud. In a noisy cocktail lounge this may not be so noticeable but here, where the beatings are amplified by stage mikes, the effect is particularly bad. During nearly all her numbers she goes through a series of facial contortions running from apparent ecstasy to pain, a characteristic that's hard to explain. But she went over big.

Gaynor and Ross, working on a raised platform, open with a fast line of rollerskating tricks. Team works at a dizzy pace and deservedly won generous applause at the finish.

Earle and Fortune begin with a rather mild comedy dance that failed to arouse much interest at show caught, but their second number, a melange of eccentric, loose-jointed steps to the music of 'On the Trail' and 'Donkey Serenade,' put them over nicely.

Tim Herbert (Herman Timberg, Jr.) repeats his recent success at the Chicago theatre with his clowning, comedy talk and dancing, going over big.

Duncan Sisters, as Topsy and Eva, came on to a hand and wowed them. Rosetta Duncan's impish comedy antics as Topsy had 'em laughing continuously and the girls' harmonizing is as good as ever. So a medley of their old favorites including 'Side by Side,' 'Then I'll Be Happy,' 'I Never Had a Mammy' and 'Wherever You Go,' then into a very funny Spanish number and close with 'Remember,' leaving them a sock hit. *Morg.*

EMBASSY, N. Y.

(NEWSREELS)

An excellent roundup of the final stages of the Tunisian campaign, which runs at considerable length but packs much interest, stands out on a generally routine bill here this week. Although 'Africa Report,' as billed, bears the Paramount label, it was photographed by the Army Signal Corps, which did a swell job. Maps supplement shots of actual action, capture of various towns and the taking of prisoners. Tacked to this is a clip on arrival of Winston Churchill in Washington, with much footage devoted to his speech before Congress.

Then the reels turn back to Tunisia, where Fox-Movietone catches Turkish officers in the conquered country as observers and visiting with General Eisenhower. Except for a Par clip showing a U. S. sub gunning a Jap signal boat, putting it afire, the rest is standard. However, intense interest is generated by an OWI short, 'Wings Up,' which takes audiences on a Cook's tour of the Officers Candidate School for fliers in Miami, and points up effectively the rigorous training and discipline of this branch of Army life. Short is narrated by Capt. Clark Gable, a grad of that school. He does an excellent job of it.

Midwest floods, train wreck in New Jersey, WAAC commandos in training, Greek benefit show at Madison Sq. Garden with a glimpse of 20th-Fox prexy Sypros Skouras, celebration of national Maritime Day, and Archbishop Spellman in Malta are among miscellaneous clips.

Fulton Lewis, Jr., expatiates on 'Post-War U.S.A.' while H. V. Kaltenborn, another weekly feature of the theatre, discusses two war questions received from patrons. *Char.*

ROXY, N. Y.

The Hartmans (2), Larry Adler, Mitzi Mayfair, Jean, Jack & Judy (3), Merry Macs (4), Bob Hannon, Gae Foster Roxyettes, Paul Ash House Orch; 'My Friend Flicka' (20th), reviewed in 'Variety' April 7, '43.

Pleasing, well-balanced stage lineup holds solid values all the way, from tha Hartmans' nifty comedy terping to the neat, standard Jean, Jack and Judy tumbling turn in the opening spot.

The Hartmans still cap top returns with their hilarious takeoff on a pair of wacky ballroom instructors. They're planted on full stage with eight house teams in dress clothes for background, but work alone later. They roll up their first big score with a dissertation on the whereabouts of the polka and follow with hoofing demonstrations, all the while delivering their terp routines with a grace and skill which is apparent despite the buffoonery. Wind up with big returns with their phoney violin and vocal bit.

Larry Adler cleans up with his standord harmonica turn, getting remarkable tone and volume. George Gershwin medley, 'Beguine' and 'Staccato' numbers click. The Merry Macs, harmonizers, as usual hold their audience. They drew healthy response with such pops as 'Hip, Hip, Hooray,' 'Brazil' and 'Pass the Biscuits, Mirandy.'

Mitzi Mayfair, olso spelling class in the hoofing deportment, is featured in the ballet finale, soloing with acro-tap routines. A strong asset, Miss Mayfair could stay considerably longer than the few minutes allotted her.

Bob Hannon, emcee and solo vocalist, runds out the bill. He's long been a Roxy standard, and gets over, as usual. Roxyettes, house line, are in for several numbers, too. *Mori.*

CAPITOL, WASH.

Washington, May 28.

Block & Sully, Gus Van, Con Colleano, Colstons, Sam Jack Kaufman's House Band with Helene, Lynn Allison, Art Brown; 'Assignment in Brittany' (M-G).

This is a return of oldtime vaudeville, and it's a clicker.

Sam Jack Kaufman's house band gets it off to a good start with an impressionistic overture in which Helene has a chance to show her virtuosity with a fiddle and Lynn Allison vocalizes. Then Art Brown's organalog, with the accent on comedy.

Con Colleano is not only socko on the wire but a master showman. Usually F street audiences sit on their hands for the acrobats, but Colleano warmed them up to rousing applause with his front somersault, neatly sold. Gus Van hits the bullseye because he gets away from routine song material. His lyrics are fresh and new to Capitol audiences and he has a voice that can send them over. In between he mixes a few well-told stories and winds up with a patriotic flourish. He recalls that 27 years ago he introduced 'My Gal Sal' at the Century theatre, New York, with his late partner, Joe Schenck, and he demonstrates that he still knows how to sing it.

Block and Sully would go better should they take some of the tobasco out of their jokes. Downtown theatres are watched closely by the clergy in this area and any smut brings a pulpit reaction. B. & S.'s routine is more for nightclubs and a little too frank for the family audiences attracted at the Capitol. Material can't be censored without ruining the act, as house discovered after critics had panned the team for more than innuendo.

The Colstons burlesque dance teams and score. Good production by Gene Ford. *Arke.*

HIPP, BALTO.

Baltimore, May 28.

Walter Nilsson, Ben Yost's Six Vi-Kings, Coley Worth & Marcia Line (16), Felice Iula & House Orch (12); 'This Land Is Mine' (RKO).

Nicely organized layout plays at good pace and packs considerable entertainment. Utilizes tha 16 Rhythm Rockets line, now a permanent fixture here, to open and closa as well as break matters midway with fullstage picture number.

Following opening tap number by line, Walter Nilsson gives setup a brisk getaway with his standard trick-bike business. Ben Yost's six ViKings are deuced and sell all-male vocalizing well. Punch out the 'Ranger' song, a medley from 'New Moon' and, for a rousing clincher, a good arrangement of 'Song of the Vagabonds.' Set matters smartly for the Rockets in a fullstage picture number employing scarfs in graduated sizes. Lighting is nicely handled here, particularly.

Coley Worth and Marcia next and good for some gagging with a fiddle. Impressions and hot hoofery by the femme. Then the Vi-Kings again in uniform for some Service tunes, building into a rousing finale sparked by the line's drill number. Biz okay. *Burm.*

STANLEY, PITT

Pittsburgh, May 28.

Carmen Cavallaro Orch (17), D'Ivons, Sammy White, Paul Remos, Larry Douglas; 'Night Plane from Chungking' (Par).

WB deluxer has come up with a sock show in its last one for a month. House goes straight pix Friday (4) for several weeks on account of talent shortage.

First time for Carmen Cavallaro band in Pittsburgh although it's not the first time for Cavallaro. He came here originally about eight years ago as pianist for Al Kavelin's orch at William Penn hotel's Urban Room, and his showy stuff at the keyboard won him a wide following then. His current appearance with a crack outfit is bound to increase that following.

Society-styled crew, with plenty of lush strings, makes for easiest listening Stanley's had from a musical crew in some time. It's all class and a yard wide, and Cavallaro himself makes every note count at the black-and-whites. Shuttling between playing and conducting in early stages, he settles down later for a solo medley of 'Time On My Hands,' 'Night and Day,' 'If I Could Be With You' and 'All the Things You Are,' all socko and chockful of showmanship.

Outfit, made up of seven strings, four saxes, three trumpets, two pianos and trombone, keeps everything in the velvet mood, specializing in the pops and going out of the Hit Parade only once, for 'Buddha Mood,' a sort of Oriental rhumba, which is on the nose, too. However, even the regulars get away from the curse of sameness with some smart arrangements which put it up to the strings, the rhythm section and Cavallaro himself.

Opening act, the D'Ivons, a graceful dance team, comes on without an introduction in middle of band's early medley, and after their first number Cavallaro introduces them. Couple, who last appeared locally at Nixon in Ed Wynn's 'Boys and Girls Together,' have class written all over and they register heavily with pair of neat routines.

Sammy White, a passenger on Ziegfeld's original 'Show Boat' and last season here in 'Panama Hattie,' still can match his eccentric footwork with the best and youngest of them. Couple of White's gags, however, are hardly for the family trade and he could also condense that impression of a ballerina undressing to take a bath. They've been too many around lately anyway doing the same thing.

Paul Remos and his two tiny men draw the closing spot and with plenty of reason since nobody could follow what continues to be one of the best novelty acts in the business.

Cavallaro doesn't carry a femme vocalist but has a first-rate male one in Larry Douglas. He gives the ballads much more respect than the average band singer and mops up with 'Let's Get Lost,' 'Wing and a Prayer' and 'Dancing in Dark.' Also a good-looking bird who will pitty-pat the femmes plenty. *Cohen.*

TOWER, K. C.

Kansas City, May 28.

George Olsen Orch (14) with Judy Blair, Novellos (2), Judy Lopez, Palis & Yohn; '2 Weeks to Live' (RKO).

George Olsen comes back after a long absence from K. C. with a smooth combo of four reed, four brass and five rhythm and a pert young brunet songstress who's making her vaude debut. Including two standard acts and 'Discovery Night' winners, show runs 50 minutes, and first-day houses like it.

After opening theme as the drapes part, Olsen comes on as m.c. for introductory patter. First number is 'Canteen Bounce.' Three of the sidemen then step down for a comic bit, 'Uncle Tom and Little Eva,' and this is followed by a medley of 'Craziest Dream,' 'Why Don't You Fall in Love With Me?' and 'Night and Day.'

First standard act on is a duo, The Novellos, with a ladder balancing and juggling turn which is okay. Juvea like the finale, when a small pooch climbs ladder on which his master is balanced and poses for a flash. Orch then goes into a swingy version of 'Say Si Si.' Next on are the 'Discovery Night' winners, Lucille Palis and Corrine Yohn, who do a fast tap.

With Olsen as narrator, band boys then go into a comedy bit, 'Casey at the Bat,' with a sly dig at breakfast food sponsors of baseball broadcasts as the final payoff. Skit was good for a nice hand. The boys resisted the common temptation to overact.

Next-to-closing brings on Judy Lopez, shapely blonde acrobatic dancer who goes over. Brought on in the closing spot, after a brief buildup by Olsen, Judy Blair is a neat brunet whose previous radio experience has given her confidence and poise for stage work. She opens with 'Black Magic,' then sings a new number, 'Who Took Me Home Last Night?' to win a good response. Back after two bows, she encores with 'Time Goes By' and 'Heard That Song Before.'

Finale is 'Kentucky Babe' by the orch, with Olsen and the girl bowing off after a vocal chorus. House well filled at show caught Friday afternoon. *Earl.*

SHEA'S, BUFFALO

Buffalo, May 28.

Bob Chester Orch (14) with Betty Bradley; Beatrice Kay, Ruthie Barnes, Carr Bros.; 'My Friend Flicka' (20th).

Nothing in this one to set the town afire, but as a stage sop for the show-starved, money-loose war workers, it's coin in the till.

Chester's initial appearance at the deluxe Shea showcase is heavy on the jive and packs plenty of punch for the hep gang out in force at opening, with a rowdy enough reaction to necessitate battery of ushers patrolling the runways during the performance. Aside from Bill Harris' smooth tromboning of 'I Love You' with ensemble support, most of the musical entries are predominately jitteroo.

All of crew's contributions are effectively instrumented and patly delivered, with the split-timed reflexes from the patrons indicating close familiarity with the radio and record work of the gang. Maestro's homely but ingratiating assists throughout the runoff do much to add to the click impression. Top-drawer stints are turned in by skinbeater Irving Kluger, Rudie Kerpays at the keyboard and Herbie Stewart, recent 16-year-old sax addition.

Beatrice Kay, standout on the straight talent, elicits an amazing amount of audience participation with her hoke Gay '90s balladry. The seasoned performer registered a sock ovation with her mugging and melody. Ruthie Barnes' distinctive tapping is hefty in the deuce spot but her performance could be more smartly costumed. Slack-clad femmes are routine in these defense-work centers.

The knockabout comedy and acro pantomiming of Carr Bros. is strictly upper case and properly earned them smacking salvos. Band thrush Betty Bradley is spotted to good advantage, especially with her wildly acclaimed 'Do It Again.' Opening biz (28) spotty. *Burton.*

ORPHEUM, L. A.

Los Angeles, May 26.

Count Basie Orch (16), Apus & Estrellita, Danny & Edith, Teddy Frazier, Earl Warren; Walter Greene, Thelma Carpenter, James Rushing, Joe Jones; 'Sarong Girl' (Mono).

This week's bill is just what Orpheum patrons like. There was a line of jump fans waiting to get in and hear Count Basie's orchestra at opening matinee.

From first notes of 'Sendman' to the 'One O'clock Jump' finale, house was shaking as Basie took over to five-pece the all-Negro show. Solid are the 'Basie Boogie,' with leader at the ivories; 'K. M. A.,' a jump number that has the entire band spotlighted; 'Brushes,' with Joe Jones performing on the drums, and the finale.

Big clicks among other acts are Apus and Estrellita, comedy dancers. Coming on early, team was switched to next-to-closing after opening performance because they can't be followed. Zoot-suited Apus and tall Estrellita are just about the best comedy team to hit the Orpheum in many a month.

Teddy Frazier works in some smooth teps. Denny and Edith do their taps and clowning with a skipping rope. From the band, specialties are handily sold by Earl Warren, vocaling 'Crazy Dreams' and giving saxophone solo; Walter Greene and guitar; Thelma Carpenter, vocalist, getting over 'Taking a Chance on Love,' 'Good for Nothing Joe' and 'Don't Get Around Much Anymore,' and singer James Rushing, who had to take two encores after 'The Chick That I Picked.'

Berlin's Rick Theme

Continued from page 1

in New York over the weekend, as was Berlin, told the songsmith, 'It'll be $10,000, and maybe better.' Berlin had established a new high for synchronization rights to pop songs when he got 10G from Sam Goldwyn on a non-exclusivity of 'Always' for 'Pride of the Yankees,' because that ballad happened to be a personal romance song in the lives of Mr. and Mrs. Lou Gehrig.

Incidentally, in the light of Berlin and his partner, Saul H. Bornstein, being in the throes of splitting up the Berlin, Inc., music publishing firm, there is no telling what firm will publish the Rickenbacker film excerpt.

Johnny Burke and Jimmy Van Heusen doing songs for the Bing Crosby picture, still untitled, at RKO.

EARLE, WASH.

Washington, May 28.

Patricia Bowman, Paul Sydell & Dogs, Roxyettes, Jo Lombardi's House Orch; 'Mission to Moscow' (WB).

This is a brief, colorful stage revue tied in with the Russian motif in conformity with the screen feature. Jo Lombardi opens it with an overture, 'Songs of the Red Army,' slightl ydifferent from the ordinary entre act music.

Then the Roxyettes in a Russian mazurka with colorful rainbow costumes. This is elaborately presented in lights and costuming and is real palm-beater. Paul Sydell has varied his act since seen here last. His fox terriers are wizards at balancing and go through their routines niftily. Sydell is costumed in Russian blouse to fit the occasion.

Roxyettes are on again in flimsy costumes concealed by monster white fans. They go through an intricate rhythmic routine on two pairs of parallel steps, which serves as a nice introductory for Patricia Bowman. This is Miss Bowman's 'home town' . . . she began here with the St. Patrick's Players—but because of the film her solo time has been cut to about five minutes though audience generally would like to have more of La Bowman. Her graceful twirls and toe-spinning were warmly applauded, but the trailers were pulled after one number.

A short show but a classy one all the way, speaking much for Harry Anger's slick production. *Arke.*

Specs in Arenas

Continued from page 2

selling better than $12,000,000 in War Bonds.

Fourth edition of ice show premieres at Madison Square Garden, N. Y., Sept. 14, and is now being rehearsed here at the Pan-Pacific aud. Production is being built up to total of 152 in the troupe, with 74 in the line. Initial 'Ice-Capades' three years ago had 20 in the line. Costume outlay was also upped to $200,000 for the new production, as compared to $150,000 spent on third show.

George Tyson leaves for New York Friday (4) to begin working out new season bookings while John Harris remains here to handle rehearsals and putting show together.

D. C. Comedy

Continued from page 2

terial for streight comedy in this hurly-burly of war. Everybody plays politics, whether it be of the military kind or the straight manipulation for votes. Small businessmen run from office to office trying to land a contract, usually winding up with some middleman who alone knows the ropes. More influence is exerted by the 'feet-under-the-table' parties with which Washington is overrun and where they try to rope influentials as guests. Certain large contractural agents maintain lavish suites where they entertain those who can fevor them with wine, women and entertainment. Influence gets priorities for plane and train travel and there are 1,001 good quips about the Office of Price Administration and the agencies which are trying to sabotage Prentiss Brown.

Elmer Davis, chief of the Office of War Information, may emerge as a playwright. Certainly he has been in the thick of the battle and the newspaper correspondents recognize him as a keen observer and a trenchant writer. Davis has a wealth of material for any play and much of it has a humorous side. For instance, the writer who resembles Davis and has been getting choice porterhouse steaks and other rationed food without coupons because they thought he was the OWI chief.

There is the genesis of a good play in the Congressional fever over a Fourth Term. Some on Capitol Hill seemingly hate Roosevelt worse than they do Hitler and there is a sense of frustration because no outstanding Republican has emerged who can be the New Deal's founder in 1944. They sense political significance in every act of the administration and, with them, Harry Hopkins is the modern Rasputin. In all this there is abundant germ for laughter, and some of those who have been close to the arena of political battle are expected to commit it to a straight comedy script.

Brock Pemberton, George Middleton, Thornton Wilder, Robert E. Sherwood, Maxwell Anderson, Lawrence Langner, Theresa Helburn and Louis Bromfield are just a few of the established show people who have been close to the scene and may find something amusing in some D. C. aspects of global war.

New Acts

FRANK SINATRA
Songs
20 Mins.
Paramount, N. Y.

'Variety's' New Act files are devoid of a detailed notice on Sinatra, the swoonatra songster who skyrocketed to national attention when he first appeared as a single at the Paramount theatre on Broadway several months ago. He's since added to his boxoffice stature with an extended holdover at the Riobamba, swank new eastside New York nitery.

Heretofore he had been identified with the Harry James and Tommy Dorsey bends, as a soloist with their outfits at $75 to $250 a week. The Riobamba started him at $700 weekly, but zoomed him to $1,-100 toward the windup. At the N. Y. Paramount he's in at $2,500 a week, and an RKO filmusical next will fetch him $25,000 for the chore. This is his second Par solo date, incidentally, within the last few months (outside of a few shows in which he was rushed in to replace the ailing Harry James a couple of weeks ago). His first one brought him $750.

Judging by his b.o. draft currently, it's a certainty tha picture houses will next pay him even more as a soloist.

What's with this Sinatra? Like all new articles that merchandise well over the air, in person, or on the screen, showmen want to know what makes him tick. It's apparent he's no glamor boy, and some may even liken his auricular adornments to Gable—but look what big ears did to bally-hoo the Metro star.

Affirmatively, it's indicative that Sinatra has a definite vocal appeal along three salients: he's unpretentious; he's boyishly-appealing, and he articulates the right type of pop ballads with decisive diction and an I'm-singing-just-for-you quality.

The little boy quality is a natural for the dolls. The manner in which he joshes his own ballad interpretations, i.e. between takes, makes him a cinch for the guys and when the gals go overboard in their audible gushiness he laughs them off. His audible appeal, of course, is a mike-trained voice, via disk and radio, which projects his lyrics to everybody.

He opens nicely with a trio of two current ballad hits and a memory song sandwiched in between'—so announced—and thus tees off with a zing by singing 'Dancing in the Dark,' 'It Must Be Right,' 'I Only Have Eyes for You,' 'Let's Get Lost,' 'All or Nothing at All' (an old James-Sinatra-Columbia recording reissue, which is a fortuitous post-Petrillo disk ban break), 'Black Magic,' 'Night and Day,' 'Embraceable You,' etc.

He kids himself when putting the pitch on for the 'All or Nothing at All' disk (there were some 700,000 advance orders on this platter before release), and is ever-obliging when the kids squeak and holler for sundry requests.

Whoever is guiding Sinatra, although his personal rostrum behaviorism bespeaks of innate good judgment on his own, has done a good job also in making him work casually. He wears a business suit of semi-sports nature (tan shoes and contrasting white sox) and, without being sloppy, his studied carelessness makes for an engaging informality and casualness that goes great in the picture houses. When in the Riobamba nitery, of course, he wore the conventional black tie but there, too, he worked at the mike with the same repose. *Abel.*

JIMMY SAVO
Mimic
15 Mins.
Cafe Society Uptown, N. Y.

Jimmy Savo seems finally to have found himself and, of all places, in a saloon. This being the year of the Great Comeback—Durante, Groucho Marx, et a.—it's fitting that this pantomimic should also be among the season's renaissance comedians.

Savo, ever since first 'noticed' in 'Variety' back in 1923, on the vaudeville circuits, when Joan Franza was his foil, has been in a sequence of missouts, interspersed with highlights of course. But from the Theatre Guild to films, all saw in Savo a great comedy find (who, 'given the proper presentation should be a wow,' they all observed) but who somehow never quite achieved those proper auspices.

Forgetting art and the aesthetic, and faced with the problem of working before an al fresco cafe audience, Savo has evolved a sequence of panto specialties which well nigh border on the classic.

Still in that paleface makeup he's not so deadpan as heretofore, giving full play to his expressive eyes. Otherwise the tramp getup is standard, with the wobbly derby, the gargantuan collar and the drooping pants. He does hokum wire-walking (utilizing the microphone's electric wire) and phoney juggling, but is particularly devastating with his exaggerated business as he 'acts out' the lyrics of 'Time Goes By,' 'Black Magic,' 'Ever See a Dream Walking,' 'Road to Mandalay' and, of course, his now classic 'River Stay Away From My Door.'

His voice is really robust but he throws his vocal prowess away as a sacrifice to the comedic results. His inherent childish wistfulness, which has always been the appealing personality keynote of the comedian, is more effective than ever. Withal he's a wow here, certainly a new face for the class cafes and likely to really attain his just rewards as a novel comedian with a distinctive and distinguished style. The pantomimic art has long been privy chiefly to the Continental school of funsters; what we go for on this side have been 'impressions'—and they're usually all of Laughton's 'Capt. Bligh'—but panto of the Chaplin and Savo school has almost become a lost art. Savo gives it renewed impetus. What's more, the public now seems to have caught up with the parade he led so long ago. *Abel.*

GRACIE BARRIE BAND (17)
Paramount, N. Y.

'I'm Taking Over While My Man's Away' is Gracie Barrie's opening refrain, and for those who know she's Mrs. Dick Stabile (now in the service) or for those who may figure this is just another instance of womanpower vice manpower, it's equally zingy for a teeoff specialty. Ever a seasoned songstress, her poise and showmanship stand her in good stead at the helm of her 17-man band, presumably mostly alumni of hubby Stabile's original combo.

In a nice white gown, at the evening show caught, she paces her team (six violins, traps, five reeds and five brass) with assurance. She also takes command when she does the femceeing.

Her band is solid, whether in the instrumental hijinks or in her vocal specialties, a highlight of which is 'Pack Up Your Troubles' which segues into a devastating lyric on 'Adolph, Benito and Tojo.' Another is 'I Gotta Get Hot,' more or less a personal trademark song now. She also has a nice manner when she introes her rhythm, brass and reed section by name, during the 'Take It Again' git-off specialty.

Withal, Gracie Barrie, erstwhile musicomedy and variety songstress, is avery bit as facile as a batoneer. The expert manner in which she has taken over while her man's away permits for no qualms either from her spouse or the house. *Abel.*

WALTER LONG
Dancing
5 Minutes
Paramount, N. Y.

As when caught at the Copacabane, Walter Long's specialty is not an 'act,' per se, but for the record he's an expert tapster indeed who, in a forthright manner, backed by the Gracie Barrie band, gives his dancing shoes a professional workout.

A nice, rangy youngster, he's personable as well as graceful on the hoof and bespeaks of nice potentialities for a slick production, which he'll undoubtedly attain in time.

As a specialist, on his own, he fits the legmania spot deftly, whether in a presentation theatre or in a nitery. *Abel.*

Femme Cops

Continued from page 7

ating havoc in the piers and theatres by tossing fire buckets overboard, using fire axes to break down doors, starting small fires and setting off sprinkler systems and causing other general nuisances.

Atlantic City Police Recorder Albert N. Shahadi has declared he would 'make examples' of any offenders caught by the police. 'He compared today's troubles with those experienced several years ago in Atlantic City before police broke up a band of youthful wreckers who boasted their title 'Ali Baba's Gang.'

The special squad of plain clothes officers was formed after a meeting last weekend of Shahadi, Director of Public Safety William S. Cuthbert, Assistant Director Meredith B. Kerstetter, Police Chief Arthur Higbec, Frank P. Cravatt and Richard Endicott, of Steel Pier, Nathan Hoffman, of the Warner Bros. theatre chain, and Harry Walters and Max Weinstein, of the independent theatre chain.

'Go Slow' in Columbus

Columbus, June 1.

Mayor Floyd Green of Columbus has asked City Council to 'go slow' on passing a proposed curfew for youngsters under 16 because of manpower shortage in the police department which would hinder effective enforcement.

Jackson, O., will start enforcing a curfew law on June 7, with children under 16 banned from activities after dark, unless accompanied by their elders.

Big B'way Summer Looks Definite; 'Boys,' $31,500, 'Oklahoma,' 30G, 'Tomorrow,' $18,400, Standouts

Not much difference in Broadway business last week, attendance being strong in most theatres, with indications still pointing to the most prosperous summer in many seasons. Number of withdrawals has been negligible.

June will see the arrival of 'Early to Bed,' set for the Broadhurst on the 17th. Next week 'The Student Prince' will be revived, and later in the month will come 'The Vagabond King.' One new straight play, 'Those Endearing Young Charms,' is dated June 14.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (77th week) (D-789; $3.30). Now on summer basis and figured to play to Labor Day, if not longer; rated around $8,000.

'Arsenic and Old Lace,' Fulton (123d week) (CD-898; $3.30). Another champ stayer that is dated indefinitely, with profitable pace over $8,000.

'Blithe Spirit,' Booth (CD-712; $3.30). Final and 83d week for British comedy, which is slated to resume for limited period around Labor Day prior to road tour; climbed over $11,000 and is closing even stronger.

'By Jupiter,' Shubert (52d week) (M-1,325; $4.40). Has passed year's run mark; goes off after another week; no definite plans for next season; estimated nearly $21,500.

'Dark Eyes,' Belasco (19th week) (CD-1,000; $3.30). Will try summer holdover; business still profitable and somewhat better last week, with takings quoted well over $10,000.

'Harriet,' Miller (13th week) (D-940; $3.85). One of season's standouts and counted on to be fixture through next season; rated over $18,000 weekly since start.

'Janie,' Playhouse (38th week) (C-865; $3.30). Moderate money success that is piling up excellent run, and should last through summer; $8,000 estimated.

'Junior Miss,' Majestic (82d week) (CD-1,715; $2.20). Still making some profit and may hold into July, although takings dipped to $8,000 last week.

'Kiss and Tell,' Biltmore (10th week) (C-920; $3.30). Up among shows that are in heavy demand in the agencies, and is cleaning up; rated around $17,500.

'Life With Father,' Empire (183d week) (CD-1,062; $3.30). Has been bettering $11,000, at which level run-leader turns good profit for both show and house.

'Oklahoma,' St. James (9th week) (M-1,520; $4.40). No musical in years has attracted more attention; it is number one in ticket demand; over $30,000, all that can be grossed, due to large number of gallery seats.

'Rosalinda,' Imperial (9th week) (M-1,450; $3.30). Operetta that started vogue for such musical revivals; new musical slated in fall for this spot, but that doesn't mean this one won't still be playing elsewhere; over $23,000.

'Skin of Our Teeth,' Plymouth (28th week) (CD-1,075; $3.85). Changes in leads of controversial play may slacken pace, but again topped straight plays last week with quoted $21,700.

'Something for the Boys,' Alvin (20th week) (M-1,375; $4.40). The hits vary but little and this one is holding to great money; grossed $31,500 and can't get much more; merely a matter of standees.

'Sons o' Fun,' 46th St. (69th week) (R-1,347; $4.40). One of the most popular laugh revues that figures to keep going through summer despite cast changes; $25,000.

'Star and Garter,' Music Box (49th week) (R-991; $4.40). B.o. as good as ever and, with gross around $22,000, is cleaning up; talk of another edition in fall.

'The Doughgirls,' Lyceum (22d week) (C-997; $3.30). Another sock success, grossing $17,000, which is all the house can hold.

'The Eve of St. Mark,' Cort (34th week) (D-1,064; $3.30). Summer chances dependent on business next few weeks; around $9,000, which betters even break.

'The Patriots,' National (17th week) (D-1,162; $3.30). Historical drama copped critics nod; rated around $12,500, which provides neat profit.

'Three's a Family,' Longacre (3d week) (F-1,016; $3.30). Picking up somewhat at b.o. and agencies selling fair number of tickets; claimed over $8,000.

'Tomorrow the World,' Barrymore (7th week) (D-1,014; $3.30). Standees in for this spring standout which was quoted close to $16,400 last week.

'Ziegfeld Follies,' Winter Garden (9th week) (R-1,519; $4.40). Broadway's leader in point of gross continues to great business; quoted over $41,500.

Repeat

'The Corn Is Green,' Beck (3d week) (D-1,214; $2.20). Fair business for return date so far at the scale; rated around $9,500; claimed better than even break.

Revival

'Councellor-at-Law,' Royale (26th week) (D-1,017; $3.30). Will stick as long as Paul Muni cares to appear in play that was his top Broadway click; quoted around $11,000.

'Doughgirls' Big 15G D. C. Advance

Washington, June 1.

'The Merrymakers' ended two weeks of vaudeville at the National theatre with $7,500 for the last eight performances. Effort to restore vaudeville in the national capital to its former eminence failed because the show was generally realized to have lacked the two-a-day quality necessary for upped prices.

'The Doughgirls,' western company, opened last night (31) to a healthy advance, approximately $15,000. 'Doughgirls' originally debuted here, and the impetus provided by its smash hit on Broadway has aroused interest.

ZaSu Pitts in 'The Bat,' tentatively booked here for two weeks, has been cancelled. Reason given is that Miss Pitts is going into a new play. Replacing is Bela Lugosi in 'Dracula.'

Scenic Credit on 'Bed'

Boston, May 29.

Editor, 'Variety':

Re George Jenkins and the scenic designs for 'Early To Bed': neither your New York office nor your Boston correspondent is really at fault for the error unwittingly printed in 'Variety.' It was, I'm afraid, one of those series of misunderstandings which happen every so often and are quite unavoidable.

Don't think I'm minimizing my concern over the way George Jenkins must feel after knocking his brains out designing what I'm sure you will agree are magnificent sets. I am really very disturbed about the whole thing and keep trying to think of some way I can set the public and particularly the trade straight on the whole matter.

The facts are these: I did approach Jo Mielziner about doing the sets, the fact which I never should have mentioned in my interview with Eleanor Hughes (Boston Herald). She assumed that Jo had done some preliminary work on them and that Jenkins had followed Mielziner's basic designs. Jenkins having been Mielziner's assistant for so long, I suppose Miss Hughes felt this lent credence to her assumption. The truth is—Jenkins did all the work and is due all the credit, but your man in Boston was merely following Miss Hughes' printed interview with me.

Richard Kollmar.

Jo Mielziner Ditto

Editor, 'Variety':

It has come to my attention that my name was misused in connection with the design credit on the musical titled 'Early To Bed,' which opened in Boston last week. May I point out the following facts:

While serving at the Richmond Army Air Base in Virginia, Richard Kollmar asked me to provide designs for his future coming production. I attempted to get enough spare time to do this job, but after several false starts I wrote him a letter, returning his down payment, and told him my Army obligations prevented me from even providing sketches. Mr. Kollmar accepted both the check in full and the break of the agreement. Any use of my name in connection with the designs is completely unauthorized and I believe unfair to both the designer, George C. Jenkins, and to myself. It would be too easy for me to remain in New York and get both payment and credit. I didn't volunteer in the service to have my name used freely.

Jo Mielziner,
(Captain, Corps of Engineers, Camouflage Publications).

'Claudia' (1st Co.) Good $5,000 in New Haven

New Haven, June 1.

'Claudia (1st company), playing its second local stand at the Shubert this year, closed the legit season with okay biz. Repeating after only a month and a half, show grossed an approximate $5,000 on four performances (24-26) at $2.20 top, good.

House does a couple of films, an opera and local dance recital, then folds for the summer.

2d Co. $8,100, Newark

Newark, June 1.

'Claudia' (2d company), teeing off the legit season for the 3,400-seat Mosque, chalked up an estimated $8,100 last week, particularly good at 40-$1 scale. Weekend biz particularly forte. Matinee trade also held up during the week. 'Jane Eyre,' with Sylvia Sidney and Luther Adler, opens tonight (Tuesday).

The Adams closed 'Without Love,' Sunday (30) with another unimpressive tally, taking an estimated $5,100. House was again bumped by nondescript notices. Gloria Swanson in 'Let Us Be Gay' is set for this week, followed by Teddy Hart and Phil Loeb in 'Room Service.'

'BED' NSG IN HUB AT 19G

All six legit houses had shows the past week, and this week four remain lighted. This unusual turn of events for May in the Hub, however, didn't measure up to expectations, for biz was generally off in each one, beginning with 'Early to Bed,' which drew a good press but which failed to really draw. Advance sale is good, though, and with the circus out of town, biz should pick up all around.

Besides 'Early to Bed,' there were two other openings, 'Sugar 'N' Spice,' a revue tryout, teed off on Wednesday (26) at the Copley, and Clarence Nordstrom's operetta series, beginning with 'The Merry Widow,' opened Thursday (27) at the Opera House. Next week 'Those Endearing Young Charms' and 'Jane Eyre' open at the Wilbur and Plymouth, respectively, both on Monday (7).

Estimates for Last Week

'Early to Bed,' Shubert (1,500; $3.30). Drew fine notices and publicity over censorable details, but biz hasn't been exceptional, with $19,000 estimated. Advance is okay, with two weeks to go.

'Junior Miss,' Colonial (1,637; $1.65). Fairly steady patronage keeps this clicko pulling, $9,000 or better indicated.

'Kicked Upstairs,' Wilbur (1,327; $2.75). Faded to the close on Saturday (29), takings estimated at $2,000. Closed for repairs.

'Merry Widow,' Opera House (2,900; $2.20). Opened Thursday (27), five performances including Sunday (no Monday show), doing fairly well considering general biz in town; estimated $6,200.

'Play's the Thing,' Plymouth (1,350; $2.20). Slow business all week, $2,600 estimated.

'Sugar 'N' Spice,' Copley (1,231; $2.20). Opened Wednesday matinee, six performances; $2,000; suddenly stopped Saturday night.

'Jr. Miss' $13,000, $11,300 For 'Lives,' 'Bat' $8,100

Detroit, June 1.

Legitimate season here moves into June with all three legitimate houses still in operation, chiefly with runs, and indications of bright lights along the rialto for the entire summer.

'Junior Miss,' in its fourth week at the Cass equalled its third week with nearly $13,000 and continued into a fifth week. Comedy is the sole entry in town above the $1.65 top prevalent at the other two houses.

Improving on their first week, Ruth Chatterton and Ralph Forbes in 'Private Lives' grossed $11,300 at the Lafayette, $1,100 over the first week's figure, both at the $1.65 ceiling. Noel Coward comedy was replaced by 'Abie's Irish Rose,' expected to settle into the house, on the face of the opening grosses in Pittsburgh, for a long part of the summer season here.

ZaSu Pitts and Kathryn Givney, in their fourth week of 'The Bat' at the Wilson, added a strong $8,100 and will continue for this week before Warren William and Violet Heming move in on June 6, with 'There's Always Juliet.' Henry Duffy also is set with summer productions for the theatre.

'Arsenic' 5½G, Toronto

Toronto, June 1.

Held over for a second week, 'Arsenic and Old Lace' slumped last week to poor $5,500 at the Royal Alexandra, with 1,525-seater scaled at $1.50 top.

Engagement marked the fifth week it has played at the Royal this season, other engagements getting hefty grosses.

3-Wk. Chi Date for 'Sisters' Sold Out, $24,000 for 2d; 'Kiss-Tell' Up, $17,000

Chicago, June 1.

All shows are booming. This includes Billy Bryant's showboat version of 'Uncle Tom's Cabin,' being played in a house located over a mile from the theatrical district and which critics panned as the 'world's worst show.'

'Three Sisters' is a complete sellout at the Erlanger, and no seats are available for the original three-week engagement. Show is being held over another week until June 12, with the possibility that a fifth will be added.

Estimates for Last Week

Boston Comic Opera Company, Studebaker (2d week) (1,400; $2.20). Second and final week of Gilbert and Sullivan repertory closed Saturday (29) to $15,000. Frank McCoy's 'You Can't Take It With You,' with Fred Stone, opened Sunday (30).

'Tha Doughgirls,' Selwyn (12th week) (1,000; $2.75). Settling down to around $15,000.

'Good Night, Ladies,' Blackstone (59th week) (1,200; $2.75). Another increase brought receipts to $15,000.

'Kiss and Tell,' Harris (3d week) (1,000; $2.75). Building up week by week. Topped $17,000; great.

'Maid in Ozarks,' Great Northern (39th week) (1,400; $2.75). Still up around $11,000.

'Uncle Tom's Cabin,' Forester's (700; $2.75). Panned by critics, yet Billy Bryant's hams drew an unusual amount for this house, due to the high scale; $4,500 on first week.

'Three Sisters,' Erlanger (2d week) (1,300; $3.20). Another sellout at $24,000.

'Porgy' 19G, Port., Ore.

Portland, Ore., June 1.

'Porgy and Bess' played the 3,500-seat Civic Auditorium last week (May 25-29), five nites, three matinees, at $2.75 top.

Show was a winner, taking an approximate $19,000, strong.

'Lady' 32½G Sets S.F. House Mark

San Francisco, June 1.

Gertrude Lawrence, starring in 'Lady in the Dark,' dynamited biz at the Curran theatre to a record for the house last week, nearly $32,500.

Estimates for Last Week

'Lady in Dark,' Curran (1,774; $3.85). Strictly seats-in-the-aisle biz, $32,500, at the almost unheard of top price here of $3.85.

'Life With Father,' Geary (1,500; $2.75) (3d week). Return of 'Father' good for around $14,000 on third sesh, probably lost some customers in the big parade to 'Lady.'

Current Road Shows

(June 2-12)

'Abie's Irish Rose'—Lafayette, Detroit (2-12).

'Arsenic and Old Lace' (1st Co.)—Auditorium, Portland, Ore. (2-5); Metropolitan, Seattle (7-12).

'Arsenic and Old Lace' (3d Co.)—His Majesty's, Montreal (2-5).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (2-12).

'Blossom Time'—Forrest, Philadelphia (2-5).

'Born Happy' (vaude)—Biltmore, Los Angeles (2-12).

'Brief Moment'—Windsor, Bronx, N. Y. (8-12).

'Counterattack'—Central, Passaic, N. J. (2-6); Mosque, Newark (8-12).

'Cry Havoc'—Flatbush, Brooklyn (2-6); Audubon, N. Y. C. (8-12).

'Death Takes a Holiday'—Windsor, Bronx, N. Y. (2-6); Flatbush, Brooklyn (8-12).

'Doughgirls' (2d Co.)—Selwyn, Chicago (2-12).

'Doughgirls' (3d Co.)—National, Washington (2-12).

'Dracula'—Erlanger, Buffalo (2-5); Hanna, Cleveland (7-12).

'Early to Bed' (tryout)—Shubert, Boston (2-5).

'Good Night Ladies'—Blackstone, Chicago (2-12).

'Jane Eyre'—Mosque, Newark (2-6); Plymouth, Boston (7-12).

'Junior Miss' (2d Co.)—Cass, Detroit (2-12).

'Junior Miss' (3d Co.)—Colonial, Boston (2-12).

'Kiss and Tell' (2d Co.)—Harris, Chicago (2-12).

'Let Us Be Gay'—Adams, Newark (2-6).

'Life With Father' (2d Co.)—Geary, San Francisco (2-12).

'Maid in the Ozarks'—Great Northern, Chicago (2-12).

'Merry Widow'—Opera House, Boston (2-12).

'Native Son'—Audubon, N. Y. C. (2-6); Central, Passaic, N. J. (8-12).

'Porgy and Bess'—Metropolitan, Seattle (2-5); Civic Auditorium, Sacramento (8); Auditorium, Oakland (9-13).

'Room Service'—Adams, Newark (8-12).

'The Bat'—Nixon, Pittsburgh (7-12).

'The Play's the Thing'—Locust, Philadelphia (2-12).

'Those Endearing Young Charms' (tryout)—Wilbur, Boston (7-12).

'Three Sisters'—Erlanger, Chicago (2-12).

'You Can't Take It With You'—Studebaker, Chicago (2-12).

Heming-Gear-'Daughter' Launch Cleve. Season

Cleveland, June 1.

Under deal with Frank McCoy, who will put on semester of summer stock for Milton Krantz's local legit house, the Hanna will launch season June 15 with Violet Heming and Luella Gear in 'Yes, My Darling Daughter' as tentative bill.

Stock season will run eight or 10 weeks at $1.50 top.

Bela Lugosi also being booked by Krantz and McCoy for a revival of 'Dracula' in mid-June under a policy of rotating guest stars with a permanent repertory company.

'Blossom Time' $19,000, Philly

Philadelphia, June 1.

Legit biz continued high last week, in fact, several notches above that of previous stanza.

'Blossom Time' got approximately $19,000 in its first week at the Forrest and should do equally well this week. Operetta could easily stay longer, but company is set to present its revival of 'The Student Prince' on Broadway.

'The Eve of St. Mark' upped its biz healthily in its second and final week at the Walnut, where it was the fourth subscription play of the current ATS season. Got nearly $15,000. Revival of 'Dracula,' while never sensational, got a perfectly satisfactory $7,500 in its second and final canto at the Locust.

Last-named house began its summer season last night (31) with Lionel Atwill in 'The Play's the Thing' for two weeks at a $1.50 top. 'Jane Eyre,' with Sylvia Sidney and Luther Adler, is next. 'The Vagabond King,' Russell Janney revival, comes to the Forrest June 14 and is skedded for a fortnight. Other bookings are figured as almost certain for this air-cooled house, but Walnut will probably shutter for the summer almost immediately.

Estimates for Last Week

'Blossom Time,' Forrest (1st week) (1,800; $2.85). Very husky $19,000 in first of two-week revival.

'Dracula,' Locust (2d week) (1,600; $2.20). Okay $7,500.

'Eve of St. Mark,' Walnut (2d week) (1,700; $2.85). Upped to nearly $15,000 in final week of ATS engagement.

'Baron' 28G, Grauman Revue 14G in Brisk L. A.

Los Angeles, June 1.

'The Gypsy Baron' at the Philharmonic is still topmoney legit presentation in town, heading for estimated $28,000 on second and final week after catching healthy $30,000 first seven days. 'Hey, Rookie,' at the Belasco, has closing notice up for June 6 and should ring up big $14,000 for final week of long hy stay after same amount last week, 34th.

Biltmore opened with Sid Grauman's 'Born Happy,' sepian revue starring Bill Robinson, and prospects are for $12,000 for first week of two and a half week stay. El Capitan keeps rolling with Ken Murray's 'Blackouts of 1943,' now in its 50th week. There's $14,000 in sight again after approximately same figure last week.

'Abie' Amazing $14,000 In Buff; McCoy to Expand

Buffalo, June 1.

Frank McCoy, in Buffalo with his 'Abie's Irish Rose' company, took occasion in nightly curtain speeches at the Erlanger to announce that he will open summer stock here again at the house beginning June 21. McCoy also expects to have stocks in Toronto and Cleveland and to rotate stars in the three cities.

'Abie,' in eight shows at the Erlanger, confounded skeptics by tallying amazing $14,000 at $2.20 top.

ROAD WEEKS UP IN '42-43

Equity, With 445G Surplus, Winds Up Another Big Yr.; Officers Re-Elected

As earlier indicated, the financial statement read by Equity treasurer Paul Dullzell at the 30th annual meeting held Friday (28) at the Astor hotel, N. Y., proved that Equity had another exceptionally successful fiscal year (ended March 31). This, despite the fact that over one-third of Equity's membership is in uniform, therefore not paying dues.

Surplus of the financially-strongest talent union is $444,884, as compared with $413,084 in 1942. Committee accepted the auditor's report with highly complimentary comment to the effect that it was proof of the efficient management of the association and the conservation of its assets.

Total net income was $35,732 as against $40,918 last year, a decrease of $5,186. That is regarded as excellent, considering the drop in dues. Cash on hand is $304,130, but that includes $163,875 on deposit by managers to guarantee payment of salaries and claims. Claims collected during the year totaled $31,209.

Equity's largest source of income came from initiation fees, that item being $55,000, paid by 534 new members. Only 143 asked to be excused from dues liability, not having engagements, that being the smallest number in years. There are 2,587 members in good standing, including 558 who were reinstated. Records also disclose 468 players on an honorable withdrawal basis, meaning they are no longer in the profession.

During the year, 146 members, including many well knowns, died, it being the smallest obit list in seasons. Equity now possesses $120,000 in war bonds and has ample cash funds on hand, mostly in banks. If as many new members join during the coming year as in 1942, there will be no raise in dues, which had been contemplated before the financial statement was received.

Equity's banking activities are indicated by the fact that around $1,000,000 in managerial money was handled, coin deposited with the association to secure salaries and paid back to showmen or to players.

Bouquets to Staff

In making his report, Dullzell handed out bouquets to Equity's staff, many of whom having been with the association for 15 or more years. Oldest in point of service is Paul N. Turner, who has been chief counsel since Equity was formed in 1913. The bow to Turner included the observation that Equity never lost a major legal battle. Turner's assistants, Mrs. Emily Holtz, now with the American Federation of Radio Actors, and Rebecca Brownstein, his present aide, were also mentioned.

In the main office, Dullzell has been on the job 22 years, as has Anna Lebowitz, who handles membership records. Her assistant, Mildred Simmons, has been with Equity 18 years. Florence Sutton, of the cashier's department, has held down the job 21 years, while Josephine Letellier, her assistant, has been there 16 years. Alfred Harding, editor of Equity's magazine, has been with the association nearly 20 years. Charles Mantia, who handles the surety bonds, has been in the main office 15 years, while Ralph Townley has been doing secretarial work for 20 years. Jimmy Boshell was alluded to as 'Equity's policeman.' Out of town Frank Dare, in Chicago, and Theodore Hale, in San Francisco, have acted for the association for more than 20 years. I. B. Kornblum has been the representative in Los Angeles for 16 years.

At the meeting, all officers, unopposed, were reelected for three years: Bert Lytell, president; Augustus Duncan, Cornelia Otis Skinner, Dudley Digges and William Harrigan, vice-presidents; John Beal, secretary, and Dullzell, treasurer. Latter is also executive secretary of the union.

Elected to the council for five years: Jessie Royce Landis, Paul McGrath, Edith Atwater, Eric Dressler, Ernest Cossart, Ray Bolger, Clay Clement, Clarence Derwent, Rhys Williams and Erin O'Brien Moore, while Joseph Macauley was elected for three years, a replacement.

Typed

Indecision on part of draft boards, which has classified many male legiters in 1A, has many an actor on his uppers. Managers won't even bother to try them for parts.

One such case is now chauffeuring the elevator in the building of a manager who had used him in many productions.

Legits Prepare For Summer

A number of Broadway shows have gone on a summer basis, with new contracts issued to provide for possible gross drops for run shows during the hot months. Stipulation is that should takings slip to levels where no better than an even break can be registered, players agree to reduction in salaries. Revisions in sharing contracts between theatres and shows have also been made in some instances. It is not unusual during summer to pool the gross.

In at least one instance, however, salaries for actors have been increased, that being true of 'Angel Street,' which aims for another summer's stay at the Golden, where Ferdi Hoffman will replace John Emery. Those named as having received a boost are Judith Evelyn, Leo G. Carroll and Florence Edney. It's stipulated, though, that if the gross drops to $5,800, a cut will be accepted. Meller has never approached that level.

The operating nut for 'Janie,' Playhouse, was reduced by the elimination of one setting, ection being the same without a scene change. In that way, seven stagehands were eliminated, size of the crew having been a drawback. Union, however, insisted that the discarded setting be removed from the theatre, so that it could not be put back into the show without the number of men originally used backstage being on the job.

HYLTON TO PRODUCE 'ROSALINDA' IN LONDON

London, June 1.

Jack Hylton has acquired the English rights to 'Rosalinda' for the West End and has practically completed a deal for 'Oklahoma.' Both are Broadway hits.

'Oklahoma,' at the St. James, N. Y., and 'Rosalinda,' Imperial, are of the operetta type and may start a vogue in London for that type class of musical.

Golden's 'Army' Play Due for Record 1-Niter

'The Army, Play by Play,' which John Golden will present at the 46th Street, N. Y., in association with the Army's Second Service Command, is expected to register a record one-night gross. Col. Charles F. H. Johnson, who in private life is head of the Botany Worsted Mills, is handling the ticket sale so far as other wealthy patrons are concerned. Donations of as high as $1,000 will accompany the sale of each of such tickets.

Col. Johnson was similarly active for 'This is The Army' both on the first night of the Irving Berlin show at the Broadway and on tour. He went in advance and interested civic leaders in opening night attendance.

UBO HEAD TABS SEASON'S GAINS

By MARCUS HEIMAN

Even though the product was subnormal in quality, the season on the road during 1942-43 reflected the prosperity on Broadway. There were fewer dark weeks in legit stands coast to coast and at least 10 key stands showed increases in the number of playing weeks. Based on the records of the United Booking Office, touring attractions played 138 more weeks than in the 1941-'42 season.

The biggest jump was registered in Chicago, where five legiters supplied by UBO played 192 weeks, which was 37 more than last year. In San Francisco, where two houses play road shows, there were 63 playing weeks or 23 more than in 1941-42. Detroit was up 20 weeks, a total of 84 weeks being played in two theatres getting road bookings. And this does not include the stock companies which have been operating successfully in Detroit.

Boston's four theatres had a total of 113 weeks, which meant 16 over the previous year. Los Angeles, with only one UBO-booked spot, improved the playing time by 10 weeks, for a total of 34 weeks, but there were other attractions there and in Hollywood which greatly lifted the count of performances.

Washington, with one house, continues one of the strongest of stands and played 43 weeks, or three over last year. Philadelphia, with three theatres getting road shows, played 97 weeks, or five more than the previous season. Milwaukee had a material jump, the UBO house being lighted with shows 32 weeks for an increase of 11, while the independently booked house was reported okay, too. Baltimore's theatre situation was somewhat scrambled, with one theatre dropping shows and the other being ruled out for repairs. Yet there were 17 playing weeks during the past year up to Jan. 1 as against 14 for that period previously.

The one-night stands as a whole had fewer shows than the previous season, explainable by the fact that there were not as many productions, for one thing. That will be righted, however, during the coming season from present indications. In New Haven, for instance, there were 22 shows in that stand, as against 26 the previous year, yet in Buffalo there were 24 shows compared with 21 in '41-'42. In Rochester there were 14 compared to 12. Columbus had but 12 shows, as compared to 18 the previous year. In the split-week stands the bookings were generally for three days.

There are now 24 shows on tour, seven legiters playing neighborhoods in the metropolitan area, and two vauders on tour. Same week in 1941-42 there were 11 shows on the road, plus two vaude outfits and three in the neighborhoods.

Heiman's Birthday

Marcus Heiman, of the League of N. Y. Theatres, takes eight friends to Syracuse, his home town, tomorrow (Thursday) to celebrate his 60th birthday. His sister lives there and he always visits her on the occasion.

Among those making the trip with him will be Max Gordon, Asher Levy and Sam Kahl.

Angel Turns Producer

Arthur W. Dixon, industrial executive and former Wall Street broker who has backed various Broadway musicals in the past, debuts as a producer this fall. He's financing and will be the presenter of 'A WAAC in Algiers,' a drama by Lee Mulron Rousseau, of the Roy S. Durstine advertising agency and a Seton Hall faculty member.

James F. Gregory is manager of the venture, which is slated for opening on Broadway early in September.

Over 1,000 Playhouses to Tie In On Bond Drive; Stars' Personals

Walters-Proser 'Artists' Into Rehearsal Aug. 15

Lou Walters and Monte Proser, operators of the Latin Quarter and Copacabana, N. Y. niteries, respectively, will put their joint legit venture, 'Artists and Models,' into rehearsal around Aug. 15, with an Oct. 1 opening in mind.

As yet, negotiations haven't been closed for any name performers.

Season Set For L'ville Operettas

Louisville, June 1.

Cast and production staff have been set by Frederick deCordova, producing director, for the 1943 Amphitheatre Series at the National theatre beginning July 1 and running for six and one-half weeks. Series for first five years was staged in an open-air spot located on the outskirts of town, but due to transportation restrictions it was deemed wise to put summer shows in a downtown house. Series has the backing of the Courier-Journal and Times.

Carol Bruce, from Broadway musicals and pictures, will head cast for 'Show Boat,' the season's opener, first time in Louisville. From films, Harlan Briggs is to play Captain Andy. Evelyn Wyckoff comes from 'Lady in the Dark' to play Magnolia and concert tenor William Hain is to sing the Gaylord Ravenal role. Dorothy Dare will play Ellie, and Sammy White, who played Frank in the original 'Showboat' will have the same role in the Louisville production. Cast will be rounded out by Paul Reed, Melton Moore, Helen Raymond, Ruth Ingraham, Rollin Bauer and Roland Tudor.

Ruby Mercer, soprano, and W. Hain will handle romantic singing roles in 'Bittersweet,' second show, while Frances Comstock will also make her appearance. 'Hit the Deck,' third week, will utilize Ray English and Miss Dare in lead roles, and will also introduce Eleanor French, nitery singer, to local audiences. Rosemarie Brancato, operatic soprano, is set to sing the lead in 'Merry Widow' opposite Norman McKay, with John Hamil and comic Billy Kent in the cast.

Title role in 'Only Girl' will be sung by Lorna Byron, with McKay as male lead. Melissa Mason, eccentric dancer, will be featured. Edward Roecker will return for the lead part in 'Desert Song,' with Miss Brancato playing opposite. Specialty dancer Clarissa is set for the role of Azuri.

Production staff has been completed with signing of Ralph Errolle, former Met singer, as director of dialog. Pierre deReeder will return as musical director, and Carl Randall will again direct the dances. Jack Small will be company manager, and Fred Small returns for his sixth year as stage manager. Douglas D. Cornette, executive manager, is conducting the ticket campaign, and is supervising extensive renovations at the National.

Shuberts Nix Toledo

Toledo, June 1.

As far as the J. J. Shubert office is concerned, light opera in the Toledo Zoo Amphitheatre is off for this summer. Scarcity of male players is one reason the Shuberts cooled on the local proposition.

Pix at Woodstock

Woodstock, N. Y., June 1.

Woodstock Playhouse, summer stock theatre will remain open this summer but only to show films.

Policy other years was to show legit performances weekends only, with pics running earlier in week.

Washington, June 1.

Over 1,000 community playhouses in the U. S. will be sought to participate in the spring and summer bond-selling plans being outlined by the U. S. Treasury Department. Carleton Ruffus, chief of the Film and Special Events division set up for the purpose, plans to tee off the new bond campaign idea, which calls for screen star p.a.'s, June 10 at Harrisburg, Pa.

Name players will appear for a single performance in each of the local community theatres with admission to be limited to bond purchasers only.

Already lined up are Tallulah Bankhead, Bette Davis, Fredric March and Florence Eldridge, with others to be added as required.

During the next weekend an 'Art for Bonds' drive is being staged at Hartford, Conn., when autographed books and manuscripts will be auctioned off to highest bidders in terms of bond purchases.

George S. Kaufman, Fanny Hurst, Pearl Buck and other Broadway writers are scheduled to appear.

Last week Bing Crosby made a personal appearance at a baseball game between the Senators and an all-star Army team, which was played in order to sell bonds. Approximately $2,000,000 was raised.

Other Stunts

House of Representatives, meantime, has passed a resolution making June 26 National Baseball Day. All big league teams are to play 'bond' games, admission being limited to purchasers. It is understood that stage and screen stars will appear at various games.

Bing Crosby and Bob Hope appeared at a war bond rally in Atlanta, last weekend. Today Crosby plays golf with Ed Dudley, pro, at Birmingham, Ala., to a gate of war bond purchasers. Tomorrow he makes a similar appearance at Nashville, Tenn., to play Byron Nelson, golf pro.

Barry Wood is also appearing in a series of bond rallies, starting June 6 at Lima, O. He's scheduled to appear at Cincinnati on June 8, while Gene Autry will sell bonds at Indianapolis June 10.

PITT'S NIXON SEEN BUSY THIS SUMMER

Pittsburgh, June 1.

Nixon, town's only legit house, will be dark very little if at all this summer, with bookings already set through the middle of this month and several other 'Subway Circuit' shows a possibility if biz holds up and weather doesn't get too bad. Theatre, which usually folds around the middle of May, currently has the Ruth Chatterton-Ralph Forbes 'Private Lives'; gets Zasu Pitts in 'The Bat' next week and follows with Bela Lugosi's revival of 'The Bat.'

Biz 'Abie's Irish Rose' did here recently has indie producers such as Frank McCoy, Henry Duffy and Jules Leventhal bidding for other dates, and there's a chance that the Warren William - Violet Heming 'There's Always Juliet' (Duffy), Edward Everett Horton in 'On Approval' and Julia Haydon-William Harrigan 'Death Takes a Holiday' (Leventhal) will come in during July. Miss Haydon recently appeared here as guest-star at Pittsburgh Playhouse in 'Mrs. Moonlight.' If none of these develop, there's still a chance of Par roadshowing 'For Whom the Bell Tolls' and Howard Hughes, 'The Outlaw.'

Regardless, Nixon will open the 1943-44 season early, 'Junior Miss' having already been booked for a two-week return engagement starting Aug. 9, with 'Life With Father' following for a fortnight, also a return. Theatre Guild and ATS have already launched their subscription sale, promising subscribers Paul Robeson in 'Othello,' the Lunts in a new play, 'Doughgirls,' 'Uncle Harry' and 'Skin of Our Teeth.'

Plays Out of Town

GREEN APPLES

Beverly Hills, Cal., May 25.

Georges and Mamie Ruben's production of comedy-drama in three acts by James Pooler and Lyall Moore; directed by Don Brodie, at [illegible] theatre, Beverly Hills, May 25, '43; [illegible] top.
[illegible] Bill Hudson, Betty Lou Thurston, Forrest Taylor, Johnny Collins, [illegible] Bucky Haskins, Kenny [illegible], [illegible] McCord, Edward Gaynor, George [illegible], Arlyn Gladson, John Lowe.

Everyone seems to be writing war plays these days, so why not this pair of Detroit newspapermen, who had an idea, a conception of playwriting, typewriters and plenty of copy paper. They have succeeded in getting their play on paper and having it staged. On the basis of its first warmup in a 150-seat theatre by a cast of fledglings, 'Green Apples' should be put away in a dark place to ripen, for specialists to work over. It isn't ready to market.

Newsmen Pooler and Moore undoubtedly had a big idea before they fused their talents, but somewhere along the line it fell in with a lot of words and became just another situation among many. General pattern of plays dealing with the war, physical or mental, point up a moral, propagandize, preach or pray against, the other elements being incidental. Occasionally all these factors bob up, but never does one carry on to a climax or the big lift. It may be in the playwriting, but it doesn't come out in the staging under the direction of Don Brodie, a seasoned dialog director of the cinema. Chief concern of the producing Rubens' is the tutoring of child actors for the films, so Brodie it was who took the adult portion in hand and therein lies the play's salvation.

Skimming synopsis-like over the apples, one peers across the foots into the living room of a large midwestern family where a sorely tried father is trying to keep his brood together so that the war hysteria won't shake the unripe apples from his tree, symbolically speaking. His teen-age daughter is ga-ga over a furloughing flier and wants to marry him quick-like so as to give him comfort on the three remaining days of his leave. Strapping young son, smitten also by the hero's uniform, wants to get into the navy. Head of the family doggedly blocks both moves and is accused of being unpatriotic, unsympathetic, etc. Even the townspeople turn against him for shirking his bounden duty in time of national peril, but he stands his ground. His chief interest is to keep his family together.

At second act curtain his young daughter is run down by an auto and that seems to change everything. Third stanza is all forgiveness, sweetness and light, the old man forgiving everyone and everything except last year's taxes. The flier gets his three days of comfort from the filly; the kid joins up with the Navy, and, oh yes, there's a moppet called the 'brain' prowling around in the basement cooking up some kind of a poison-gas neutralizer who receives a call from a War Department emissary, who gives out with lavish praise for what the kid is doing to help win the war. Somewhere in the folds is the big idea and that's where the work must be done, to bring it out and make all else subservient to it.

Bill Hudson, as the shy hero, and Betty Lou Thurston, the filly who wants to go to the post pronto, show to best advantage and drew a cuff note from the studio scouts who don't miss a trick these days in their quest for juveniles. They have a better chance than the play of moving out of the little theatre precincts. Forrest Taylor, veteran film actor, gives the father role first importance and inbues the youngsters around him with confidence. Brodie's direction brings out some good performances by the apple-green tyros.

Helm.

THE MERRY WIDOW

(REVIVAL)

Boston, May 27.

Clarence Nordstrom production of operetta in three acts by Franz Lehar; libretto, Victor Leon and Leo Stein; lyrics, Adrian Ross; features Kitty Carlisle, Wilbur Evans; staged by Edgar MacGregor; choreography, Carl Randall; sets, Joseph Tolino; musical direction, Charles Blackman; opened at Boston Opera House, May 27, 1943, $2.20 top.

De St. Brioche	Noel Cornell
Natalie	Elizabeth Houston
De Jolidon	James Montgomery
General Novakovich	Stanley Harrison
Olga	Mary Dyer
M. Khadja	Paul Anderson
De Cascada	Tommy Gleason
Nish	John Cherry
Baron Popoff	Paul Reed
Sonia	Kitty Carlisle
Prince Danilo	Wilbur Evans
Mattiza	Hazel Dunn
Praskovia	June Selinger

Singers: Shirley Apicker, Florence Chertkower, Muriel Cook, Gloria Copellman, Gloria Glidden, Jeanne Gorin, Doris Johnson, Vivienne King, Marion Rae, Margaret Hagan, Paul Anderson, John P. Christensen, Jack Greene, James Garrett Hillcoat, Lloyd Hibberd, Robert Kagan, Carl Kreznian, John D. McFarlane, Jr., Jack T. Shepherd, Paul Vincent.

Dancers: Ruth Clabe, Diane Goldstein, Ernestine Green, Betty Hawkes, Nora Kelar, Robert Kiligner, Bruce Laffee, Carolyn Lewis, Grace McKeown, Pauline Martin, Patricia Putnam, Sydelle Silver.

Hoping to catch the fancy of the Hub with a promise of a summer of popular operettas, Clarence Nordstrom may well succeed if he can maintain the standards he's set for himself with 'The Merry Widow.' First nighters—almost a housefull—were pleased with principals and production, and though the cornier aspects of the dialog and comedy were not so easily digested, the title waltz, 'Vilia' and other mellow Lehar tunes appeared to make up the deficiencies of the moldy book.

Kitty Carlisle and Wilbur Evans, playing the romantic leads, click all the way. Both have the appearance necessary to create the illusion and they work together admirably, bringing off the famed waltz scene with skill and ardor. Both are likewise sufficiently well equipped vocally to project the melodic demands of the score, which, though not excessive, require a certain nostalgic flair by the principals. Each, in short, could be heard, yet neither adopted an heroic attitude unsuited to the medium. The audience was unusually cordial to both, and Miss Carlisle was forced to repeat 'Vilia.'

The supporting players reveal the main deficiency of the production although several contribute acceptable performances. It seems likely, however, that the company will increase in security and poise as the engagement wears on, since the direction of Edgar MacGregor reveals plenty of awareness and took advantage of the not inconsiderable assets of the company. The mob scenes were well handled notwithstanding some raggedness in blending the mob action with the choreography.

Posing a problem, too, is the hoking up of the book. In its original form, the comedy in the book is pretty quaint, and there's no doubt about that, but it's to be questioned if the topical gags thrown in actually help the show. Some of them drew laughs but many drew groans, so evidently it's going to be a question of getting good topical gags or sticking to the original. That matter will doubtlessly be threshed out during the current run—and it needs threshing.

Nordstrom's production is economical but by no means niggardly. The sets are attractive, substantial and well suited to the occasion, while the costumes are visually satisfying. Heeding the fundamental fact that the music is the thing, the producer has procured a large and a good orchestra, which performs nicely under Charles Blackman.

Elie.

SUGAR 'N' SPICE

Boston, May 26.

Edward Gould production of musical revue in two acts and 23 scenes; features Fred Keating, Ann Francine, Larry Martin, Muriel Williams; sketches, Charles Sherman; music, Al Schofield; lyrics, Norman Zeno; other material by Joe Meyers and Lou Daly; scenery, Clarence Hansen; drapes and curtains, Raoul Pene duBois; costumes, Mahieu, Inc.; dances staged by Don Liberto; opened at Copley, Boston, May 26, 1943, $2.20 top.

Cast: Fred Keating, Ann Francine, Larry Martin, Muriel Williams, Don Liberto, Normo Shea, David Brooks, Edna Russell, Dibbie Moore, Lucille Matthews, Dorothy Eaton, Ruth Tremaine, Shirley Devon, Hal Conklin, Nat Burns, Elizabeth Keen, Ann Franklin, Arthur Simmons, and Sandra Devon.

If, as the program suggests, Edward Gould is thinking of hauling his 'Sugar 'N' Spice' off to Broadway, he's likely to be taking his bankroll in his hands. If, however, he's thinking about taking his musical revue around the strawhat ring, he might have a winner.

As it stood opening night, it ran the gamut from just-below-top grade revue to amateur night, the latter generally more in evidence than the former. The revue does have a half dozen very creditable numbers, another half dozen possibilities, and a few more on the borderline. Obviously, though, it was mostly a tryout of a tryout.

What it amounts to at present is a series of Al Schofield tunes in various presentations, none elaborate and some little more than interpolated during change of scene. In between there are about six sketches credited to Charles Sherman, most of them given by Larry Martin, and a couple of them solid. As a matter of fact, several of Schofield's tunes are in the catchy class while Norman Zeno's lyrics are frequently clever. Virtually all, however, are slightly blue, and would need editing for popular consumption.

Given top billing are Fred Keating, Muriel Williams, Larry Martin and Ann Francine. Keating sort of m.c.'s once in a while between curtains and does a couple of sketches, but otherwise doesn't figure much in the proceedings. Opening night found him cracking about the show's financial difficulties. Miss Williams has practically nothing to do, but Martin and Miss Francine spell one another in alternate scenes, it seems.

Martin clicks with a monolog called 'The Doctor Gets Better' and shows plenty of comedy technique throughout. Miss Francine sings and straights in some of the sketches. Lucille Matthews draws attention with a natural comedy style; David Brooks, a tenor with an excellent and obviously well-trained voice, is standout in his assignments, and some good dancing is contributed by Don Liberto and Normo Shea.

Thoroughly overhauled, both in cast and in material, and given a smarter production, the show might have possibilities as an intimate revue, but not, it is fairly clear, for the big leagues. Music was supplied by two pianos while the sets used are chiefly suggestions, most of the revue being given before suitable drapes.

Elie.

(Failed to light Monday (31); played four days.)

AFRICANA

Hollywood, May 31.

Earl Dancer production of musical comedy in two acts. Features Charioteers, [illegible] Bayer, Maie Bryant, Alex Lovejoy, Myra Taylor, Johnny Taylor, Carolyn Richardson, Sir Lancelot & Betty, Monty Hawley, Avery Parrish, Peppe, Webb, Leon Warwick, Eddie Walker, Margaret Lynch, Jimmy Petty & [illegible]; staged by Earl Dancer; music and lyrics, Otis Rene, Paul Webster, Langston Hughes, Dave [illegible], Clarence Muse and Earl Dancer; finale, 'Central Avenue Symphony,' by Almena Davis; opened at Music Box, Hollywood, May 31, 1943, $2.20 top.

There have been some bad shows palmed off on unsuspecting theatregoers hereabouts, but few scaled up to $2.20 have as much to live down as Earl Dancer's 'Africana.' Billed as a musical comedy, it has little of either qualitatively, and sorely lacks what one comes to expect of a colored show-animation.

It drags and stalls, and if that wasn't bad enough, the stage crew really messed things up opening night. Talent, or what must pass as such, was recruited from Central Avenue, Los Angeles' equivalent of New York's Harlem. It's mostly amateurish. The Charioteers quartet, Alex Lovejoy and Johnny Taylor are the only ones to keep the show from being a complete washout.

It was around 10:30 at the premiere when the first act staggered to its finale. Few of the Hollywood crowd came back for the second half. The audience had a taste of things to come in the prolog, which out-Saroyaned the 'sage' of San Francisco. Nor did the blary music, which drowned out the monologist's lines, help matters.

Just before the curtain dropped on the first act a gal chirped a ditty titled 'Ain't It A Shame,' which voiced the sentiments of the crowd.

Earl Dancer induced terp promoter Leon Hefflen to bankroll the show. Splash ads in the dailies stressed a company of 75, but actual count couldn't muster more than 25. It's best not to harp on individual performances as cast members might want to erase them from memories, and would rather not have reminders in printed form.

Followup Reviews

'LIFE WITH FATHER'

With Muriel Kirkland and Harry Bannister now in the featured leads, 'Life With Father,' in its fourth year at the Empire, N. Y., remains one of the most enjoyable plays and a classic of the modern American theatre. No matter who has played it, the comedy is a triumph of craftsmanship.

Miss Kirkland and Bannister are only partly satisfying as Vinnie and Clarence Day, however. The former is not as mannered as she has been at times, but she still has a tendency to sing her lines, and she lacks the light, pixy quality the part should have. Bannister, as Father, is physically suitable for the part and when he stops racing through his lines he should be plausible. However, the unforgivable flaw in Miss Kirkland's and Bannister's performance is that they fail utterly to suggest the affection and warmth that Vinnie and Clare should have for each other. That quality may come with further playing, but it is painfully lacking now.

In general, the others are acceptable, though several have become careless about makeup and, as is inevitable after a long run, hit their points too hard. Notably good in support are Virginia Dunning, as the first maid; Ben Cooper, as Harlan; Dorothy Bernard, as the cook, and, although her performance has grown a trifle broad, Ruth Hammond, as Cousin Cora.

Miss Kirkland and Bannister are the fourth pair who have played Mr. and Mrs. Day. Others have been Howard Lindsay and Dorothy Stickney, who created the roles, Percy Waram and Margalo Gillmore, and Louis Calhern and Dorothy Gish.

Hobe.

San Carlo SRO in N. Y.; 50G Gross Looks Likely

San Carlo grand opera company which opened a limited engagement at the Center, Radio City, Wednesday (26), is drawing capacity business and is claimed to have grossed around $25,000 at $2.20 top in the first seven performances, which included matinees on Saturday and Sunday (29-30). Operatic outfit will have a 12-day date terminating Sunday (6) and indications are it will top $50,000. Takings may top last year's similar engagement by more than $5,000.

'Stars on Ice' will resume at the Center late this month, with rehearsals of new numbers due to begin in a week or two.

Inside Stuff—Legit

Miriam Hopkins, given top billing in the realigned cast of 'The Skin of Our Teeth,' replaced Tallulah Bankhead in the Pulitzer prize winner at the Plymouth, N. Y., Monday (31) on schedule. Miss Bankhead, who for the first time in her stage career got the nod of the critics as having been the top actress of the season, has gone on vacation.

Michael Myerberg, who produced 'Teeth,' chose to quote the late Alexander Woollcott's opinion of the play in extra space ads Sunday (30). Insiders were amused at the former 'Town Crier's' remarks about the Thornton Wilder play. Woollcott saw 'Teeth' out of town and upon returning said: 'It's the greatest play I ever saw but Tallulah stinks.'

Entrance of Miss Hopkins into 'Teeth' was not without its show of temperament. Actress griped plenty over her costumes, which she claimed were too tight. Myerberg exhibited a dash of temperament, too, explaining that he became nervous as the date of Miss Hopkins' debut in the play neared.

Katherine Alexander agreed to plane in from the Coast to take Florence Eldridge's part, but after making arrangements out there, the manager changed his mind. Viola Frayne went in instead, with Conrad Nagel taking Fredric March's role.

Katherine Smith is leaving the drama editor's desk on the Washington Times-Herald for matrimony. Resignation, effective June 11, is for the purpose of marrying Army Lt. Don Craig, former drama editor of the Washington Daily News and 'Variety' mugg in Washington. He's now a morale officer in Texas.

Miss Smith was a second-string drama critic on the News before she went to the Times-Herald to become woman's page editor, later taking the drama desk. Lt. Craig had been in the Army since 1941. He served as editor of the Camp Lee Traveler at Petersburg, Va., and from that position was entered in the Officers Candidate School.

It is expected that Betty Hynes, society editor, but with long experience on drama and films, having served there before, will be the Katherine Smith replacement.

Couple of New York tabs seemed to be exercised when Boston's censor, John J. Spencer, put the o.k. on 'Early to Bed,' musical comedy being primed for Broadway, after press service reports stated that the play's locale was 'a Martinique house of ill-fame.' Censor then appeared to have changed his mind, if not the management, it being promptly announced that the action would be within a gambling casino.

Censor ordered out a dozen lines and one song number was reported dropped. 'Bed' was produced by Richard Kollmar and Alfred Bloomingdale. It is due into the Broadhurst, N. Y., June 17, Boston date being extended one week. Show's backers include Milton Berle, Ben Marden, Leon Enken, Eddie Davis, Lou Walters and Sherman Billingsby. The latter four are night club operators.

'Lady in the Dark' opened to rave notices in San Francisco last week, with capacity business indicated for the four-week stay at the Curran. Takings first week were more than $32,000. Since arrival on the Coast the management has received offers from Seattle and Portland showmen offering guarantees for dates, similar to the arrangements covering Frisco and Los Angeles.

Present bookings are for six weeks, terminating in L. A. early in July and, unless Miss Lawrence changes her mind, star will then return east, declining additional time.

Stuart Erwin, who replaces Buddy Ebsen tonight (2) as co-star with Skeets Gallagher in 'Good Night, Ladies,' now in its 60th week at the Blackstone theatre, Chicago, was originally offered the role when the play was originally produced in California. Erwin had to refuse because of picture commitments. Ebsen has joined the Coast Guard with a commission.

Several female roles will have new players with tomorrow night's performance. Peggy Drake takes over the ingenue part and Yolande Donlan, Christopher King and Dorothea Ard are the other replacements.

'Flare Path,' English war drama, was presented recently at the Wardman Park hotel, Washington, the cast including British officers and an enlisted man. Matter of regulations was a problem, several Wing Commanders feeling they should not use the same dressing room with a private, so three used the same room, an enlisted man having one by himself.

'Path' is scoring a run in London. It was presented here around the first of the year, but lasted only a week or two at the Miller, N. Y.

Rhys Williams, in 'Harriet,' Miller, N. Y., who was named by the critics as giving the best male supporting performance of the season in 'Variety's' annual poll, will remain with the play indefinitely. He was given a new contract which calls for increased salary. Gilbert Miller produced 'Harriet' and it is stated that Helen Hayes, who has an interest in the production, arranged to up Williams' pay.

'Harriet' will lay off for five weeks starting June 26, as had been anticipated.

Original score and transcription of a Frederick Crouch operetta, 'Kathleen Mavourneen,' which had never been produced, was lost under unexplainable circumstances last week by the owner, Clara Brady Dowling. The only existing copy, it had been given her some time ago by a friend who had known the composer. Mrs. Dowling, who was dickering for a Hollywood sale of the material, notified police, the Dramatists Guild, ASCAP and the film company story departments of her loss.

Players Club collection of clippings, including play reviews dating back to 1889, have been presented to the N. Y. Public Library and further enriches the stage lore gathered in a special theatre department. There are also 600 portfolios anent the stage appearances of players for the past 50 years. Collection includes photographs, engravings, playbills and other data on the theatre.

Collection has been cataloged and is available to the public.

Ruby Mercer recently auditioned for Frank Carrington, who is presenting operetta revivals at the Papermill Playhouse, Milburn, N. J., and signed a contract in the office of Laura Arnold, her agent. She assumed she would get an engagement in 'Blossom Time' and, when the manager selected another actress, Miss Mercer believed she had a salary claim. It developed, however, that Carrington did not signature the contract and therefore there was no pay liability.

William A. Brady attended the testimonial dinner to Marcus Heiman recently, it being one of the few excursions the veteran showman has made from his penthouse apartment in many months. Brady has been bothered with an ailment of the foot.

He is anxious to produce a play, but has not come across a script to his liking. If he goes into action, rehearsals will be held in his apartment.

Freddie Schader, 'Variety' ex-mugg, is again walking out on Detroit, where he has been acting for the U. S. Treasury Department in the sale of war bonds and stamps. With his wife, the former Rachel Daly, they will reside in New York, where she will handle the affairs of a family estate. Schader, formerly an advance man, will go ahead of road shows.

Broadway

Leslie Morosco, back from Hollywood, mulling reentry to agency biz.

Fred Hillebrand back to boards in old mellers being presented in Washington.

Joe Solly, vet billposter, fell down subway stairs and badly gashed top of head.

Lucile Watson leaves June 15 to go into the 'Lysistrata' picture for Columbia.

Anne Starr, drama critic of the Columbus (O.) Citizen, in town to see the shows.

Sam E. Morris, Warner exec, now in the east, says he's feeling fit as a fiddle, and looks it.

Mel Hammett, who handicaps the races for pastime, back after long trip ahead of USO shows.

Lillian Hellman house-guesting at ex-hubby Arthur Kober's Bevhills manse while she's doing some film writing chores.

Mary Pritchard, lit and play agent, now producing a pic for Sikorsky and United Aircraft. Ed Roberts doing scripting.

Dave Palfreyman, head of Hays office theatre division, off for Coast this week for confabs with C. F. Coe, MPPDA v.p.

Myrtle Rodgers, daughter of Metro v.p. Bill Rodgers, graduated yesterday (Tues.) from Marymount College, Tarrytown, N. Y.

Basil O'Connor, formerly a law partner of the President, among counsel for Hannah Williams Dempsey in dual divorce case.

Arthur Bronstein, second-string legit and film critic of the Philadelphia Record, catching up on the Broadway shows this week.

Larry Wood has camphored the makeup box to manage the Central, Passaic, for J. J. Leventhal. House playing Atlantic Coast Circuit legits.

Russell V. Downing, comptroller of Radio City Music Hall, back after a month's vacation trip through the South. He was accompanied by Mrs. Downing.

Paula Laurence, who just left the cast of 'Something for the Boys,' is considering going into either 'Miss Underground' or the Cheryl Crawford musical.

Arthur Ross, legiter, has temporarily quit show business and now a pharmacist. Ross studied pharmacy at U. of P., but detoured to show biz after graduating.

Phil Williams, March of Time ad-publicity chief, back after a serious siege with ulcers, is still taking it easy by spending limited time in office each day.

William Fadiman, Metro scenario editor, and Olin Clark, eastern story editor, leave for the Coast June 11. It's Clark's first visit to the studio since his appointment last June.

Life's George Frazier doing a 'Show Business at War' story and spread, contrasting 1917 and 1943. He's working into the piece some of March of Time's treatment of the same theme.

Eddie O'Keefe, now back with 'Three's a Family,' Longacre, John Pollock having gone west to handle second Coast trip of 'Claudia,' he having been given an interest in the show by John Golden.

Fred de Cordova, who will stage the operettas for the Shuberts in Louisville this summer, leaves for the Coast at the close of the Louisville season to check in at Warners as a producer-director.

John S. Hale, who once played a lead in 'Humanity' and was associated for many years with William A. Brady, reports that he is currently employed as a messenger by the American Trust Co. in Berkeley, Calif.

Don 'Red' Barry, Republic film star, is taking time out between pix for a swing around of 23 spots with 'The Fun Parade' unit on the USO-Camp Shows circuit. Helen Talbot, also from films, will tour with the same unit.

Jake Wilk, eastern production manager for Warner Bros., has been made a member of the Committee on Synagogue War Activities, N. Y. Federation of Synagogues, representing the Jewish Community Center of White Plains.

Cheryl Walker, who used to be a Hollywood stand-in, is glorified in next month's American mag as a stand-in who became a star in her own right ('Stage Door Canteen'). Charlie Cantor, radio comedian, is also 'profiled' in same issue.

The toughie who fought two hoodlums to a double k.o., then turned them over to the FBI when they lacked draft cards, is that courteous mounted cop in the Shubert Alley precinct, the one with the exhibitionist horse. The brawl occurred in the Golden theatre alley. The cop used only his dukes—the mobsters had knives.

Minneapolis

By Les Rees

Bob Heen trio into Curly's nitery.

Mary Kith of M-G resigning to marry.

Woody Herman penciled into Orpheum July 9.

National Screen had dinner party for employees.

Hal McIntyre into Prom Ballroom for one-nighter.

Max Mazur, Columbia salesman, out of hospital again.

Walter Hoffman, 20th-Fox exploiteer, to LaCrosse to set 'Crash Dive' and 'Coney Island' campaigns.

Stork visited menage of Jean Spatz, Paramount booker.

Reel Fellows' club of film salesmen to hold golf tournament.

Paul Mans, indie circuit owner, championship fisherman to date.

Excelsior Park opening for season with Bud Strawn orch in ballroom.

Ted Bolnick, Welworth circuit manager at LaCrosse, Wis., in town.

Melvin Turner, former M-G booker now in officers' training, slightly injured during cyclone at Fort Riley, Kans., but led detachment of 100 men to safety.

Sam Shirley and Jack Flynn of M-G and Ted Branton of Tri-State circuit stopped over and visited Variety club en route to northern Minnesota for fishing interlude.

New Haven

By Harold M. Bone

Shubert has folded legit season.

Bijou has graduated to first-run policy.

Sgt. Barney Ross in town for tour of war plants (28).

Savin Rock amusement park getting heavy weekend play.

Lou Schaefer has resigned as Par house mgr. after 10-year stand.

'Claudia,' in record repeat date of two months at Shubert, again did healthy biz.

Tony Martin, training at Yale aviation center, a familiar sight around town.

Marion Conway, handling dramatics at Winchester war plant, staged an okay version of 'Abie's Irish Rose.'

Walter O'Keefe emceed Woolsey Hall war bond rally that featured Dr. Harry Hagen's 'True or False' broadcast. Otto Soglow, Morton Downey, Russell Patterson, Al Capp.

Philadelphia

By Si Shaltz

Extensive remodeling planned for Walton Gardens.

Jimmy Blair has opened a musical bar in Frankford.

Sally LaMarr added to the show at Musical Village.

A new cocktail lounge has been opened at the Benjamin Franklin hotel.

Eddie Roecker, former NBC vocalist, joining the St. Louis Municipal Opera.

Dick Wharton's orchestra shifted from the Shangri-La to Covered Wagon, Stratford, Pa.

Tony Linzzi, Locust theatre cellist and brother of Local 77 prexy, ailing at Wills-Eye hospital.

Tony Wheeler, WFIL gabber, has been deferred by draft board because of acute bronchitis.

Rube McKenty dickering for Harry James' orchestra to open the new dance pavillion at the old Philly Ball Park.

Mr. and Mrs. Harry Sacks, parents of Columbia Records' Manie Sacks, celebrated their golden wedding anniversary last week.

San Francisco

Bill Martell, formerly of KYA and KSAN here, joined KFRC spieler staff.

Stuart Hanlon has been added to 'Blue Newsroom Review' roundup, with his comment from KGO.

Gertrude Lawrence is a Sunday night performer at Stage Door Canteen for duration of run here in 'Lady in the Dark.'

E. O. Boudeson, Alcazar manager, jaunted to Los Angeles with Sid Grauman's 'Born Happy,' when sespian vaulter closed at Alcazar.

Held up by train trouble, Kay Mayfield, canary, arrived in Frisco just a few minutes before scheduled for first show at Warfield theatre. She went on, warbled one number, and bowed out.

Shorts Bull Market

Continued from page 7

escapist type of entertainment. Universal plans soon to be outlined likely will follow the recommendations of Bernie Kreisler, resulting from a two-month tour of principal territories of U. S.

RKO this week is celebrating the eighth 'This Is America' subject this week, the two-reel series which Fred Ullman, Jr., launched this season being rated one of the strong entries for next season. Latest is 'Lieutenant Smith,' showing Bill Terry, who portrayed the lead in 'Private Smith,' in training at an officers' school. Color is expected to figure prominently in next season product lineup.

Metro also is expected to bolster its shorts lineup, with color again figuring importantly. 20th-Fox, which has not spent much on shorts in recent years, continues with its elaborate, boxoffice series of March of Time subjects, easily the most costly group it handles. Columbia, always furnishing a big group of shorts, also may lift its sights for 1943-44.

Panama

By Stan Willis

Palm Terrace did a folderoo for a week.

Panama's Coney Island biz shot due to rainy season.

Mary Lee Kelley planed to the States to bring back American gal show.

Marquez Sisters, Cubans, playing the Conga nightclub, getting big ballyhoo.

Sara Guash, new Chilean headliner at the Club Rialto, sells out songs for top results.

Dorothy Lee feuding with her ex-partner, G. Pitt, over Palm Terrace. They'll thrash it out in court.

March of Time sure-fire with Lux theatre patrons, who eat it up, even though dialogue is in English.

Many American acts still in South America are eyeing Panama's clubs, which are now paying higher coin for talent.

'Enough Said,' Navy show under direction of Lt. S. S. Talbert, with music by T. F. Fischer and directed by R. J. Kaiser, is doing its bit on the Isthmus, appearing at various Army posts.

Myer Cohen operating the Club Gardel, with 35 hostesses. Might click, as it's the only spot not clubbing customers to death with a castinet clicking floor show. Features straight dancing.

Club Florida, Colon, featuring a Cuban trio billed 'Suicide Trio.' Doing three shows and plugging femme Cuban lead. Even with Colon 'off limits,' for the past week, to Navy personnel, the spot did top business.

Chicago

Dave O'Malley, agent, presented his wife with a new Cub aeroplane on her birthday.

Grace George, just returning from Hollywood after playing a role in James Cagney's new picture, feted by press between trains.

Walter Ahrens is the new manager of the Grand, Chicago, taken over last week by RKO.

Eddie Sachs, member of the Balaban & Katz publicity department, is in the Grant Hospital following an appendectomy.

Dorothy Donegan, boogie-woogie pianist, threw party for Joe Sherman, owner of the Garrick Lounge and Down Beat Room, at conclusion of her engagement there last week.

Former employees and concessionaires at the Chicago Century of Progress in 1933 have formed a permanent organization to be known as the Century of Progress Association.

Robert Campbell, executive secretary of the Actor's Fund took $2,061 back with him to New York, proceeds of a special matinee given by 'The Three Sisters' company at the Erlanger.

Chicagoans got their first glimpse of an offshore USO Camp Show unit when they saw the Margaret Faber Girls, Jackie Heller, Jack Powell, Lou Harper and others along Randolph Street in full regalia. They were on their way to the coast for embarkation.

Miami

Jack Eby and band are going okay at the Royal Center Club.

Delicate Frank's has gone Latin with Juan Pineda and conga band.

Ina Ray Hutton and her Men of Music got off to a capacity start at the Flagler Gardens.

The Golf Room at the Versailles is spotlighting Jimmie Christie's Latin-American orchestra.

Jeanene Garrette of the 5 O'Clock Club has a baby marmoset about as large as a hazelnut. Sent her from South America.

Club Mayfair added chorus line under the direction of Baby Cruler. Tiny Kingsbury, emcee, Peggy Greer, Jerry Del Rio, singers, and Jacqueline Mignon, dancer, are also in the new show.

Miami nitreclub operators have a new case of the jitters, and a number of closings may come sooner than expected. It's all because the Government is shifting trainees elsewhere. Families of men in training as well as the men themselves have been the heavy spenders in the nitieries. Absence of both will hurt lots.

Buenos Aires

By Ray Josephs

Pedro E. Pico re-elected president of Casa del Teatro.

Luis Cesar Amadori finished 'Luisito' at Sono film studios.

U. S. exhib Nat Liebeskind planning to take over Cine Arandidea and Real Palace.

Monroe Isen, dean of local film colony, opened new office for Universal in Uruguay.

Actor Luis Sandrini will sponsor Peruvian folklore unit, 'Las T... dores del Peru,' at National.

Artkino, Russian distrib, moved to new office at Rio Bamba 423. Many interior houses now taking Soviet product.

Brazilian pianiste, Magdalena Tagliaferro, solid click at first concert with symphony of Teatro Colon, batoned by Juan Jose Castro.

Sono Film finished 'La Juventud Manda' ('Youth Rules'), megged by Carlos Borcosque and starring Carlos Cores, with Wilvana Roth in femme lead.

Sono Film celebrated 10th anniversary with re-release of first pict, 'Tango,' at Ocean. Many of original cast, now top-ranking film figures, were present.

Vancouver

Ballrooms getting bonanza biz.

Happyland amusement park open with new rides and other attractions.

Deanna Durbin film 'The Amazing Mrs. Holliday' held over at the Vogue.

National Grand Opera Club of Vancouver presenting 'Daughter of the Regiment' at the Lyric June 3 at $2 top.

Local group readying Hill Billy revue to open here latter part of month. Will have 50 performers in the troupe.

Headlined in first runs here are 'Flight for Freedom' at the Capitol, 'My Friend Flicka' at the Orpheum and 'Once Upon a Honeymoon' at the Strand.

Resorts in this area now open and bidding for business. Excursion steamers that ply the coast also starting season with dancing and other entertainment to lure the trade.

Yanquis' Legit Fault

Continued from page 3

cations for permission to translations often get no answer at all. When airmails and cables come, they frequently demand conditions impossible for the South American market. Result is that honest adapters have often turned, and continue to turn, to Europe, while the less scrupulous simply lift ideas and turn them out as their own, with the U. S. failing both to get the royalty credits and the pro-democratic force inherent in many American works.

Propaganda factor is especially important in these times. Theatre men say that many U. S. works which pack a solid message would be just as socko here and do fully as much as Hollywood films to sell Uncle Sam's ideas. But to date there's still no U. S. agency down here facilitating legit production in Latin America while the Axis keeps a full-time rep, Jose Glarompol, who, despite his being on the official U. S. blacklist, operates actively to supply scripts, arrange contracts and smooth out legal hurdles for French, Italian, German and Hungarian writers.

Until recently similar setup existed in publishing, with German, Italian and French books translated far more frequently than those from the States. Concentrated effort in this field, however, has caused a profound change, and at recent Feria del Libro (Book Fair) here, American translations were by far in the lead and the only swastika-stamped volumes on hand were hidden in the back shelves.

There has been talk of a hemisphere conference of playwrights, agents and authors societies to knock down many of the roadblocks preventing production of Broadway plays here and, at the same time, open eyes of 'norteamericano' producers to Latino possibilities. Most foresighted of those in the entertainment biz in these parts feel the Latin theatre offers a chance to really get across at close range a solid, better hemisphere understanding, using Latin actors and Latin stages in a way that films can never achieve. And make money, too.

Current Hits

Among current successes here are 'Dona Mariquita de Mi Corazon' ('My Darling Mariquita'), a Madrid record-buster now playing at the blacklisted San Martin; French translation 'Himeneo' with film star Paulina Singerman, at the Odeon, and 'Stella Carrozzella,' an Italian switcheroo at the blacklisted Marconi. Of the national works which have passed 100-performance mark, top money-makers are the musicals, 'Buenos Aires de Ayer y Hoy' at the Presidente Alvear, the Spanish-type 'El Trozaco' at the Apolo, and 'El Carnaval del Diablo' at the Politeama.

Top-grossing comedies include 'Canuto Canete' at the Buelo; 'Dos Gotas de Agua' at the Smart, and 'Filigrana, La Cantora' at the Argentino.

Buenos Aires season starts in March and continues until about end of October. Many of the companies which open here later hit the road to provincial cities and neighboring countries, particularly Uruguay and Chile. Another frequent practice is for B. A. hits to be adapted by theatre groups in other Latin republics and put on there as 'original productions' from the same scripts and settings. Transportation difficulty, especially with war is still such that it's cheaper to follow this practice than to send an entire company.

Hollywood

Charles Einfeld back from New York.

Jean Renoir hospitalized with appendix trouble.

William Scully in town for sales huddles at Universal.

Jack L. Warner returned after three weeks in the east.

David Hempstead back to work at RKO after two weeks' illness.

Gale Robbins, 20th-Fox player, recovering from appendix surgery.

Charles Francis Coe returned to the Coast for an indefinite stay.

Rita Hayworth granted final divorce decree from Edward Judson.

Ingrid Bergman back on the job, after a week's tussle with laryngitis.

Natalie Draper and Merrill Pye applied for a mariage license in Santa Monica.

Wally Kline at Palm Springs writing a play for Broadway production this fall.

Moe Sackin, honorably discharged from the Army, joined William Morris office.

Roscoe Ates, now an Army captain, spent a brief furlough on the film lots.

Lionel Barrymore recuperating at home after a hospital siege of ptomaine.

Bing Crosby's horse track, Del Mar, is being turned into a plant for airplane parts.

Dr. Eduardo Santos, former president of Colombia, guested at the film studios.

Ellen Drew in town after five months of camp touring in England and North Africa.

Sol Lesser returned from New York to make arrangements for another 'Canteen' film.

Charles Francis Coe in town to report on public relations activities to motion picture producers.

James Crow, drama editor of Hollywood Citizen-News, joined Universal's publicity staff.

Al Jolson, on the witness stand, denied he owed back wages to his former pianist, Martin Fried.

Harry Sherman and Dick Dickson returned from a four-state tour of inspection for western locations.

Paramount optioned agricultural rights on nearby vacant lots to produce vegetables for the studio commissary.

Billy Reyes, comedy juggler, ordered to pay $40 weekly separate maintenance to his wife, Leile Steppe, actress.

B. P. Schulberg was sued for $2,118 damages and house rent by Mrs. Rose Barker Cohn, former wife of Harry Cohn, studio exec.

Nelson Aldrich Rockefeller, coordinator of Inter-Americans Affairs, planed to Mexico City following conferences with film biggies.

Louis B. Mayer was official host of 250 sailors at the weekly dinner and show of the Service Men's Morale Corps at Masquers Club.

O. Henry Briggs, chief of Producers Releasing Corp., has whittled the company title down to PRC Pictures, as a patriotic means of conserving type.

Case of Herman J. Mankiewicz, screen writer, charged with drunk driving, resulted in a jury deadlock.

Pittsburgh

By Hal Cohen

Leon Striois infanticipating.

Raul and Eva Reyes have cancelled Nixon Cafe date. Femme half's ill.

Herb Magidson, songwriter, and his wife in from the Coast to visit the folks.

Baron Elliott's sax player, Oswald Kirschbaum, got a 4-F rating at the last minute.

Jackie Heller has pulled out for Frisco on first lap of USO overseas camp show tour.

There's talk of a summer stock season at Pittsburgh Playhouse but nothing definite yet.

Ciro Rimac's Brazilian singer, Alzira Camargo, has been Mrs. Rimac since last November.

John Stahl, Homestead theatre man, home with an honorable discharge from the Army.

OPA ban on pleasure driving dropped Bing Crosby-Bob Hope golf match here for war relief.

Earle Baileys (he's the theatre manager and she's the former Kitty Rey, chorus girl) have separated.

Ted Blake and Ross Adams, new owner of Nut House, have disagreed and comedian's out of show there.

Sam Nixon back on the job again at his legit house after catching up on the Broadway shows for a week.

Kap Monahan, the critic, and Joe Feldman, the theatre man, both celebrated birthdays same day last week.

Frank Andrinis left for Frisco where he'll visit ailing mother before returning here next month to be inducted.

Mrs. Frank Natale, singer before her marriage, plotting comeback now that her musician-husband has gone into the Army.

Agent and former band leader Ralph Harrison's daughter, Dorothy, graduates from Pitt tomorrow (Thursday) as bacteriologist.

OBITUARIES

WILLIAM KOENIG

William Koenig, 58, for past five years general production manager at 20th-Fox, died May 29 in Beverly Hills, Cal. His theatre career began as an usher in Milwaukee, where he later became treasurer of the Gaiety. Moving to Minneapolis he managed a burlesque house and wound up as owner of a string of film theatres in the Minnesota-Wisconsin area.

Carl Laemmle brought Koenig to Hollywood as business manager of Universal in 1921. His first actual contact with film making was 'The Hunchback of Notra Dama,' in association with Martin Murphy, after which he became production manager of the studio. Koenig's next move was to Warners as studio manager, followed by a shift back to Universal when that company was reorganized. Resigning as studio manager there, he joined Metro for a brief time before checking into 20th-Fox in September, 1936. He held the post of production manager on the Westwood lot until he died.

Surviving are his widow, his mother, Mrs. Jennie Koenig, and two brothers, David and Ben.

PAUL AMENT

Paul Ament, 59, booth operator at the Palace, N. Y. for 22 years and one of the oldest members of Local 306, Moving Picture Machine Operators of N. Y., died May 31 at East Hempstead, L. I., following collapse Sunday (30) after attending installation of officers of the auxiliary of Vigilance Post, Veterans of Foreign Wars, of which ha was Nassau County Commander. He was a vet of the Spanish-American war.

Deceased leaves a widow, son and daughter.

JANE MANNER

Jana Manner, vetaran speech and drama instructor, and for more than 50 years a drama reader and voice teacher, died in New York May 27. Among her former pupils ware Vilma Banky, Walter Connolly, Muriel Kirkland, novelist Sigrid Undset and Genevieve Tabouis, French author and lecturer.

Survived by two brothers and a sister.

EDMUND CONDON

Edmund Condon, former writer and actor known as Bruce Desmond, died in Belleville, N. J., May 29. He had appeared in 'Blossom Time,' 'Dearest Enemy,' 'Student Prince' and 'The Black Widow.' Later he was assistant manager of the Ritz theatre, Elizabeth, N. J.

Survived by brother and sister.

KAY F. WALSH

Kay F. Walsh, trumpeter in the 14 Brick-Tops and one of the original members of Ina Ray Hutton's All Girl Band, died in New York May 30. She had been working in a defense plant.

Survived by parents, sister and brother.

MRS. AUSTIN CAMPBELL

Mrs. Austin Campbell, composer, pianist and critic under tha name, Ione Pickhardt, died in Philadelphia, May 29. She was a child prodigy and made her debut, at the age of 13, with the New York Philharmonic Orchestra.

Survived by husband and two children.

MRS. C. P. RAPPENECKER

Mrs. Caroline Parrish Rappenecker, 62, legit actress, died in Ocean Grove, N. J., May 25. She once appeared under the direction of David Belasco.

Survived by husband and three sisters.

VAUGHN DeLEATH

Vaughn DeLeath, 42, singer and composer, died May 28 in Buffalo of uremic poisoning and a heart condition.

Further details in the radio section.

N. L. NATHANSON

N. L. Nathanson, 57, theatre circuit tycoon and a governor of the Canadian Broadcasting Corp., who had many other interests, died at his home in Toronto, May 27. (Details in film section).

HENRY STARK

Henry Stark, 63, vaudeville actor, died in Burbank, Cal., May 26. He was the father of Juanita Stark, film player.

Albert McDowell Beach, 66, developer of Chippewa Lake, summer resort near Seville, O., died at Seville May 29. His son, Parker, managed the resort after he retired in 1936.

Stephan Kubanls, 54, director of the Slovak radio program over WJW, Akron, died May 27 in Barberton, O. Until recently he was also leader of a Barberton orchestra.

Nat Butler, 73, international bicycle racer died at his home in Revere, Mass., May 24. He was born in Novia Scotia and for the past 25 years operated tha cycle track in Revere.

Wife of Capt. William Sherman Gill, former theatrical booking agent, fell to her death from 16th floor of the Hotel Savoy-Plaza, N. Y., June 1. Undetermined whether death was accidental or suicide.

Gilbert Earl Park, 44, a projectionist at the Met theatre, Regina, Sask., before joining the Royal Canadian Air Force, died May 15, at Mossbank, Sask.

Mother of T. A. Bercovich, 75, died at Edmonton, Alta., May 14. He's manager of the Broadway theatre, Regina, Sask.

Mother of Pvt. Curtis Guckert, saxman with several top bands before his induction, died at her home in Pittsburgh last week.

Albert B. Voeckenar, 60, secretary of the Tri-City Federation of Musicians, died in Davenport, Iowa, May 21.

Mrs. Hannah Levy, mother of Lou Levy, of Leeds Music, died May 27 in New York. Another son, George Levy, also survives.

Mrs. M. L. Pamaras, 58, mother of Anita Page, screen actress, died May 28 in Manhattan Beach, Cal.

Father of Mrs. Irv (Eve) Brecher Metro writer, died May 26.

MARRIAGES

Grace Gillern to Frank Albertson, in Santa Barbara, May 29. Bride and groom are screen players.

Margaret Valetta Donovan to Perc Westmore, in Sacramento, May 28. He's head of makeup department at Warners.

Sheila Darcy to Erich Von Stroheim, Jr., in Los Angeles, May 28. Bride is former film actress. Groom, son of the actor-director, is an assistant film director.

Hedy Lamarr to John Loder in Beverly Hills, Cal., May 27. Bride is film actress. Groom is screen actor.

Lucille Myrick to Corp. Meredith Petera in San Antonio, Texas, on Saturday, May 22. Brida is member of radio station WOAI staff.

Estelle Taylor to Paul Small, in Los Angeles, May 28. Bride is former film star, nitery entertainer and former wife of Jack Dempsey. Groom is agent-vaude producer.

Naomi Hodes to Lieut. Martin Shotland, at Great Neck, L. I., May 30. Bride is daughter of Phil Hodes, assistant district manager for RKO.

Ruth Kathyrn Barrett to John Joseph Baker, in Los Angeles, May 22. Bride is story editor at Universal. Groom, former studio employee, is in the Coast Guard.

Clara Craig to George Wilson Simpson April 24, in Memphis. Groom is traffic manager for Film Transit Co. in Memphis.

Carlot Salisbury to Sgt. John M. Ball, in Little Rock, Ark., May 17. He's a former Pittsburgh film p.a. now attached to public relations at Jackson, Miss., Army Air Base.

Natalie Draper to Merrill Pye in Los Angeles May 30. Bride is Metro contract player. Groom is music and art director at the same studio.

Virginia Daly to Lt. William Brown Adams, member of the Naval Aviation Cadet Selection Board, in New York May 30. Bride is legit actress. Groom is playwright.

BIRTHS

Mr. and Mrs. Alexander (Sandy) Stronach, daughter, May 25 in New York. Father is director of 'March of Time' radio program.

Mr. and Mrs. George Todd, daughter, in Cleveland, May 19. Father is announcer on WHK-WCLE.

Mr. and Mrs. Milton Samuel, daughter, May 31, in Hollywood. Father is Blue network publicity head on Coast.

Lieut. and Mrs. Don Reeve, daughter, in Hollywood, May 22. Father was formerly with Universal's publicity staff. Grandfather is Arch Reeve, director of public relations for Producers Association.

Mr. and Mrs. Johnny Gallis, daughter, in Pittsburgh, May 15. Father is a nitery singer.

Mr. and Mrs. Paul Bronder, daughter, in Pittsburgh, May 24. Father is the theatrical display man and mother is former Carmia Bechstein, of WB's Pitt exchange.

Capt. and Mrs. Richard M. Rossbach, daughter, May 27 in New York City. Father is on duty overseas. Mother is daughter of the late Maurice Goodman, who had been chief counsel for Keith-Albee circuit.

Mr. and Mrs. John D. Donoghue, son, last week at Springfield, Mass. Father is 'Variety' correspondent and amusement editor of Springfield Daily News.

Payroll Traffic

Continued from page 36

step into an announcer's post at WEAN. Parker, who directed activities at WEAN for the past four years, was formerly program director for WICC, New Haven.

Kansas City—Elza G. Runkle, Jr., one of original technical staff at KCMO in 1936 and until 1941, now back as chief engineer after nearly two years at WOL, Washington.

San Antonio.—John Cragin is the latest addition to the staff of station KTSA. He joins tha commercial department, coming from the display department of a local daily.

Portsmouth, O.—Patricia Hooley, who joined WPAY last summer as the station's first famme announcar, has been named program director, replacing William O. Aldridge, now in a similar post with WSAZ, Huntington, W. Va.

Minneapolis.—J. Frank Johns has joined WCCO as assistant to Harvey Struthers, sales head.

Harold Levy has joined the sales staff of WLOL, MBS station here. He formerly was with WINX, Washington.

Indianapolis. — Frank O. Sharp, formerly program director at WFBM, has been named acting station manager.

Paul Haven, formerly with WOWO, Fort Wayne, has joined WIRE as announcer and newscaster.

Portland, Ore. — New faces at KOIN: Jim Wallace, manager of KAST, Astoria, since 1937 has joined the news department. Bill Barton is a new announcer. New in control room are Richard O'Neill and Lyle Eastlund.

Herb Johnston, ex-chief announcer of KGW and KEX, is on staff of KXL.

Boston. — Stephen James, announcer at WEAN, Providence, since 1935, has joined WEEI as newscaster. Another newcomer is John A. Klever, assigned to general service department.

Fort Wayne.—Caroline Reed was appointed program supervisor of Westinghouse FM station W49FW. She replaces Rosemary Stanger, who is leaving to fill an announcing berth with WOWO-WGL, Fort Wayne.

New York.—Gene Kraemer has joined the local sales staff of Joseph Hershey McGillvra, Inc., station reps. Kraemer was formerly with WKAT, Miami, and had been previously associated with NBC.

Pittsburgh — Commission awarded James B. Rock, former manager of KDKA, in the marines is a captaincy, and he'll be assigned to the communications division at New River, N. C.

Cleveland — Doris Neubauer appointed publicity head at WHK-WCLE, succeeding Milt Hill. She was formerly assistant advertising manager for Lindner Coy.

H'wood Rolls Its Own

Continued from page 3

typed as a musical producer. Same team is also responsible for 'This Is the Army,' which is being readied for release around July 21.

Mark Hellinger, who produced 'Thank Your Lucky Stars,' which WB is planning to release this fall, is another in the same category. Further indicating intention of using picture rather than Broadway names for its high budget musicals, Warners placed most of their top stellar names into the Hellinger production —Bette Davis, Errol Flynn, Dennis Morgan, Jack Carson, Irene Manning and Joan Leslie, plus Eddie Cantor.

No Bands at WB

So far WB has managed with a minimum of specialty turns from legit or other sources. Unlike Metro, 20th, Universal and Columbia, Warners is not using bands for its filmusicals.

While some 80 filmusicals (apart from around 25 already completed) have been variously scheduled for production during the coming yaar, major studio production department heads believe that this figure can be sharply discounted. Many changes in schedules are expected. From 50 to 60 musicals are more likely, eventually, some of these being pictures with but incidental music and a few songs rather than musical specs on the style of 'Coney Island.'

Of the six new musicals which Warners has scheduled, in addition to the completed trio, 'Stars,' 'Army' and 'Desert Song,' only three appear likely at the moment—'Shine on Harvest Moon,' the Nora Bayes yarn; 'Mississippi Belle' (Cole Porter tunes) and 'Rhapsody In Blue' (George Gershwin), which Jesse Lasky was first thought likely to produce.

Warners has, however, assigned LeRoy Prinz to 'Rhapsody,' Hellinger will produce. Still in stages of discussion are 'Gay Nineties' (Tony Pastor), which Jack Chertok may handle, 'Melancholy Baby,' the Helen Morgan musical biog, and 'Marilyn Miller,' which Jerry Wald has been mulling.

Metro and U

Of around 12 to 15 Metro musicals tentatively scheduled, in addition to seven already completed, several may be eliminated.

Universal's Deanna Durbin, Olsen & Johnson, Abbott & Costello and others will be films largely with incidental music and some songs.

Columbia with around 10 and 20th-Fox with 10 musical yarns in preparation will likely wind up with fewer musicals. Indications are that 20th will release around six musicals for the 1943-44 season, as compared with three for 1942-43.

RKO, with six musicals slated, in addition to 'Sky's the Limit' (Fred Astaire, Jean Leslie, Bob Benchley) already completed, is certain of only three so far—the Eddie Cantor production tentatively titled 'Show Business,' a Kay Kyser musical, and 'Higher and Higher.'

A Kate Smith starrer (Marie Dressler biog) is unlikely to be made by RKO.

Paramount, with 10 new musicals scheduled, may shave that quota slightly. Republic plans five to seven musicals in addition to threa completed. Goldwyn is also planning one or two, and five are likely from other producers.

Metro's Producers

Metro, with seven musicals completed, tops all studio schedules currently for this type of material. Handling musicals at M-G in addition to Freed and Minelli are Al Lewis, Bob Alton, Busby Berkeley, Roy Del Ruth. Further bolstering tha musical production staff are the recently added Sam Coslow and E. Y. Harburg.

Warner roster of those figuring in musical production includes Hellinger, Wald, Chertok, William Jacobs ('Shine On'), and Barney Glazer. At 20th are William LeBaron, William Perlberg, Sidney Lanfield and Water Lang. Busby Berkeley and David Butler, not on the contract list, are also available for occasional assignments.

In addition to deSylva, Paramount has Mark Sandrich, Paul Jones, Dick Blumenthal ('Lady in the Dark'), and Fred Kohlmar ('Let's Face It') handling musicals. Columbia recently signed Arthur Schwartz.

Among Metro films with music completed are 'Du Barry Was a Lady,' (Tommy Dorsey orch, Red Skelton), 'Cabin in the Sky,' (Ethel Waters, Rochester), 'Presenting Lily Mars' (Judy Garland), a Kay Kyser musical, 'Best Foot Forward' (Harry James orch, Billy Gaxton), 'Girl Crazy,' and 'Private Miss Jones.'

Among similar films tentatively scheduled for production are 'The Ziegfeld Follies,' 'Honey Boy,' 'You Can't Fool a Marine,' 'Anchors Aweigh,' 'Meet the People,' 'Jumbo,' 'Bathing Beauty,' 'Mr. Co-ed' (Phil Spitalny), 'Very Warm For May,' 'Here Comes the Band,' 'Up and Down Broadway,' 'Meet Me In St. Louis.'

Par's Schedule

Paramount's completed schedule holds 'Star Spangled Rhythm,' 'Lady in the Dark,' (Ginger Rogers, Ray Milland, Jon Hall), 'Dixie' (Bing Crosby, Dorothy Lamour), 'Riding High' (Lamour, Dick Powell, Victor Moore, Milt Britton orch), 'Let's Face It' (Bob Hope, Betty Hutton). Among those scheduled are 'And the Murray, Betty Hutton), 'Incendiary Blonde,' 'Big Town Blues,' 'Stallion Road,' 'Galveston,' 'Road to Utopia,' (Crosby, Hope Lamour), 'Rainbow Island,' 'Girls Town,' 'The Duchess Rides High' and an Irving Berlin musical for Bing Crosby-Fred Astaire (the 'Holiday Inn' team).

Among those scheduled by Columbia are 'Tropicana,' (Mae West, Billy Gaxton), 'The Cover Girl,' (Rita Hayworth), 'Jam Session,' 'Hey Rookie,' 'Gone Are the Days,' 'Louisiana Hayride,' (Judy Canova), a Fred Waring musical, a Ted Lewis musical, 'Mississippi' and others.

Twentieth-Fox has scheduled 'The Girls He Left Behind,' (Alice Faye, Carmen Miranda, Benny Goodman orch), 'Winter Time,' (Sonja Henie, Woody Herman orch), 'By Jupiter,' (Laurel & Hardy, Martha Raye), 'Four Jills in a Jeep,' (Raye, Carole Landis, Kay Francis, Mitzi Mayfair), and others.

Republic plans 'Gay Blades,' (Ice-Capades), 'Brazil,' 'Hoosier Holiday' and others.

United Artists will release 'Hi Diddle Diddle' (Martha Scott, Adolph Menjou, Billie Burke), Andrew Stone production. Samuel Goldwyn has 'Up in Arms' (Danny Kaye, Dinah Shore) going into production.

Butler Directs Bayes Pic

Hollywood, June 1.

David Butler drew the director job on 'Shine On Harvest Moon,' the filmusical biography of Nora Bayes at Warners.

Story is in preparation for an early summer start, under producer handling by William Jacobs.

Warners assigned LeRoy Prinz to direct 'Rhapsody In Blue,' based on tha career of George Gershwin, starting in July, with Mark Hellinger as producer.

Musical has been moved ahead of 'The Life of Will Rogers,' owing to difficulty in finding a player for tha Rogers role.

Nathanson Dies

Continued from page 6

of Par displeasure over independent theatre acquisitions Nathanson was making, the FP-C president blasted Par in a lengthy statement he released, claiming, among other things, that Par had not lived up to his FP-C contract.

It was not the first time Nathanson spoke his mind. Fearless and independent, among other characteristics, tn former years he frequently attacked the producer-distributors, becausa of policies that did not suit him.

Coming up the hard way, Nathanson, who was born in Minneapolis, started as a newsboy there, later entaring the outdoor amusement field.

Nathanson started as an exhibitor through acquisition of the old Majestic, Toronto, which he rebuilt and renamed the Regent. This was the beginning of FP-C, control of which was taken by Paramount-Publix in 1930 prior to receivership. J. J. Fitzgibbon installed as v.p. and general manager at that time, is now president of FP-C.

Since the war began, Nathanson had been active in Red Cross and other work, including many and varied charities to which he contributed substantially over the years.

Surviving are Mrs. Irene Nathanson, widow; Paul, son; two daughters, Jean and Johan, and four brothers, Henry, Dr. M. L., B. L. and C. R. Nathanson. Henry, who formerly headed Regal Films, Ltd., has been associated with the late Mr. Nathanson in management of many of his enterprises.

Funeral services were held Sunday (30) from Holy Blossom Synagogue, Toronto with interment in Holy Blossom Cemetery.

Literati

Spokesman Koenigsberg

Moses Koenigsberg, former head of King Features, attracted considerable attention in publication circles for his successful contentions which won recognition for the press at Hot Springs, Va., where the Allied Nations Food Conference is being held. At first reporters were excluded from the premises, but Koenigsberg argued the right of the press to collect news at its source, which was finally conceded by Judge Marvin Jones, chairman of a committee appointed to clarify the situation. Reporters now carry the same blue cards as given delegates which passes them through military lines guarding the conference.

Press has the right to talk to delegates for three hours each evening, though not admitted to the food sessions, held daily. Koenigsberg represented the Cincinnati Inquirer, the Gannett newspapers and the Indianapolis Star.

Cas Adams to King Features

Caswell Adams, for years the boxing specialist for the N. Y. Herald-Tribune, has resigned to join the staff of King Features. Adams, who occasionally covered the races and wrote some sports columns for the Trib, has been replaced on fights by Jesse Abramson, also an all-around sports reporter on the Trib for years. His new job, under Joseph Connelly, is that of publicist for the syndicate, an assignment formerly handled by Dick Hyman, now a captain in the Marines. He will also write sports for the syndicate.

Adams handled the May luncheon of the Banshees, at which time it was announced that Bob Considine, sports columnist of the Mirror, and Joseph Willicomb will soon become war correspondents for International News Service, being assigned to the European front.

Assail Mass. 'Dictatorship'

A Massachusetts bill providing for the establishment of a state censor in the attorney general's office with power to ban circulation or sale of publications deemed obscene or tending to corrupt the morals of youth was assailed Thursday (27) before the Ways and Means Committee of the Massachusetts House of Representatives. It would 'flout freedom of the press' and set up a 'dictatorship' which might evolve into a 'vicious racket' or a 'Gestapo of snoopers,' it was held. Benjamin C. Perkins, counsel for the Massachusetts Newspaper Information Committee asserted the bill would make the attorney general an 'absolute czar who could hold up publication of a newspaper containing an article criticizing him on the ground that elsewhere in the edition was some story which he considered obscene.'

'Freedom of the press is absolutely flouted in the proposed legislation,' contended Harold Williams, counsel for the Board of Trade of Boston Book Merchants. 'It confers arbitrary and capricious authority on a single individual, making him complainant, judge, jury and executioner.'

Terming the measure 'a misguided attempt to eradicate a specific evil,' Mayn A. Shattuck, counsel for Little Brown & Co., said the cost of enforcement might conceivably run into millions of dollars. An aroused public opinion, he declared, can clean up any 'dirty junk' in literature just as it cleaned up the screen.

Among other opponents, were Edmund Burke, representing Time, Life and Fortune magazines, Prof. Z. R. Chaffee of Harvard Law School, Alfred A. Albert, counsel of the Civil Liberties Union of Massachusetts; Daniel Bloomfield of the Boston Retail Trade Board.

Only proponent was Representative John R. Fancey of West Springfield, who decried the situation with regard to 'pulp' literature and asserted 'something should be done to keep the state reasonably free from objectionable literature.'

Letters May Be Used

Rhinebeck, N. Y.

Editor, 'Variety':

Viking [In connection with a Woollcott anthology] is incorrect in saying that, in this country, letters do not belong, as regards publication rights, to those to whom they are sent. The letters of D. H. Lawrence have appeared in at least four books I could mention, and he had an executor, Huxley, who issued a massive volume of his letters. In England, true, it is different. Mrs. Pat Campbell long wanted to publish the fond letters written her by George Bernard Shaw. Replied Shaw: 'I'm not going to be the horse for your Lady Godiva.'

After the death of Kenneth Grahame, author of 'The Reluctant Dragon,' 'The Golden Age,' etc., I used in the Saturday Review of Literature several letters about the circus I had received from him. Then I sent 'em to his widow for a book on his life and letters. From a British point of view I had committed a legal crime, but in the U.S.A. not so. Book and magazine authors—and newspapers—have always issued letters with or without permission; it doesn't matter as to law, though it may as to good taste.

I've had several good legal opinions on this for reasons that it is needless to go into.

John Wilstach.

The News Guild Melee—Again!

Lines were being drawn the past month for the annual brawl between the 'ins' and 'outs' at the American Newspaper Guild's yearly convention, 1943 national huddle being set for June 14-18 at the Statler hotel, Boston.

Present Murray-Eubanks-Rodgers administration, nearing end of its first two-year term in office, is expected to draw fire from 'antis' formerly in power and led primarily by Milton Kaufman, ex-executive vice-president.

Kaufman group has been paving way for attacks through furore generated in the New York Guild over attitude of its present leaders to the Erlich-Alter executions in Russia. Also expected to condemn administration's methods of dealing with Washington and handling war effort.

Officers will all be candidates for reelection, with nominations to be made at convention and election to come in the fall by national referendum, in which every member votes. Art Riordan, of Philadelphia Guild has been named chairman of country-wide committee to seek their reelection.

Wartime conditions are expected to result in curtailed attendance, with the middle and far west delegations especially regarded as certain to be greatly reduced.

Yank's First Anniversary

Yank, official Army weekly, will celebrate its first anniversary with a special issue June 25. Edition will be eight pages over the usual 24 and will go on sale at Army and Navy posts June 18.

Like Volume 1, No. 1, this issue will contain a letter from President Roosevelt in addition to extra quota of gags, cartoons, pix of pin-up girls and a report to enlisted personnel on year's progress of the Army.

Mag has world-wide distribution and coverage, and of the 30 Yank correspondents who've been under fire, four have been hospitalized and one killed in line of duty.

Editorial offices in New York receive an average of 1,600 letters weekly from servicemen readers who request everything from locating misplaced relatives to swing scores for isolated Army bands.

War's Havoc on Book Market

Delays in printing, binding, shipment of paper stock and transportation itself are new bugaboos of a war boomtime book market. It's especially so in the case of technical books, every publishing house with such volumes in its catalog is enjoying unprecedented business. Almost any technical subject having to do with war work (welding, planes, metals, steamfitting, etc.) fetches handsome dollars per copy from apprentices, semi-skilled and even the skilled workers eager to advance themselves and, for the first time, having the means to assimilate book larnin'.

How this wartime prosperity manifests itself in certain Dixie outposts, never a good market for books, is evidenced by sudden large sales of Bibles, dictionaries, cookbooks and the like.

Bombing News a la France

The government-controlled Spanish press has received new instructions for its propaganda campaign opposing the bombing of German and Italian cities. The orders are:

'In connection with the campaign on bombing, you will cease publishing editorials and will publish only articles signed by professors and authorities on international law, taking the following into account:

'It is not the bombing of the civil population in itself with which Spain is most concerned, but the fact that it leads to reprisals and chaos.

'We consider it lawful to bomb military objectives.

'The campaign is to be carried out irrespective of who is doing the bombing. Newspapers must, at the end of the campaign, give an account of its development.'

Journalism's Post-War Role

A prediction that journalism of all the American nation's 'is bound to play an important role in post-war affairs,' is contained in a bulletin just put out by the Coordinator of Inter-American Affairs for Brazilian consumption. CIAA points out that view has been expressed by all of the Latin-American journalists who have been visiting this country in recent months, as well as at a recent meeting of editors at the Columbia University School of Journalism.

Journalism, the Columbia meeting was told, 'can do more than guns and bombs to destroy the assumption that any group of men is competent to do a people's thinking for them.'

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War Dept. Tips Advertisers

War Department warns advertisers that some publications specializing in news of Army matters are soliciting business from industrial firms with the hint that ads in those publications will benefit the Army and therefore possible favors might be expected. There is no shred of truth in any of this, according to the War Department.

'It was emphasized,' said the announcement, 'that such transactions are a matter of private business between the prospective buyer and seller, and should be decided as such, rather than in the belief that they are of concern to the War Department or to any arm or service of the Army.'

Studes Want Burnett

Students attending professional writing course under direction of Whit Burnett, editor of Story Magazine, at Columbia University, N. Y., last week petitioned the college board to retain the prof. Columbia board, which is merging the Burnett class with Helen Hull's next semester, due to diminishing attendance, has shelved the appeal.

Students are planning to organize a 'Remnants of Whit Burnett Class' summer group to preserve their identity.

N. Y. News' Sales Film

What may become a major trend in newspaper advertising, using films as a medium, was shown in New York last week by the Daily News. Presenting a portfolio sales talk via a 40 min. film done in color, selling punch was easily seen and magnified salesman's arguments.

Debut took a non-advertising client and attempted to demonstrate the paper's ability to sell customers in a high priced market.

Bye Bye By-Lines

By-lines for reporters are being severely reduced by Los Angeles dailies. Big reason is to hide the identity of its first-string men, too frequently swallowed up by film studio press agentries.

Manpower shortage makes replacements too difficult, so sheets are using their best weapon to hold their men—the cloak of anonymity.

Sweden's Nazi Sheets on Skids

Sweden reports that Denmark's three leading Nazi sheets, Faedrelandet, National Socialisten and Kamptegnet are about to fold.

LITERATI OBITS

Joseph Jackson Taylor, 73, editor-in-chief of the Dallas Morning News and conductor of the News State Press column since 1908, died May 25 at his home in Dallas.

Reid Monfort, 46, head of the Associated Press bureau in Charlotte, N. C. for 10 years, died May 18 in that city.

Clifford H. Dowling, 40, since 1941 assistant general manager of British United Press, died May 18 in Toronto.

Charles W. Starling, 82, one of the founders and managers of the Aberdeen News in South Dakota, died May 18 in Dallas.

Edward Robins, 81, music and drama critic and president of the Historical Society of Pennsylvania, died May 21 in Philadelphia.

Robert C. Mehaffey, 50, rewrite man on the Chicago Daily Times and a newspaperman for over 30 years, died May 21 in Chicago.

Charles Robillard, 78, former editor-in-chief of the Montreal La Patrie, died May 21 in Montreal.

Lou M'Kenna, 51, for 20 years sports editor of the St. Paul Pioneer and Dispatch and, of late, business manager of the St. Paul Baseball Club, died May 20 in that city.

Minor H. Day, 79, for 50 years managing editor of the Washington (Pa.) Reporter, died May 25 in Washington, Pa.

Thomas Errington Calvert, 92, editor of the one-time Portland Argus for 20 years, died May 28 in Portland, Me.

Wallace MacLean, 85, one of the founders and chief editorial writer for the Toronto World, which ceased publication in 1920, died May 29 in Toronto.

Harry A. Visel, 50, former reporter on the N. Y. Times died May 29 in N. Y.

John Kelley, 79, well-known veteran Chicago police reporter, Chicago-Tribune for 40 years, died in Erie, Pa., May 31.

CHATTER

Hilda Black succeeded David Hanna, now a Marine, on Los Angeles Daily News motion picture staff.

Morley Cassidy, Philadelphia Evening Bulletin feature writer, now covering the war in the Aleutians for that paper.

Florabel Muir writes about Eddie (Rochester) Anderson in 'What's That, Boss?' in June 19 issue of Satevepost.

Avon is publishing a pocket edition of 'Stage Door Canteen' to sell for 25c. Minimum run of 100,000 copies has been set for distribution.

James Francis Crow, drama editor of Hollywood Citizen-News, resigned to join studio publicity staff of Universal Pics as a featured writer.

Jake Wilk, eastern story editor for Warners, appointed a member of the Council on Books in Wartime, which is using the screen through shorts as a means of acquainting the public with books and authors regarded as helpful to the war effort.

Charles M. Dean, Columbus, O., legislative correspondent for the Cincinnati Enquirer for the last eight years, has succeeded Edwin W. Fableman as the paper's Washington correspondent, latter having joined the Sun Oil Co.

Credit for that click ad ballyhoo 'One World' goes to Jack Goodman, manager and associate editor of Simon & Schuster. Publishing firm's angle on advertising is that the public is particularly responsive to behind-the-scenes info.

More Scripts

Washington, June 1.

Army Special Services Division is readying for distribution to the camps a number of books featuring show material suitable for camp production. A set of three just off the presses are 'At Ease,' volumes 1, 2 and 3. First contains a number of comedy skits by outstanding professional writers. Second features minstrel show material; while the third is a collection of published and unpublished songs about Army life, as well as Army parodies on popular tunes.

In the works are 'Fall Out for Fun,' containing two shows; 'Minstrel Routines and Blackouts'; 'Comedy Book No. 1,' with more than 20 comedy skits by Moss Hart, George S. Kaufman, John O'Hara, etc.; and 'Take It or Leave It,' which carries the quizzes of the radio show, plus the gags for the [illegible]

Soldier 'Follies' in Camps

Continued from page 1

Gardner, former Broadway columnist, now head of the Entertainment-Recreation Section of the Special Service HQ's. It's based on the necessity for developing and providing show material so that soldiers can entertain themselves between USO-Camp Shows, Inc., visits. This confab will go a step further and demonstrate to the key men developed in the various camps how to make the most of the material created for them.

One or two men from each camp, hospital, etc., in the area will be ordered to the conference at 52 Broadway, N. Y., for three days, commencing Tuesday (15) and winding up on Thursday (17). In that brief period of time they'll be given a capsule education in how to be a combination m.c., singing leader, maestro, talent scout, platter-chatterer, director, producer, etc., with the Entertainment-Recreation H.Q. staffers shouldering the triple task of preparation, presentation and demonstration. With Gardner presiding, he will be aided by the musical adviser for the Command, Capt. John J. Morrissey, and 1st Lt.'s Alexander McRitchie and Michael Wardell. Staffers include names well known to show business before Uncle Sam signed them for a duration tab: Sgt. Barry Thomson, Corp. Kurt Kasznar, Pfc. Keith Davis, Pfc. Alfred D. Geto, Pfc. Charley Murray, Sgt. Harry Goodman, Corp. Alec Kuhn, Pfc. Samuel Barber, Pfc. Herbert Middlecamp, Corp. Marc Brody, Corp. Al Aquino and Pvt. Harold Frisch.

Attending the conference, as counselors and lecturers, will be some of the top names in show biz, i.e. Ed Sullivan spieling on showmanship, how an m.c. can sell a show; with Milton Berle demonstrating how an m.c. can keep a thread running through an ordinary variety stanza, merging momentarily with each act; with Harry Hershfield, Joe Laurie, Jr., and the rest of the 'Can You Top This' program instructing the boys how to tell a joke; with Dick Gilbert demonstrating how to make an interesting platter-chatter program out of pop records (with Decca donating 20 records to each camp); with Bill Hardey and his Gay 90's bunch coaching on Gay 90's quartettes, material, etc. (providing props, Gay 90's Song Books, etc., to the visiting keymen); with Fred Waring and Bob Shaw organizing glee clubs and smaller groups; and hosting the boys at his Tuesday night radio show with entertainment and food afterwards); with Henny Youngman showing the lads how to squelch hecklers and put over comedy material; with Paul Haakon teaching a few simple time-steps and the art of faking a tap routine; with Jan Murray demonstrating how to get the most laughs out of audience-participation shows—and how to pace them (1,000 prizes have already been donated to distribute among the camps to encourage these audience-participation events); and with Fred Allen, Billy Rose, Bob Hope, Eddie (Leon & Eddie's) Davis, Abel Green and other 'names' invited to augment the program on subjects closest to their careers.

Tentative schedule for the three-day conference takes in the following:

a. How to stage Soldier Variety Revues—including demonstrations in the use of material created and distributed through this office: (1) Sgt. Swami; (2) Gallagher & Shean; (3) Blackouts; (4) original G. I. Songs; (5) Parodies. All material to be issued.

b. Gay 90's Melodramas—complete script and prop kits to be furnished. No rehearsals necessary.

c. Gay 90's Songs—demonstrated by a famous Gay 90's Professional Quartet—Gay 90's song books and props (mustaches, costumes, etc.) donated.

d. Ukelele, ocarina and tonette instruction: A two-hour course of simple instruction with instruments to be given to each post attending.

e. Musical Quiz: Demonstration and issuing of material.

f. Bugle and the Bird: A G. I. version of Truth and Consequences, supplying of material and demonstration of usage, with added information supplied by conductor of one of the network radio audience participation programs—prizes to be distributed for redistribution.

g. How to make an Entertainment Program out of records—issue of material and talk by one of the famous Chatter-Platter radio program conductors.

h. Tricks of entertaining and audience control—M.C. hints.

i. Technical phase of theatricals including production, scenery, construction, special effects, sound effects, radio technique, casting, routining, improvisation, maintenance of property, etc.

j. One Act Plays—demonstration and issuing of One Act Play scripts.

k. Staging of original Pocket Musical Revue by camp players, readying presentation for own post.

l. Organization of bands and smaller musical organizations.

m. Formation of quartets. Singing Army songs—issuance of Song Books.

n. Game ideas for smaller groups.

o. Plan on how Special Service Officer or enlisted assistants can discover available talent—then stimulate interest and willing participation in same.

p. Demonstration of simple dance routines.

q. How to make a production number of a popular song.

r. Teaching magic and 'mind-reading' (using simple system of codes).

The Chicago Committee of

WE WILL NEVER DIE!

Written By **BEN HECHT**

Directed By **MOSS HART AND BILLY ROSE**

Music and Arrangements **KURT WEILL**

Take this means of expressing their gratitude and thanks to:

- THE HOLLYWOOD VICTORY COMMITTEE
- Theatre Authority, Inc.
- Screen Actors Guild
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- American Guild of Variety Artists
- American Federation of Radio Artists
- John Garfield
- Lt. Burgess Meredith
- Jacob Ben Ami
- Herman Rotsten
- S. Syrjala
- Don Hirsch
- Yola Miller

Ernest Byfield,
Chairman

Leo Nellis,
Co-Chairman

Sincere thanks to the hundreds of performers and assistants whose generosity and enthusiasm made the pageant successful

JUN 10 1943

SCREEN | RADIO | MUSIC | STAGE

VARIETY

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PIX STARS TILT RADIO COIN

Soviet Rep Explains Russia's Film Aims; Why U.S.S.R. Defers Pix Talent

By MORI KRUSHEN

In an exclusive interview last week, Leonid A. Antonov, special representative of the Soviet Cinema Committee told of the aims of the Russian film industry in relation to the people of the Soviet Union, American films and the United Nations. He also explained why his Government deferred show people from military service, despite the terrific drain on Russian manpower for a 2,000-mile battlefront facing what was for a time the most powerful war machine in history.

Russian film production is apparently being keyed to the worldwide political policy recently enunciated by Premier Joseph Stalin when Comminlern activities in other lands were abolished and theory of 'Communism for the Communists at home' was adopted. Antonov, through an interpreter, stated that the S.C.C. is primarily concerned with the production and distribution of films which will be mainly of interest to the Russian people. There is, of course, great interest in American films also.

Asked if there was to be any attempt to produce films particularly suited for world markets Antonov said: 'What soldier wouldn't like to become a general?' In thus adopting a realistic attitude toward Russian capacity at the moment, he indicated that Soviet production, technically far behind Hollywood and currently suffering from wartime limitations, could not be expected to figure as importantly as U. S. output in continental or world markets.

Wider Horizons

Antonov stressed, however, that relations with U. S. and other United Nations film industries would be vastly extended during and after the war, possibly via increased exchange of films between the Soviet and these countries. Much will depend, of course, on amount of foreign exchange Russia will have available for purchase of films.

At present the Soviet is carefully

(Continued on page 43)

SHOSTAKOVITCH'S 7TH EARNS 15G IN A YEAR

Am-Rus music distributors for Russian music here, have coined about $15,000 in royalties on Dmitri Shostakovitch's Seventh Symphony since its premiere last year. Work has been performed 55 times, many of the performances gratis for Army shows. OWI is using recording of work for special broadcast over 800 stations on June 21.

Company also has 'United Nations,' music by Shostakovitch, lyrics by Harold J. Rome, which is in forthcoming Metro musical 'As Thousands Cheer.' At present time negotiations are on with Robbins, Berlin, Paramount and B.V.C. to become selling agents for pop Russian tunes that have commercial possibilities. Am-Rus will probably be admitted to ASCAP this week.

D.C. Cues 'Desert Victory' Film for Striking Miners

When the coal miners first struck, bringing about Government supervision of the mines, 20th-Fox was asked to immediately shove 'Desert Victory' into the afflicted areas ostensibly with a view to impressing the strikers with what the war effort as well as war itself means. Understood that the request came from the White House itself.

'Victory,' produced by the British army, is currently on wide distribution in this country.

Detroit Maestro Named Ass't County Prosecutor; Studied Law on the Side

Detroit, June 8.

From conducting an orchestra to conducting a trial is the leap Eduard Werner has completed here.

Previously a $25,000-a-year conductor at the Michigan theatre here, from 1926 to 1939. Werner was named last week as an assistant prosecutor by Prosecutor William E. Dowling. Werner studied law while conducting the orchestra and with the gradual discontinuation of music at the theatre he branched out in the law business, particularly as the counsel in cases dealing with show business.

The new recognition of his ability to double in Blackstone came with his appointment to the prosecutor's staff for Wayne County, which includes Detroit. His wife, Marguerite, continues the musical end as a theatre and radio organist.

SOME 4,000,000 DUCATS TO U. S. SERVICE MEN

Approximately 4,000,000 tickets to film, plays, musicals, concerts and sporting events have been handed out by the New York City Defense Recreation Committee, Inc., as of March, 1943, the Committee reports. The number of service men and women hosted through the C.D.R.C. is nearly 11,000,000. These figures are for the period starting July, 1941 and include events as varied as jive sessions and coffee meals.

To further aid the scores of U. S. and Allied fighting men and women who pour into New York daily, the committee is preparing a Serviceman's Guide which will list theatres, film houses, concert halls, room registry information, stadia, golf and tennis courts. In addition the Guide will contain a slip sheet noting the activities and attractions for the current week.

The publication will be out in about six weeks and an initial run of 10,000 copies has been skedded. They will be sent to various camps and special service officers throughout the country.

GUESTERS WANT STRONGER PLUGS

Film Companies, Measuring Value of H'wood Names to Network Programs, Begin to Hold Out for Higher Prices and Healthy Commercials—$750-$1,000 for Near-Stars

BALLYHOO PLUS

Hollywood stars and producers are demanding and getting greatly increased prices for guest star appearances on radio network shows, important names recently holding out for big coin, regardless of the plug for current picture releases.

Figure recently asked and eventually paid by one agency for a network stanza for appearance of a comparative newcomer in ranks of film stars was over $1,200. Engagements at levels ranging from $750 to $1,000, or better, are increasing, producers in some cases foregoing radio tieups unless figures are met.

Top femme star recently used in a half-hour net program was paid $2,500 with a terrific plug for a current film release thrown in as part of the deal.

In addition to more coin, some of

(Continued on page 23)

Robt. Best Asks 'Time' To Recant Traitor Stigma; Renegade DX-es for Nazis

Washington, June 8.

The proud spirit of Robert Best, onetime United Press staffer in Vienna, who now broadcasts Axis propaganda from Berlin, has been sadly affronted by Time magazine.

Best, who will shortly be indicted for treason in the U. S. has been burning up the shortwave from Berlin to this country demanding satisfaction for his professional honor.

He insists that UP force Time to retract.

METRO SET TO PAY 200G FOR 'PORGY AND BESS'

Metro is about set to pay $200,000 for the screen rights to 'Porgy and Bess,' which is a commentary on the times now that one Negro filmusical, 'Cabin in the Sky,' has proved itself at the b.o. Formerly, the George Gershwin operetta went begging, and it wasn't until a season or so ago that it attained the success it merited, being considered 'ahead of its time' when first produced in 1935.

Cecil B. deMille owned the original DuBose Heywood play, 'Porgy,' but relinquished the rights years ago.

Soldier Songsmiths Seen Writing The Most Believable War Tunes

As has happened with members of the Writers War Board, who have been taken on junkets to Army and Navy bases, it's been agreed among Col. Kirby (radio) and Major Bronson (music) of the War Dept., along with William B. Lewis and Jack Joy, of OWI, that songwriters also visit camps and thus become indoctrinated with the proper spirit. This is in line with the Music War Committee, of which Oscar Hammerstein II is chairman, with Abel Green ('Variety') as consultant to OWI.

Hammerstein has polled ASCAP and found some 70 songsmiths in the service: It is felt that the 'proper' war songs thus will be developed among such action-under-fire songsmiths, akin to 'The Caissons Go Rolling Along.' None but a military man would have written a song with that title; a Lindy's-type of songsmith would have been laughed at if he dug up a word like 'Caissons.'

Meantime, a consulting committee to the Music War Committee is being set up and among those who will pick the 'likely' songs there will be no professional songwriters, so as to avoid any possible accusation of plagiarism. Hence, the judging committee will be personalities along the following lines, most of whom have already given their acceptances: Paul Whiteman, Paul Robeson, Olin Downes, Franklin P. Adams, W. C. Handy (while a composer, he's not in the contemporaneous pop song idiom, hence OK), William Morris, Jr., Abel Green, Lila Belle Pitts, A. J. McCosker, E. C. Mills, Manie Sacks, Willie Feinberg (Local 802), Barry Wood, Howard Dietz (who may have to bow out now, since he's also an established songsmith, besides being an advertising executive), Mark Warnow, Dean Dixon, Al Goodman, Mark

(Continued on page 43)

Times Sq. Sharpshooters Aim at Soldier Trade

With insurge of servicemen from all parts of the country, empty stores in New York's Times Square sector are slowly being filled by opportunists who are trying to reap a quick harvest from the uniformed tourists seeing the big town for the first time.

Within an area of four blocks there are three fortune tellers, two palm readers and two astrologers, an assortment of hastily opened gift shops and photo palaces; with one place setting up a sidewalk barker.

Grant Robeson Request That His 'Othello' Avoid Wash., Balto Bookings

Washington, June 8.

Paul Robeson's request that Washington and Baltimore be scratched from the touring list of cities in which he will star in 'Othello,' under the auspices of the American Theatre Society, has been granted by the Theatre Guild.

Metro, incidentally, has skirted the racial issue and the problem of booking 'Cabin In the Sky' here by awarding the Lichtman theatres (colored chain) day-and-date booking for the feature. It will be played at the same time that Loew's shows the colored feature at its Columbia theatre downtown.

The Ethel Waters stage drama never played Washington because it was feared that the booking might create an 'incident.' Loew's pondered on how the feature should be booked here; from all reviews the picture merited a showing at Loew's main house, the Capitol. However, it was feared that the booking might have repercussions, so it was switched to the 'slough' house, and Abe Lichtman was glad to take it first-run for his colored circuit.

N. Y.'S SWING STREET IN THE GROOVE AGAIN

N. Y.'s 52d street, which earned the title of 'Swing Street' a few years ago because of the number of hot bands and musicians working its numerous clubs between 5th and 7th avenues, is heading for a comeback.

Kelly's now has Coleman Hawkin's small combination and has lately been joined by the Famous Door with Red Norvo (spot has since dropped its floor show and added The Lang Page's new small combo); the Onyx brought in Cozy Cole's trio with Johnny Guarnieri on piano Hank D'Amico on drums; Plantation booked Nat Jaffe's (former Charlie Barnet pianist) hot quartet, and Ryan's has Jame P. Johnson, one of the outstanding jazz pianists of all time. Onyx also has Billie Holliday in addition to Cole's group.

JOE KENNEDY WOULD BACK LONSDALE PLAY

If a deal is consummated whereby Louis Lotito would become a producer, it is understood that former Ambassador Joseph P. Kennedy will be a backer. Play on tap is 'Another Love Story,' a comedy by Frederick Lonsdale, British author has been in the States for some time but hasn't been very active of late. His top success was 'The Last of Mrs. Cheney.' More recently his 'Foreigners,' done in 1939, did not fare well.

Kennedy, former Ambassador to Great Britain, has figured prominently in picture business, as president of FBO-PDC, which later became RKO. Lonsdale play would be Kennedy's first known excursion into legit.

Lotito, former Broadway treasurer, has been manager of the Beck theatre, N. Y., for some years and is general representative for Mrs. Martin Beck.

Murrow Predicts War Turning Point To Come in Russia Within 6 Weeks

Edward R. Murrow, London correspondent for CBS, spoke as guest of honor at a luncheon given by CBS for the press, at Hotel Ambassador, N. Y., Thursday (3), and predicted a crux in the war within the next six weeks. He further predicted it would come in Russia.

Murrow said that for the first time the English people were becoming really optimistic, and that the Tories were again coming out into the open. He mentioned the English people's bewildered attitude about Russia, as before the war they were told to think of Russia as 'all black,' while now it is painted as 'all white.'

Hollywood Quiz

Hollywood, June 8.

Major studio casting chief called up another major lot, requesting the loan of a leading man for immediate use. Answer was, 'We can use six if you can find them.'

Priestley in BBC Howard Tribute; Little Hope Left

Washington, June 8.

Tribute to Leslie Howard, lost when plane in which he was one of 13 passengers was presumably shot down by Nazis over the Atlantic, was paid in a BBC broadcast to this country by author J. B. Priestley, last week.

'It was in New York,' Priestley reminded, 'that Leslie Howard made his great stage successes. He was a favorite leading man on Broadway for years. And afterwards succeeded in maintaining the same position in Hollywood.

'Nevertheless, in spite of offers to renew these successes in New York and Hollywood, he preferred, during this war, to stay here with us and do whatever he could as an actor, a film director and producer, and as

(Continued on page 14)

U. S. Theatres' Red Cross Tally Will Top $4,000,000

With returns so far tabulated from the Red Cross drive in U. S. theatres April 1-7 inclusive, already totaling over $3,600,000, Barney Balaban, chairman of Red Cross, said that gross collections will exceed total for any previous campaign by well over $1,000,000. Highest collection so far recorded was established by the Army and Navy Emergency Relief campaign when $2,120,212 was raised in theatres.

Some 900 theatres still remaining to file Red Cross returns, estimates are that total will go over the $4,000,000 when all collections are reported. Of $3,600,000 already reported, $3,005,227 represents contributions of patrons in the 13,000 theatres participating. Madison Square Garden (N.Y.) show accounts for $240,042 of the total. Corporate gifts totalled $321,050 and $23,479 was collected in various home offices.

Balaban stated he was delighted with the results and thanked all concerned for the support given campaign director Claude Lee; treasurer Walter Vincent; distribution chairman Tom Connors, and public relations chairman, Oscar A. Doob.

TED LEWIS IN FILM OF OWN CAREER AT COL.

Hollywood, June 8.

Thirty years in show business will be translated to the screen in 'When My Baby Smiles at Me,' based on the career of Ted Lewis, who will star in his own life story at Columbia.

Currently Lewis is at the Biltmore Bowl in Los Angeles and will start his picture as soon as Monte Brice has rounded out the story outline, to be produced by Irving Briskin.

Duke's Book Will Explain His Carnegie Hall Symph

Duke Ellington is preparing a book explaining the story behind his much-discussed composition, 'Black, Brown and Beige,' which he debuted during his orchestra's recent Carnegie Hall, N. Y., concert. Leader feels that detailing the thoughts which motivated the work will help toward a better understanding of it; to this end the story will be printed on the upper half of each page in the book, with the music related to each portion below on the same page so that readers with a knowledge of music can follow both at the same time.

'B., B. & B.' is a lengthy piece; it consumed 45 minutes for its Carnegie interpretation. First movement, 'Black,' consists of work songs and spirituals; 'Brown' depicts the Negro during the trying Civil War period, and the third the present day.

'Conflict' Over Between Bogart and Warners

Hollywood, June 8.

Battle between Humphrey Bogart and Warners over 'Conflict' wound up with the actor back on the payroll ready to go into the picture, after re-writing of various conflicting lines in the script.

Bogart has been on suspension for a month. Picture is slated for shooting this week with Curtis Bernhardt directing and William Jacobs producing.

CANTOR EASTBOUND

Hollywood, June 8.

Eddie Cantor will leave for New York in two weeks to scout specialty talent and showgirls for his RKO film, 'Show Business.' His daughter, Marjorie, left 10 days ago to do spade work for the scouting expedition.

The Cantor picture rolls in late August.

THE BERLE-ING POINT

By Milton Berle

Understand that Roosevelt and Churchill do not know where to meet next. They haven't consulted Warner Bros.

Saw a B picture the other night which really was a dog. It must have been produced on the Block market.

Are these Broadway restaurants crowded! I went into one the other night which had ceiling prices. And that's where I sat....on the ceiling, till ya, Toots.!

Just saw Broadway Rose and she's looking well. She's using a new face powder....Bah-O.

Met a girl the other night with a gin-feriority complex.

Are WAVES with pretty figures made 'Petty' officers?

There was an old lady
Who lived in a shoe.
If you lived in Washington
What would you do?

The Stage Door Canteen has the most unusual cover charge. You have to be covered with a uniform to get in.

Book Dept.

Georgie Jessel wrote a book
In which he reveals his all.
He runs the gamut from Shakespeare to Lox.
And winds up with a contract from 20th Century.
The fox!

Word has just been received that Mussolini's handkerchief has been placed in a Rome museum for posterity. It's the only thing Hitler will let him put his nose into.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Lahr Wins $3,000 Award From MCA In Camel Mixup

Hollywood, June 8.

Award of $3,000 and costs was made to Bert Lahr by American Federation of Radio arbitration board for the collapse of a Camel cigaret deal which deprived him of a 13-week contract calling for $1,500 a week. He had asked for $19,500, covering the quarterly period. Music Corp. of America must foot the judgment as William Esty agency was absolved of implication due to the cigaret program being an MCA package.

Arbitration resulted from an asserted repudiated agreement negotiated by James Saphier, for Lahr, with Hal Hackett, radio head of MCA, and Tom Luckenbill, head of the William Esty radio department, standing by with power of approval or rejection. At the time Lahr was under commitment to J. Walter Thompson for a series of Kraft guest shots and Saphier was allegedly told by Hackett that if he could spring the comedian there would be a deal with Camel awaiting him.

Lahr was to have been substituted for the ailing Lou Costello in carrying on as head comic on 'Camel Comedy Caravan,' which later took on Jack Carson and developed into one of the messiest mixups in recent radio history. Carson is now with Campbell soup.

Hollywood Scouring Networks Anew For Actors and Writers

Hollywood, which has found radio a source of story material in the past, is now covering the networks increasingly for talent as well. The new policy, at least partly an outgrowth of the growing manpower shortage, also results from the click of various radio people in films. Not only actors, but writers and directors are also being taken from broadcasting to pictures.

Among the radio scripters recently signed for the Coast is George Corey, whom Columbia signed from the Blue network's 'This Nation at War.' Several new writers have also been signed by 20th-Fox. They include Ben Simkhovitch, who has also written for the stage; Frank Gabrielson, who was a dramatist for several years but drew film attention by his radio scripting; Sylvia Regan, radio and stage writer; and Robert Tallman, almost all of whose authorship has been for the air. Other writers, less identified with radio, signed by the same studio include Phoebe and Henry Ephron, Joe Eisinger, Phil Lewis and Herb Lewis.

Although no radio directors have been signed for pictures for some time, a number have recently been offered contracts. They include Axel Gruenberg, William N. Robson, Harry Ackerman and Earle McGill. The offers have come from several different studios. Norman Corwin, who has written for pictures in the past, has several standing offers from Hollywood and Ranald MacDougall, author of 'The Man Behind the Gun,' was recently propositioned by Metro, completing the list of studios that have approached him.

All the picture companies cover the acting end of radio nowadays, but Metro has just greatly intensified its activity in this field. Jack Mehler, one of the studio's eastern scouts, has for the last couple of weeks been visiting various radio studios during rehearsals, on instructions from the Coast. The new policy is understood to have been steamed up by the recent click of Bob Walker in Metro's current release, 'Bataan.' Walker was recruited some months ago, directly from radio. A number of other actors from broadcasting have gone to Hollywood in the last couple of years, one of the notable recent examples being Alan Reed, formerly on the Fred Allen and other programs.

New York Runaround

By Radie Harris

Dorothy and Herb Fields, Cole Porter, Mike Todd and Hassard Short will descend on Mexico City next month to imbibe some authentic atmosphere for their collaborative efforts on behalf of their musical, 'Light Wines and Dancing,' written around the personality of Conchita Cintron, the most beautiful and daring femme bull fighter in all of Me-hi-co. When they return, don't be a bit surprised to find Victor Moore playing A. C. Blumenthal, and William Gaxton the King of Rumania!

Coming Attractions

All Broadway Tecumsehs know that Oscar Hammerstein's 'Carmen Jones' is on the Billy Rose agenda for the fall. But, the ingenious way in which Oscar II is modernizing this Bizet opera is still a trade secret... until now.

In the streamlined version, 'Carmen' is no longer an ad for a Lucky Strike tobacco auctioneer, but a picker in the cotton fields of South Carolina, and 'Don Jose' has been transformed from a toreador to a torrid 'Beau Jangles.'

Although Katharine Dunham and Lena Horne have been suggested for the sepia 'Carmen,' Mr. H. has a dark horse up his sleeve in the person of Muriel Rahn, who was the eye-compelling maid to Lynn Fontanne in 'The Pirate,' last season.

Lowdown on Higher-Ups

Myrna Loy and John Hertz, Jr., celebrated their first wedding anniversary (6) with a small gathering of friends at their East 57th street duplex....Anthony Veiller and John Huston, both of the Signal Corps, Astoria, are bacheloring it at the Belmont-Plaza....Azadia Newman, the sculptress and ex-wife of Scott Kolk, will be Mrs. Rouben Mamoulian any day now....before L. B. Mayer winged back to Hollywood, he ticketed Joy Lynn, Sam Lyons' pretty, young widow to an MGM termer.... Nydia Westman is at the Wyndham.... the Newport Casino, one of the few stock companies functioning this summer, will have Barbara Bel Geddes as the ingenue and Phyllis Adams as the second lead....Sidney Kingsley is standing by, waiting for overseas orders....John Brownlee, Australian baritone soon to be heard in 'The Vagabond King' revival, is a Warner Bros. audition....Victor Jacobi wants Paula Lawrence as his next 'Blue Angel'....Claire Luce, the actress, not the congresswoman, will check out of the Delmonico as soon as she receives word from the USO Camp Unit and ENSA that they are ready for her services....if George Abbott hadn't beaten him to it, wouldn't a better title for Georgie Jessel's autobiography be 'Kiss and Tell?'

Had No Time for Comedy

Most visibly moved in the Broadway sector by the tragic news of Leslie Howard's clipper crash was Bill Gargan. One of his closest pals since 'The Animal Kingdom' days, much of Bill's line of chatter in his current p.a. at the Capitol revolved around their friendship, and had to be immediately scissored.

Even with Lord Beaverbrook's cooperation, all Gargans' efforts to reach Ruth Howard via Transatlantic phone proved of no avail.

Strictly Irish

Anyone who ever saw 'Strictly Dishonorable' remembers Ed McNamara's memorable portrait of 'Mulligan,' the Irish cop. And so, the other day, when he checked in at the Chatham with his pal, Jim Cagney, he was delighted to hear that Jeanne Cagney, whom he used to bounce on his knee (and it's still good work if you can get it!) is to be starred for two weeks as 'Isabel Parry,' the flower of the South, in Cambridge, Mass., where she will be a member of the permanent stock company.

Bulletin Board

When Zorina makes her return to Broadway, it will be in a musical now being written especially for her by Paul and Pauline Gallico. In the interim she will spend the summer touring with the Ballet Russe, but although she'll terpsichore in San Francisco and Seattle, she will include Hollywood out of her itinerary!

Judy Parrish, around whose impending motherhood most of the action of 'Kiss and Tell' takes place, will retire from the cast to act the same role in real life, as the wife of John Harvey, who also leaves the company for a Hollywood contract.

Lady Hardwicke is bursting with pride over the news just received from England that her 28-year-old brother, Wing Commander Charles Pickard (recently seen as 'F for Freddie' in 'Target for Tonight') is the only English officer that has had three Distinguished Service Orders conferred on him.

Max Gordon and George S. Kaufman are readying a fourth 'Doughgirls' company for Boston and an east coast tour starting in August. With Bianca Stroock again designing the clothes, no wonder the twelve other gals are now referring to her as the 13th In-the-dough-girl(s)!

Mayor Rossi has become so American Theatre Wing-minded since the opening of the Stage Door Canteen in San Francisco, that he devoted part of his flying trip here to visiting the N. Y. Stage Door Canteen and the Merchant Seamen's club, and catching a preview of the 'Stage Door Canteen' picture. At the Stage Door Canteen he presented Brock Pemberton with a key to the city in recognition of his invaluable organizing of the S.D.C. in San Francisco. And now, Brock, who was the house guest of Louis Lurie for three months, can't wait to return to the Golden Gate and turn over his key to Lurie!

Cooks' Tour

A regular walked into '21' the other night, and gazing around at the overflowing crowd, remarked, 'What's doing tonight?'

'Nothing special,' retorted Jimmy. 'It's just cook's night out.'

Contemplating the diners, among whom were Sir Victor Sassoon, Paulette Goddard, Mary Martin, Mrs. John Hay Whitney, Vinton Freedley and Mrs. Vincent Astor, he quipped back, 'I know, but why do all the cooks have to eat here?'

Night and Day

Sgt. Barney Ross, Alfred J. McCosker, Eleanor Holm, Billy Livingston, Flo Haley, George Wood, Monte Proser, Fannie Ward applauding Billy Rose's stunning 'Post-war Review' at the Diamond Horseshoe....Jimmy Walker at Grand Central, bon voyaging George Jessel to Hollywood.... Mrs. William Rhinelander Stewart acting as godmother at the christening of Victoria Fairbanks at St. Thomas'....Miriam Hopkins and John Gunther table-for-twoing at the Stork.

Ken Goldsmith Drops Dead at Bridge Party

Hollywood, June 8.

Ken Goldsmith, 43, associate producer at Universal, died last night after being stricken with a heart attack, while playing bridge with friends.

After a brief career writing plays, and fiction for magazines in New York, he went to Hollywood in 1928 to join RKO as a writer of shorts. Later he formed Goldsmith Productions and afterwards went with Mascot, Monogram and Universal, being at latter studio for the past six years.

Survived by widow, three daughters and a son.

HUNT FOR YOUNG HOPEFULS

Sparse Managerial Representation

Showmen giving he 4A's sessions a second-take are wondering why the theatre managers and the film producers weren't more vividly represented at the two-day powwows.

The emphasis was on the creative and mechanical adjuncts, meaning actors and labor, but the management end was not heavily represented.

Meeting was held, meantime, at offices of United Theatrical War Activities Committee last Monday night (7) when a steering committee of nine was selected to map procedure for establishing a permanent conference board. Original committee of 25 was found too cumbersome for this purpose. Steering committee meeting with the entire conference group tomorrow (Thursday) includes George J. Schaefer, James F. Reilly, William Fricke, Walt Dennis, Kermit Bloomgarden, Paul N. Turner, Solly Pernick and Anita Grannis. If proposals are approved they will be forwarded to the various war entertainment agencies.

New Generation Stimulates Boom In Revivals of Yesteryear Hits

Boxoffice click of revivals during the season just concluded is cueing a boom of revivals of legit successes of a generation ago. Number of such productions, both straight plays and musicals, are in the works. There's also film interest in some of the old play properties.

One of the latest revival ideas involves 'The Connecticut Yankee,' which Richard Rodgers, who collaborated with Lorenz Hart on the original score, intends presenting as his debut as a solo producer. He's currently negotiating with the Mark Twain estate on the deal. Rodgers is already associated with a semi-revival as composer of 'Oklahoma,' musical adaptation of the old Lynn Riggs play, 'Green Grow the Lilacs,' at the St. James, N. Y.

A revival of 'The Vagabond King' is in rehearsal for presentation on Broadway, while Boston is currently having a series of operetta revival productions at the Boston Opera House, the present one being 'Merry Widow,' with Kitty Carlisle. 'You Can't Take It With You' is currently at the Studebaker, Chicago, and Ruth Chatterton and Ralph Forbes are just winding up a tour in a revival of 'Private Lives.' There are several other revivals, both straight shows and musicals, playing rotary stock engagements in key cities.

Among the outstanding hits of the last season on Broadway were Elmer

(Continued on page 8)

Class Conscious

Because of the manpower shortage, Raul Viarengo, head-waiter at the Algonquin, N. Y., is hiring semi-midgets as waiters in the hotel's dining room. Three have been employed so far and others will be added as needed.

One of the three, slightly taller than the other two, asked to be made a captain for that reason.

Radio's Importance In Anti-Castillo Coup in Argentina

By RAY JOSEPHS

Buenos Aires, June 8.

Radio's importance was demonstrated by the revolution here last week as broadcasting, hamstrung by the pro-Axis Castillo administration, was more than willing to cooperate with Gen. Arturo Rawson, who ousted President Ramon Castillo. In fact, some stations asked to be taken over by the government.

The first tipoff that anything was stirring was a communique stating that repressive forces had been named to maintain order. This statement was the last issued by the Castillo adherents over the state radio. As soon as troops began advancing toward the capital, revolutionary forces took over the state radio, which ordinarily ties in all outlets only for special shows. The revolutionists stopped all broadcasts which referred to the political and military events.

No station tried to pick up the news from the line of march on the plazas or other focal points of the city, and mid-day papers carried the first news that the revolution was successful. Radio Splendid, however, did have a first-day scoop with a broadcast of a speech by General

(Continued on page 8)

Lee Shubert Raps Bolger in 'Jupiter' Fold on Broadway

Some lively dialog was indulged in last week between Lee Shubert and Ray Bolger, latter the star of 'By Jupiter,' which closes a 54-week run at the Shubert, N. Y., Saturday (12).

'You've got a nerve closing that show,' Shubert is reported to have said to Bolger, who recently received several Hollywood offers and whose planned exit is responsible for the fold.

Player's response was: 'Well, if you cut down the rent of the theatre, and the authors lower their royalties, so that I could get a higher percentage, which would enable me to earn two thirds of what I can get away from 'Jupiter,' it would be all right with me.'

'Now you're talking like an actor,' countered Shubert.

'No, I'm talking like a business man,' finaled Bolger.

However, the Dwight Deere Wiman (producer) office gives a different version of Bolger's withdrawal, stating he was offered exceptional financial inducements to

(Continued on page 42)

Ed Beloin, Benny Writer, Quitting Radio for Films

Hollywood, June 8.

Jack Benny, who lost Bill Morrow to the Army, may also be shy his other scripter, Ed Beloin, when he returns to the air this fall.

Beloin, recently rejected by Army medicos, is being offered to the film studios by his agent, who declares the writer is foregoing radio for picture work.

SIDEWALK MADONNAS A 44TH ST. PROBLEM

Lambs Club has been worrying of late about deterioration of Forty-fourth street, especially as it affects value of their property there. Club's site, between 6th and 7th, is on a beat rather infamous after dark, several members' wives having been accosted as they ventured to the club visitors' waiting room to meet their actor-spouses.

Rather serious Lambs Club discussion always leaves sex the winner, as nobody can figure a way to keep the after-dark cuties from liking 44th street as a parade ground. One dignified member broke up a recent discussion by remarking, 'As for me, I have never had the good fortune to run into one of the ladies of 44th street.'

Menjou, Connelly in London

London, June 8.

Adolphe Menjou and 14 other artists arrived here today for the United Service Organization to appear in camp shows.

Reg Connelly, music publisher, already is here and in the harness.

H'W'D NEEDS 'EM TO FILL DRAFT-GAP

By HARVEY WILLIAMS

Hollywood, June 8.

In casting out the dragnet for young talent to plug gaps opened by war-drafted film players, studios really are hoping to bring up a child star or two of the Shirley Temple calibre. Screen presently is barren of the sub-juvenile performers of the kind who can be counted on to roll in coin with increasing volume over period of years, and no particular effort seems to have been made to spot that kind of moppet talent.

Only tiny speck on the horizon is 'Butch' Jenkins, who offered plenty of promise as the little brother in Metro's 'The Human Comedy,' a performance said by some critics to have been the equal of anything Jackie Coogan did in his child's heyday.

Meantime, while talent scouts are beating the bushes for the sure fire boxoffice babes, studios have an impressive array of young men still below the draft age or otherwise deferrable, upon whom to pin strong marquee expectations, and a substantial number of distaff players who probably will not join the WAACS, WAVES, Marines or other femme service branches.

Donald O'Connor impressed his home studio, Universal, so well in 'Mr. Big,' that he was given star billing in that film, and is now sharing topline with Susanna Foster in 'Angela.' Peggy Ryan, who appeared with young O'Connor in both these features, likewise is being given careful build-up by Universal.

Louise Allbritton is another on the same lot who is being groomed for

(Continued on page 42)

Philly's Broad & Locust A Road Co. H'wood & Vine

Philadelphia, June 8.

Broad and Locust (the heart of Philly's nitery and theatre sector) will be a pocket edition of Hollywood and Vine this summer judging from the number of Hollywood-ites who are skedded to appear here.

Between the Robin Hood Dell, the Bucks County Playhouse (now ensconced in the Bellevue-Stratford Hotel) and the Locust St. Theatre, Philly fans will gander more cinema stars in the flesh then they ever had before.

Topping the list is Judy Garland, who is set for a concertizing date at the Dell. Other filmers who'll perform at the Dell include Paul Robeson, Grace Moore, Oscar Levant and Lily Pons.

Set for the Bucks County Playhouse are Walter Slezak, Constance Bennett, Una Merkel, Elissa Landi, Flora Robson and Anna May Wong.

Lionel Atwill and Virginia Pine are currently at the Locust, opening the summer season with 'The Play's the Thing.' Others booked at the house are Elisabeth Bergner, ZaSu Pitts, Billie Burke, Joan Blondell, Sylvia Sidney and Ilka Chase.

Rice Calls for Communal Theatre; Show Biz Plans Talent Priorities And Pools to Hypo War Services

F.D.R.'s Telegram

Following is text of telegram from President Roosevelt read to the Conference by Lawrence Tibbett:

'National Conference of Entertainment Industry for War Activities, care Associated Actors and Artistes of America:

'It is a pleasure to send you this assurance of my heartfelt appreciation of all you are doing in the field of entertainment to support and advance the war effort. Entertainment is always a national asset. Invaluable in time of peace, it is indispensable in wartime. By coordinating the activities of all those who are working in the entertainment industry you are building and maintaining national morale both on the battle front and on the home front. You are doing a grand job, and I trust you will not weary of this good work until our enemies are brought to their knees in unconditional surrender.

'Franklin D. Roosevelt.'

Closing session of National Conference of Entertainment Industry for War Activities, meeting at the N. Y. Times Hall June 3-4 to set up a talent clearing house and system of priorities for channeling talent for war entertainment purposes, was enlivened by an attack launched by Elmer Rice on 'Congressional saboteurs.'

Looking beyond the immediate objectives of the Conference in relation to entertainment of troops and embattled civilians, Rice advocated the establishment of the legitimate theatre on a communal or socialized basis. He lashed out at unnamed representatives who had killed off the Federal Theatre Project and condemned 'illiterate Congressmen whose idea of entertainment is a good, red-hot lynching.'

Rice said that the theatre would never attain full stature as long as it depends on the vagaries and hazards of the boxoffice. He declared that the theatre should be perpetuated on a communal basis, backed with the support and recognition of the public as an essential element in our culture. He referred to the present commercial, competitive system as unfortunate, adding that ideas such as he proposed would remain far-fetched because all in the industry pursued their own selfish interests due to the system under which cut-throat competition prevailed.

Central Talent Pool

Conference wound up with a proposal to create a permanent conference board composed of representatives of the various industry war activities groups to serve as a talent clearing house for the agencies already existing. Under discussion also, among various delegates, is a

(Continued on page 19)

Bob Sherwood Talks Playwriting Again As Soon as He Quits OWI

Robert E. Sherwood, director of overseas operations of the Office of War Information, has several ideas for plays which he hopes to write when he leaves his present assignment. When that will be he has no idea, but from the way the OWI's overseas work is progressing, he hopes it will be in shape fairly soon to permit him to quit. He indicated there is no possibility of his doing any writing for the stage as long as he remains with the OWI.

In New York over the weekend, Sherwood confirmed reports that the OWI, in cooperation with the Army, intends taking Hollywood pictures into the European countries as the United Nations forces free them from German occupation. He was reluctant to discuss the subject, explaining that it was a matter of great military secrecy. For that reason, he declined to go into detail, except to substantiate the report that, in distributing Hollywood product in the freed nations, the Government has no inten-

(Continued on page 42)

Joy Lynn's Metro Pact

Joy Lynn reports to Metro under a film termer June 21.

Former Joy Lyons, wife of agent Sam Lyons, reverted to her professional name when doing a nitery comeback which got her Hollywood attention.

SPITZ-SKIRBALL BUY NOVEL FOR FRED ALLEN

'Appleby on Ararat,' novel by Michael Innes, has been purchased by Leo Spitz and Jack Skirball, for the Fred Allen starring picture.

Screenplay is being written by Sally Benson and Alma Reville (Mrs. Alfred Hitchcock).

Sea-Going Bistro Boniface Puts Philly on Its Ear With 14G Show

'Admiral Dewey' Yessner, who quit the Navy to parlay a couple milk-shake stands into a 700-seat Philly nitery, this week became the phenomenon of bistros from Broadway to the Loop. Word has been seeping out of the Quaker City for the past six months of this ex-sailor who has been defying all laws of nitery economics. But this week Yessner was no longer a rumor to colleagues and agents—he was the fellow who was offering the Ritz Bros. ($7,500) and Harry Richman ($2,500) on the same bill at his Shangri-La nitery.

'The Admiral'—he prefers the Navy-won alias to his original Lou—admits he knows little, and cares less, about nitery economics. Richman and the Ritz Bros. sounded like a strong combo to him, so he booked them. Besides, by paying $2,500 more than his competition, Jack Lynch, was willing to give for the Ritz Bros., Yessner scored a shut-out on names.

The Ritz-Richman duo is said to be Yessner's second choice for the week's entertainment. He was originally angling for Bob Hope and is understood to have offered $15,000 for a six-day stand by the comic. When Hope nixed the deal, 'Dewey' is said to have offered the same 15Gs if Hope didn't perform at all but only took a bow at each show.

What has other nitery men sending to the laundry tablecloths cov-

(Continued on page 23)

VARIETY

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Bills	43
Chatter	47
Film Reviews	8
House Reviews	18
Inside—Legit	44
Inside—Radio	32
International News	21
Legitimate	44
Literati	23
Music	36
New Acts	43
Night Clubs	40
Night Club Reviews	40
Obituary	46
Orchestras	36
Pictures	5
Radio	26
Radio Reviews	31
Vaudeville	40
War Activities	4

DAILY VARIETY

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Even Though Classified as Essential, Film Writers Ask No Deferments

Hollywood, June 8.

Film writers are ready to join the Army any time Uncle Sam says the word, regardless of their classification as essential workers by the War Manpower Commission. Following the example of the Screen Actors Guild, announced several months ago, the Screen Writers Guild has told the world that none of its members is looking for deferment as an essential worker.

Resolution adopted by the SWG executive board outlines the policy that no writer, otherwise draftable, should be deferred because of his occupation, except to finish a current assignment which might cause serious delay in the production of a picture already in preparation. The resolution reads, in part:

'It stands as a formulation of a policy for the Guild's representative on the Labor-Management Committee of motion picture industry. It implements the consistent wartime policy of the Screen Writers Guild that calls for the most effective use of writers in all phases of the war effort; and to withdraw, without dislocation of this essential industry, such writers as are called by Selective Service and other government agencies.'

Guild Seeks Data

Guild has asked the Producers Association for a statement on the lists of writers on current productions as well as data on the proportionate percentage of contract and free lance writers. In this connection, the resolution declares:

'The present mechanism set up to maintain continuity of production provides in effect that the studios determine not only who shall be released but the time of the release, by listing all draft-eligible employees in the order of their replaceability and requesting deferments based on the estimated length of time required to train new people for the job, the studios are virtually a self-governing unit in the Selective Service structure. Once a replacement list has been accepted by the State Selective Service, it supersedes local draft operations. Under these circumstances, the industry is well able to protect its manpower, including writers.'

ROME'S SERVICE SHOW

Fort Hamilton Soldier Revue With Ex-Pro Cast

Harold J. Rome, whose tunes and lyrics are well known in Broadway musicals, is again composing—this time for the Army. A private first class in the Special Service Section at Fort Hamilton, N. Y., he's writing the music for 'Stripes and Gripes,' an all-soldier musical to be toured through camps in the Second Corps area by the post's theatre section.

Entire personnel consists of enlisted men, most of them out of show biz. Aside from Rome they include Staff Sergeant William Mulvey, former radio advertising man, who is supervising the production; Private Glenn Jordan, who was associated with Otto Preminger and Laurence Schwab before entering the Army, and who is directing the skits; Sergeants Ace Goodrich, seen on Broadway in 'Panama Hattie' and 'Nice Going,' who is staging the dances, writing specialty numbers and appearing in several skits; Corporal Ziggy Lane, who sang with Chico Marx's orch; Corporal Henry Mangravite, former RKO art director, who's designing the sets, and Cpl. Dave Dugarman, ex-NBC 'Breakfast Club' member and Chicago nitery vet.

H'WOOD TALENT ROLLS INTO CAMPS ON WAX

Hollywood, June 8.

Hollywood Victory Committee announced a new record for a week's output of waxes for the entertainment of servicemen, with 30 personalities lined up for transcriptions in seven days.

Enlisted for song, story and dramatic records are Pinky Tomlin, Johnny Marvin, Dick Powell, Betty Rhodes, Jane Withers, Jane Pickens, Corinna Mura, Betty Grable, Trudy Erwin, Betty Hutton, Alice Faye, Nan Wynn, Kay Thompson, Al Jolson, Anita Louise, Basil Rathbone, Lloyd Nolan, John Nesbitt, Ransom Sherman, Brian Donlevy, Bill Elliott, George Hayes, Leo Carrillo, John Wayne, Cesar Romero, Carole Landis, Edward Arnold, Irene Rich and Sons of the Pioneers.

Lt. Pat Milsom 'Loaned' To U. for 'Corvettes'

Toronto, June 8.

Because 'he had some leave coming to him anyway,' according to the Navy Department, Lieut. Pat Milsom, second in command of the Canadian corvette Weyburn, torpedoed and sunk in the Mediterranean early this year, has been loaned to Universal Pictures to act in an advisory capacity on the studio's filming of 'Corvettes in Action' and has left for the Coast.

Former 'Toronto Star' reporter was chosen for the assignment because he had seen action similar to that in the film. 'Corvettes,' which is being produced by Universal in cooperation with the Royal Canadian Navy, went into production last year with all sequences in the North Atlantic now completed. Lieut.-Commander Tom Ryan, of the Canadian Navy, acted as technical adviser during those sequences and is now acting in a similar capacity on the West Coast.

Gene Markey Cited, Helped U. S. Take Pacific Island

Hollywood, June 8.

Gene Markey, who gave up his job as a film producer to become a sailor, draws a citation for his work as a Commander in the Navy in the campaign in the south Pacific. Commendation, issued by Rear Admiral T. S. Wilkinson, follows:

'For meritorious performance of duty in organizing and leading a reconnaissance party in the Solomon Islands area during February, 1943; Commander Markey, through his excellent judgment, initiative and leadership in the organization and execution of the mission, obtained extensive and accurate information which contributed materially to the successful completion of the occupation of an enemy island group. His conduct throughout was in keeping with the highest traditions of the Naval service.'

Fred Astaire's Cuffo Stint In 'Take It Easy' Unit

Fred Astaire was added to a new USO-Camp Shows unit, 'Take It Easy,' which went on tour Monday (7), teeing off at Fort Belvoir, Washington, D. C.

Astaire will tour with the unit until June 26. Other members are Milt Britton and band, Jane Frazee, songstress; Bob Lister, dancer; Ruth Petty, vocalist, and Hap Hazard.

This Will Do It

Hollywood, June 8.

Chiller-diller to end all chiller-dillers is being whipped up by Universal with an appropriate title, 'Chamber of Horrors.'

Idea, evolved by George Waggner, when he has finished 'Cobra Women,' is to round up Boris Karloff, Bela Lugosi, Peter Lorre, Lon Chaney, Jr., George Zucco and other goosepimplers in a ghostly rodeo with Frankenstein, Dracula, the Wolf Man, the Mad Ghoul, the Invisible Man and kindred spirits prowling in one cinematic nightmare.

Col. Keighley May Head No. African Film Activities

Washington, June 8.

Unconfirmed reports are circulating here to the effect that Col. William Keighley, who was head of the motion picture branch for the Army Air Forces, is going to North Africa to handle filming of activities there. Assignment is presumably in anticipation of the coming invasion.

Col. E. M. Gillette, of the U. S. Signal Corps, who is over there now, is handling films for the ground forces. Keighley is now in Hollywood looking over the first Air Forces Pictorial Unit at Culver City. He's working with Col. Frank Capra on a new army feature on the North African campaign and is unlikely to go overseas until this job is finished.

Raise $2,100,000 For 'Dimes' in Theatres

With returns incomplete in some cases, a total of $2,100,000 has been reported in theatre collections for this year's March of Dimes campaign. Wide variances are shown among the various states, a report by Harry Brandt, co-chairman, reveals.

New York state leads with $340,-800, of which Greater N. Y. produced $283,967, while Pennsylvania and West Virginia, combined in the returns, ran second in reporting $210,000. Runners-up are Michigan, $127,000; Ohio, $114,350 and New Jersey, $101,786. The returns on California collections are not yet in but are expected to run to a substantial sum.

States so far reporting scale down to $2,185 for Vermont, at the bottom of the list, and $2,250 for Idaho which is next to last.

Coincident with Brandt's report on the M. of D. drive, Loew's announced yesterday (Tuesday) that its theatres, for the year ended June 1 last, had sold $37,609,969 in war bonds and stamps, an average of over $3,-000,000 a month.

Uncle Sam's Callboard

Cpl. Peterson's Activities

Cpl. Walter Peterson, stationed at U. S. Signal Corps at Ft. Monmouth, N. J., is a one-man entertainment unit. He directed, produced and wrote the music for the all-soldier show at Ft. Devin, 'Park Your Khaki,' and gives singing concerts for the boys at camp.

He played the Everett Marshall role in last year's 'The Student Prince,' the youngest to ever play the 'Dr. Engel' role, being 23 at the time.

Need Ambulance Drivers

American citizens are needed to drive ambulances in the metropolitan New York area, reports Alan Corelli, commander of the U. S. Army Ambulance Emergency Corps. Also needed are men (non-drivers) who can handle ambulance control work from the various ambulance centers.

Corelli points out that the U.S.A.A.C. has been servicing the metropolitan hospitals for the past 16 months, but lately the armed services have been depleting the corps' personnel at an accelerated rate. The need for volunteers now is greater than ever, says Corelli, in the history of New York's oldest civilian defense corps, which is located at 16 West 57th street.

Clay Boland in Navy

Dr. Clayton Boland, Philadelphia dentist and writer of most U. of Pennsylvania's 'Mask and Wig' shows, now a Lieut. Commander in the Navy stationed at Annapolis.

Lt. Ty Power

Tyrone Power commissioned a second lieutenant in the Marine Corps at Quantico, Va., June 2. Lieut. Power reported for basic training at San Diego in January and later was assigned to an officers' candidate class at the same base.

Lt. Floyd C. Henry a Prisoner

Floyd C. Henry, formerly Paramount's manager at Manila, is alive but a prisoner of war, according to word received in N. Y. by Par's foreign department from the Navy. He was serving as a lieutenant in the U. S. Navy when reported missing and presumed dead following a naval engagement in April, 1942.

Paramount has sought word about Henry for 14 months, information finally having been dug up by the Red Cross and forwarded to the Navy.

Rossi Honors Pemberton

Angelo Rossi, mayor of San Francisco, presented a gold key to that city to Brock Pemberton Saturday (5) night. It was unusual because the presentation of the Frisco key took place in New York. Mayor Rossi appears to have overlooked the matter when Pemberton was in Frisco to establish the Stage Door Canteen there recently. It was for that accomplishment that he got the key.

Presentation was made at the American Theatre Wing's first Stage Door Canteen on West 44th street. Paul Moss, the license commissioner, represented N. Y.'s Mayor LaGuardia in introducing Rossi.

'Canteen's' Preem in S. F.

San Francisco, June 8.

A sellout for a gross of $7,500 or more is anticipated for the public preview of Sol Lesser's 'Stage Door Canteen,' Sunday (13) in the War Memorial Opera House here, for benefit of the Frisco Stage Door Canteen.

Fact that Gertrude Lawrence and other cast members of 'Lady in the Dark,' now playing at the Curran here, will appear in a 40-minute sketch is boosting the b.o.

Scale in the 3,200-seat Opera House runs from $1.10 to $5.50, with the 22 boxes being peddled for from $82.50 to $100.

Free Shows for Canadian Service Men and Women Offset to Sabbath Tabu

Toronto, June 8.

Free Sunday shows for amusement-seeking men and women of Canada's armed forces are helping solve the Sabbath problem when all amusement spots, with the exception of those in Quebec Province, are closed tight. Plan has been in progress for a month through the cooperation of the government and Famous Players Canadian Corp., latter providing their largest deluxers in six key-points across Canada. Exchanges donate latest releases rental-free.

Last Sunday, Imperial, Toronto, admitted 2,460 men and women of the services and members of the merchant marine. Performances are given in the afternoon only. Manager Tom Daly claims that a greater holiday mood prevails than in civilian audiences; that the service folk enjoy themselves more; that they are partial to newsreels and applaud more quickly. Sunday's timely feature was 'Five Graves to Cairo' (Par).

More H'wood Camp Tours

Hollywood, June 8.

Addition of June Havoc and Gracie McDonald made a total of nine film names volunteering for USO-Camp Shows thus far this month under the auspices of the Hollywood Victory Committee.

Previously signed and now on tour are Mickey Rooney, Roscoe Karnes, Betzi Beaton, Reginald Gardiner, Alan Hale, Donna Drake and Anna Lee.

Rooney's Fortnight

Salt Lake City, June 8.

Mickey Rooney was in Salt Lake City Thursday and Friday (June 3 and 4) for personals at Fort Douglas and the Army Air Base.

Rooney, accompanied by his manager, Les Peterson, is making a two-weeks tour of Army posts in cooperation with special service officers. He will then return to Hollywood to begin work on 'Andy Hardy's Blonde Trouble.'

Gardiner in Texas

Reginald Gardiner joined the USO-Camp Shows, Inc., 'Bubblin' Over' company at Amarillo Field, Texas, Monday (7) and closes June 16 at Kirtland Field, Albuquerque.

Joy Caylor and her all girl band replaces Ada Leonard and her outfit June 22 at Durham, N. C.

Six Cressionians, acrobats, and vocalist Marie Ann Shaw join 'Looping the Loop' unit June 17 at Neocia, Mo.

N. Y. to L. A.

Arthur W. Brown.
Tom Gilloy.
Jack Haley.
John Harvey.
Hal Horne.
John Houseman.
George Jessel.
Judith Parrish.
Gregory Peck.
Jack Skirball.

Army May Discontinue Capra Pix in Theatres; 'Prelude' Slow at B. O.

Washington, June 8.

Problem of how to handle feature and near-feature length Government films was reported one of the subjects taken up here Friday (4) by a group of industry leaders who conferred with Lowell Mellett, film chief of the Office of War Information, and lunched with Major General Alexander Surles, head of Army Public Relations, and Brigadier General William H. Harrison, topper of the Army Pictorial Service.

Present for the industry were N. Peter Rathvon, RKO; Nick Schenck, MGM; Joseph Hazen, Warner Bros.; Francis Harmon, executive v.p. of the War Activities Committee; and Si Fabian and Robert Wilby, of the WAC theatres division.

Readying for public screenings are the new all-color film on the Aleutians, and the North African war feature being whipped into shape by Cols. Frank Capra and William Keighley. In addition, of course, are the remainder of the Capra indoctrination series, 'Why We Fight.'

There is beginning to develop some belief here that on the basis of the boxoffice showing of 'Prelude to War,' the rest of the Capra series may be shelved. Despite very nice ballyhoo given it at its first run in Washington, film is credited with having dragged down returns for 'Keeper of the Flame,' which was teamed up with it in double billing, to much below what Metro figured the Hepburn-Tracy pic would draw here first-run.

New War Shorts Formula

Long-standing disagreement among various branches of the film industry regarding the production, distribution and exhibition of film shorts relating to the war effort, was ironed out last week via joint program of 52 war information shorts to be furnished to exhibitors free, once weekly, beginning Aug. 1. New formula was agreed upon by exhibitors, producers and distributors following conferences with Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information. Under new setup the OWI will produce 26 of the shorts, 13 or more will be made by the industry, and balance will come from the Office of the Coordinator of Inter-American Affairs, various United Nations, the National War Fund and American Red Cross. Distributors will provide usual quota of 677 prints free for the shorts to be made by the industry.

With most of the industry films not to exceed one reel in length and one war information film weekly from all sources definitely scheduled, advantage to exhibs is that they can now plan their programs in advance in accordance with a specific program.

Exhibs Want Cuffo

In addition to contention that screen was being overcrowded with war shorts and dissatisfaction with indefinite release plans, one of the major grievances now adjusted was the matter of film rentals for some of industry-produced war information shorts. Exhibs felt there should be no charge for shorts of this type.

Commenting on the unified program, Mellett said that it was a 'fine demonstration of cooperation from production, distribution and exhibition, whose patriotic teamwork makes possible regular weekly releases of War Information.'

L. A. to N. Y.

Fred Astaire.
Robert Benchley.
Edgar Bergen.
Mack Gordon.
Ben Goetz.
James R. Grainger.
Bonita Granville.
Edward H. Griffith.
Connie Haines.
Storrs Haynes.
Idwal Jones.
Mack Millar.
James Monaco.
Pola Negri.
Isabel Olmstead.
Herb Rosenthal.
Artur Rubinstein.
Ben Shipman.
Cornelia Otis Skinner.
M. J. Siegel.
Jan Struther.
Jay M. Sutton.
Jacques Tourneur.
Marco Wolf.
Monty Woolley.
Herbert J. Yates.
James R. Young.

U. S. PIX HEADS OGLE EUROPE

Friday-Sat. Eliminations May Solve ODT Ruling on 5-Day Film Deliveries

With a view to eliminating the equivalent of one day in film deliveries in line with action in Washington which declared this trucking service to be essential, a committee in charge of the problem has asked all distributors serving accounts out of the New York exchanges to make an immediate survey to determine the lightest day of the week. The committee expects reports from the distributors on the matter by the end of this week.

Where previously the carriers have been making deliveries and pickups on a six-day basis, the reduction of another day would bring it to five. Reported in delivery circles that Friday night and Saturday morning deliveries-pickups would probably constitute the lightest day and that agreement among distribs to make that elimination might be arrived at. An alternative likelihood, depending on the results of the canvass made by distribs after they make a study of shipping sheets and deliveries, is Thursday night and Friday a.m.

For some time, as a means of conserving wear and tear on cars, plus saving on gasoline, delivery services have not been operating on Sundays. Panic was thrown into their ranks and at exchanges, however, when the recent Office of Defense Transportation order limited deliveries to only two days weekly but not including a Sunday. A quick trip to Washington got an 'essential' classification for delivery trucks but instead of six days, as formerly, the ODT asked a cut to five.

Committee Meets

Committee which met Monday (7) to ask distribs to report on the lightest day of the week is chairmaned by Ralph Piclow, branch manager for Metro, and also includes Robert Fannon, Republic branch head at N. Y.; Ira C. Meinhardt, owner of delivery services; Morris Lane, also in the delivery business; Irving Dollinger, v.p. of Allied Theatre Owners of N. Y., an exhib himself, and president of Associated Theatres of New Jersey, booking combination; and Normal Arenwald of the Leo Brecher circuit. Brecher, regular member of the committee, known as the Transportation Committee of the N. Y. Film Board of Trade, assigned Arenwald to represent him since he was out-of-town.

For exchange centers outside of N. Y. in the stricken gas area, the National Film Carriers propose setting up similar committees and has asked cooperation of distributors in organizing them with an immediate view, also, to arranging schedules to eliminate the lightest delivery day of the week in each of the various territories. NFC represents carriers outside of N. Y.

Rating Trucks

Washington, June 8.

Office of Defense Transportation issued an order yesterday (Mon.) providing that if the gas situation becomes worse trucks will be classified under new priority ratings. AA-1 will designate 'most critical,' A-1 'very critical,' A-2 'critical,' A-3 'important.'

Film carriers will be listed as A-3. Radio communications and broadcasting are rated A-1.

Cars used by newsreels are exempt from ODT restrictions, coming under OPA regulations under which they have Super-C gas cards.

Show Biz May Be Hit By Cab Cuts

In New York City, as well as to varying degrees in cities of other eastern states, the severe restrictions imposed on cab service effective Monday (7), plus overcrowding of subways, busses and street cars, is causing considerable concern among theatremen for fear this development of tha war will make others, such as dimouts and depopulation of towns, pale by comparison.

The taxi situation is a particularly scary one and is expected to not only affect theatres, legit as well as film, but to a probable dangerous extent the night clubs and other places of wee-hour amusement. Rainy weather, as a result, with people also shying away from street cars or other means of travel due to discomfort involved, may make a big difference henceforth from a boxoffice

(Continued on page 14)

Devaney Will Ask Govt. Aide in Canada to Defer 'Key' Exchange Workers

Leo M. Devaney, Canadian general sales manager for RKO, left New York over the past week-end for Ottawa to confer with A. McNamara, Deputy Minister of Labor in the Canadian Government, to request that Canadian motion picture exchange men in key positions be removed from category of compulsory transfer to essential war industries.

Under the current Canadian regulations, bookers, shippers, film inspectors and other help not eligible for military service may be transferred to munitions work or other forms of essential war activity.

Estimated that less than 100 men in Canadian film distribution are available for such transfer but these would be difficult to replace.

Devaney will be accompanied on trip to Ottawa by Col. A. Cooper, president of the Canadian Motion Picture Distributors Asso., and David Coplan, UA district manager in Toronto, a director of the association.

EXPECT SALVAGE $50-60,000,000

Assets of American film companies are expected to be automatically increased by from $50,000,000 to $60,000,000, according to industry estimates, from the distribution of pictures held back from European countries for the past few years, due to Nazi conquest, as soon as tha world market reopens after the war. This is apart from increased revenues for new product to be released when tha continent is thrown open to U. S. product.

Estimated increase in value of negatives on hand is based on assumption that the greater proportion of U. S. films produced since the war began will be dated and unsuitable for release, while new product will at the same time be crowding old releases for showing in continental picture houses. Windfall rentals are thus figured on basis of distributing only selected productions able to overcome the time element.

Potentialities in a revitalized world market are already occupying attention of major film companies with plans for increased production and expansion of theatre operation abroad also being carefully studied by such companies as Metro, 20th-Fox, Warners, Paramount and United Artists. Interest in acquisition of theatres in Europe, Africa, South America and Great Britain has already been noted among several majors here.

Frozen Coin

Involved in future plans is matter of getting rentals out of foreign lands. Acquisition of theatre properties, where coin is fully or partially frozen, may prove an important factor.

Opening of world market for U. S. producer-distributor chains is also figured to cushion any dip in domestic distribution and theatre receipts which may follow should a temporary unemployment problem develop when American troops are demobilized.

Indicative of world-market revenue possibilities is the current situation in China where 800 theatres are still in operation in areas not occupied by the Japs.

With only one American print shipped to Chinese threatres every six weeks, total rental coin received

(Continued on page 8)

OUTDOOR LOCATION FILMS FOG-BOUND

Hollywood, June 8.

Low hanging clouds and heavy fog during recent weeks is playing hob with outdoor shooting schedules. The studios have come to expect fair days after early May and arrange outdoor programs accordingly.

But this May the sun has rarely broken through before noon, which cost the studios plenty, since location troupes can't work more than half a day.

OWI Chief May Appeal to Film Heads To Settle Foreign Distrib Dispute

Failing to convince foreign department chiefs last week on the feasibility of the Office of War Information handling distribution of American product in invaded countries, when and if the Allies take over, Robert Riskin, head of OWI film division, is reported to have threatened to lay the subject before major film company toppers in the near future. The OWI seeks permission to handle tha physical distribution of U. S. film product in all invaded countries once the Allies gain control, but foreign sales chiefs have remained obdurate. Meeting last week was called hurriedly by Riskin in hopes of persuading film companies' foreign chiefs on the OWI proposal.

Aside from numerous outspoken objections laid before Riskin at this confab, foreign managers also fear that if the OWI is allowed to handle the physical distributing in one foreign land, it would set a precedent that might well allow the OWI to do likewise throughout the foreign market.

Foreign sales chiefs indicated they want no part of the OWI proposal. Their objections are numerous but basically they are that it takes distribution, playdating, rental fees etc., out of their control. This would mean, they feel, a haphazard distribution arrangement at best, resulting in a squabble over what each company is to derive from film rental and boding ill for future business in any foreign nation where the OWI handles. Besides resulting in confusion as to rental fees subsequently, foreign chiefs believe it would invite pirating of films, resulting in dupes being made and flooding the market with outlaw prints.

A la 'Lease-Lend'

OWI contention is that they should handle the films the same as they might handle lease-lend shipments of food and clothing. Reply of foreign managers on this is that a much better job will be done, based on previous experience, by doing actual distribution themselves and letting no prints out of their hands excepting where authorized and controlled by themselves.

Some foreign executives cited the experience with 16-millimeter prints in North Africa as proof that the OWI plan is faulty. Reports from troops in that area reveals that some of them yet have to see their first 16-mm. version of any new American pictures.

Latest indication is that all companies plan sticking together in resisting the OWI proposal. Some indicate that the plan smacks of a threat to actual foreign distribution of U. S. film companies although their objections are more basic and tangible.

A.&C.'s Last U Pic This Summer; Comic Still Ill

'Hit the Ice,' Abbott & Costello's last film produced for Universal shortly before Lou Costello was bedded with his rheumatic fever, will be released this summer.

Costello's condition is still too serious to consider him for picture or radio work this fall, although his Camel radio sponsors had hoped that the comedian might be able to broadcast by then.

NW Index Cues OK B.O. Outlook

Minneapolis, June 8.

Northwest business volume and farm commerce manifests show continued strength, a fine augery for show business in this section. This is according to the Minneapolis Federal Reserve bank report just issued.

Covering May, the report says the month showed the highest business volume yet on record. Indexes of retail sales for both city and country department stores registered gains of 18 and 13 points, respectively, above a year ago. Moreover, farm product prices were generally strengthened during the period.

There were no adverse effects on general business despite the fact that war bond sales were 80% above the quota.

British Censors Have A Say Over U. S. Films Into North Africa

U. S. film distribs are confronted with new headaches owing to domestic and overseas censorship uncertainties applying to prints designed for exhibition in North Africa and other foreign zones.

Foreign departments have asked for change in procedure under which films approved by the Overseas Branch of the Motion Picture Bureau of the OWI may be banned in North Africa by the British censors. Several instances have been reported where product, titled and cut according to U. S. requirements have been shelved on arrival abroad.

Cost of foreign language titles and celluloid is around $750 and more per print, representing a total loss if exhibition is prohibited.

Due to sudden changes in decisions by Overseas Motion Picture Bureau in the U. S. also, distribs have found themselves with extra prints on hand which they cut and titled only after getting an okay here. OWI officials have rescinded permits in several instances after the extra prints for export have been completed.

LOEW'S ZIEGFELD, N. Y., FOR SALE IN AUGUST

When Loew's lease on the Ziegfeld theatre, N. Y., runs out in August, house will be offered for sale. Asking price, according to brokers around town, will be $500,000, with $100,000 original payment and rest covered by mortgage.

Theatre at present time is owned by group of bondholders who took possession after Ziegfeld's death. House was originally built in 1928 by William R. Hearst for Ziegfeld, with Hearst guaranteeing tha original bond issue.

Rose Coming to N. Y.

London, June 8.

David Rose, Paramount's managing director in Great Britain, is slated to go to the U. S. for home-office confabs.

He will confer with Par topper regarding company properties here, according to latest information.

Acad's 23 New Members

Hollywood, June 8.

Academy of Motion Picture Arts and Sciences added 23 members to its list last month, embracing various branches of the film industry.

Newcomers were William Bendix, Humphrey Bogart, Laird Cregar, Joan Fontaine, Alan Ladd, George Murphy, Fred MacMurray, Edward G. Robinson, Frank Davis, Margaret McDonnell, Tess Slesinger, Jo Swerling, Frank Tuttle, Arthur Schwartz, Curtis Bernhardt, Stuart Heisler, Vincent Korda, Ralph Berger, Harry Warren, Joseph Ansen, John C. Flinn, George Amy and John P. Fulton.

Russia's Flat-Rental Deal for 10 U. S. Films, at Average of $20,000 Per

Russian Government is closing a deal for purchase of 10 American pictures from U. S. majors on a flat rental basis in the largest distribution contract with the Soviet in many years. Product is from 20th-Fox, Metro, Paramount, RKO, Columbia and Goldwyn. Negotiations with other distribs are also under way.

With U. S. S. R. offering around $20,000 average per picture, though individual contracts vary, it's believed the first instance where a flat rental deal for distribution of film through an entire country by a foreign Government has been accepted by U. S. distribs.

Understood that some of the companies held out for three and four times the amounts offered but are reported likely to accept the Soviet offer owing, in part, to sympathy awakened by the Russian war effort. At the same time initial deal, involving total of around $200,000, reopens a huge potential post-war market.

Soviet officials negotiating for the film, pointed out they could not pay more because it was impossible to divert any substantial U. S. funds from war material purchases here and that special consideration should be given this situation.

Russians last year bought three or four American films.

Among the Hollywood pictures

(Continued on page 15)

SEE COLUMBIA NET IMPROVEMENT ON YR.

Despite a drastic tax bite, Columbia Pictures is expected to show substantial improvement in net profit for the fiscal year ending the last of this month. Heavy spurt in revenue from big money pictures in the last six months is expected to turn the trick since the first six months in the fiscal year was only slightly ahead of comparable period a year ago.

For the 26 weeks ending last Dec. 26, Columbia showed $750,000 net profit as against $737,000 in corresponding period a year ago.

It's Fun Fellers (Sez RKO)

Hollywood, June 8.

Comic phases of army life form the basis for a series of features at RKO, produced by Bert Gilroy and directed by Leslie Goodwins.

First, starting this week, is 'Adventures of a Rookie,' with Wally Brown and Alan Carney in humorous roles and Margaret Landry playing opposite Richard Martin for romance.

Congressmen, D. C. Dailies Still Blasting 'Mission'; Night B.O. Big

Washington, June 8.

'Mission to Moscow' has been taking an editorial pounding here but it is not reflected in the grosses. Feature, playing at the Earle, has been attracting fine grosses in the evening, but matinee business is off since the jitterbug throngs brush it off. At the Ambassador (day and date with the Earle and in the heart of the diplomatic area) night business has been exceptionally good.

Washington Daily News (Scripps-Howard) has run six articles by Eugene Lyon, editor of American Mercury, attacking the film. Understood the Scripps-Howard program is to repeat these articles in every city where 'Mission' is booked and S-H has a newspaper.

Times-Herald through its foreign editor, Frank Waldrop, also attacked the film and this was reflected by editorial blasts inserted in the Congressional Record. On Sunday (6) it ran a double-column spread designed to show that the Moscow trials, as pictured in the Warner feature, were phony.

On the other hand, the Washington Star ran a Berryman cartoon on Joe Davies' return which was a definite plug for the film in that it treated the mission facetiously on the front page. This supplemented an earlier cartoon when Ambassador Davies left, which suggested Walter Huston ought to be along in the plane.

The Washington situation presents a curious irony. All of the professional film critics praised the picture as good entertainment. Majority were in direct conflict with the editorial policies of the papers for which they write.

A Punching Bag

'Mission' has been firmly established on Capitol Hill as a punching bag for Congressmen who want to get something in the Congressional Record to send back to the folks at home. Addresses and newspaper editorials denouncing it are being introduced into the Record and its appendix at the rate of three or four a week, with no signs of an early letup.

Most recent blasts were inserted by Senator Robert Reynolds, North Carolina Democrat, and Rep. Charles Elston, Ohio Republican. If things get dull in Cogress this summer, the boys figure there is always 'Mission' to keep the Record up to its present overstuffed size.

COAST INDIES VERSUS ASCAP OFF TO JUNE 21

Hollywood, June 8.

The opening day in court for ASCAP and the Pacific Coast Conference of Independent Theatre owners in the anti-trust suit brought by the indies against ASCAP, resulted in a standoff and postponement until July 21 of the next session. The Society asked for a bill of particulars and P.C.C.I. sought time to amend the complaint after the Society's attorneys pleaded to strike out the charges. Both requests were granted and the exhibitors were given until July 21 to reframe their complaint.

The anti-trust action contains 135 separate counts joined in one complaint, with each plaintiff exhibitor stipulating payments to ASCAP and asking treble damages under the Sherman anti-trust act. The action adds up to around $1,000,000. The suit was originally filed in the Federal court here two years ago.

White and Gray Go Solo

Hollywood, June 8.

Eddy White and Lou Gray, once riding as a team as associate producers at Republic, are going to alternate in the handling of the 'Wild Bill Elliott' series, which still has four pictures to go. Remainder of the group consists of 'Death Valley Hunt,' 'Wagon Tracks West,' 'The Outlaw Buster' and 'Mojave Firebrand.'

In addition, White will keep on producing the Don 'Red' Barry series and Gray will handle a new cluster of eight westerns.

Pierson's DeMille Chore

Arthur Pierson, legit director-writer recently signed by Paramount, has been assigned to the Cecil B. DeMille unit to direct the dialog on the studio's forthcoming picture, 'The Story of Dr. Wassell,' with Gary Cooper. Shooting starts the second week of July.

It's Pierson's first assignment.

SHAREHOLDERS OKAY DuMONT STOCK SPLIT

Stock splitup for both classes of shares of Allen B. DuMont Laboratories (Paramount subsidiary) was approved by stockholders at the meeting held at company offices in Passaic, N. J., last Friday (4). As a result, each holder of Class A stock will receive 10 shares of 'A' and likewise each holder of Class B stock will receive 10 shares of 'B'.

Stockholders also authorized the directors to offer Class A common for preferred and accumulated dividends in an effort to retire all preferred shares, only 1,200 now being outstanding. Exchange will be on the basis of one preferred for one of unissued Class A common, but after the splitup of the common becomes effective, the offer will not exceed 10 shares of Class A for each preferred share.

Stockholders elected present directorate to hold office until the next annual meeting of stockholders. Directors are Paul Raibourn, Bernard Goodwin, Arthur Israel, Jr., A. J. Richard, Allen B. DuMont, Thomas T. Goldsmith, Jr., Leonard F. Cramer and Bruce DuMont. Officers reelected are Allen B. DuMont, president; Cramer, vice-president; Raibourn, treasurer; Goodwin, secretary; Joseph J. Doughney, assistant treasurer; and Israel, assistant secretary.

DuMont is the electronic and television company set up several years ago under Paramount guidance. Proposal of the stock split was submitted shareholders because of demands for more public participation in stockholdings.

M. H. Simpson Shifts To Par Studio From N. Y.

Morris H. Simpson, executive assistant to Fred Mohrhardt, comptroller of Paramount, and with the company 25 years, shifts to the Coast to become assistant to the comptroller at the Par studio, A. C. Martin. He leaves today (Wed.) to take up the new assignment. At the home office, Simpson has specialized mostly on foreign operations of the company.

Last week the engagement of Simpson's daughter, Elizabeth Wallace, to Lt. Donald Lipp Bullard of the U. S. Coast Guard, was announced, with the wedding to take place later this month.

Export Anti-Nazi Pix For Psychological Effects

Anti-Nazi films portraying brutalities of Hitler's regime, stressing philosophy of inevitable defeat for the Reich are being shipped by U. S. distributors to neutral European countries such as Portugal, Spain, Sweden, Switzerland, despite that there's little chance pictures will be passed by the censors.

American companies are continuing shipments on theory that even if only four or five people, the censors, see some of these pictures it is worth while.

Another factor is that films will be available on the other side, ready for release, as soon as European nations are freed by United Nations forces.

Ex-Protege Accuses Chaplin

Hollywood, June 8.

Charles Chaplin was ordered to appear in Superior court to answer a suit in which Joan Berry, former protege of the comedian, charges him with fatherhood of her unborn child.

Suit asks $2,500 a month for the child's support as well as certification of Chaplin as the father. Comedian issued a flat denial.

FOX RUSHES 'INVASION'

Because of intense interest in possibility of early Allied invasion of Europe, Tom Connors yesterday (Tuesday) announced 20th-Fox would pre-release 'Invasion,' latest March of Time short.

He has wired all keys exchanges to screen the short for exhibs the same as a feature and to accept bookings at once.

Playing Both Ends

Hollywood, June 8.

Two endings on opposite sides of the earth are being written for the final reel of 'Convoy to Malta,' currently in production at Republic. Scribes are cooking up a double eventuality, depending on the future trend of global strategy.

If the next big push is in the Mediterranean area the title will remain as is. In case the war takes a westward turn, the picture will be released as 'Convoy to MacArthur.'

WB Biggies On Summer Slate

Hollywood, June 8.

Eight top-money films, the highest summer production peak in the history of Warners, go into work within the next two months, in addition to four now before the cameras. It will be the hottest working summer in the life of the Burbank lot.

Coming up are 'Rhapsody In Blue,' 'Passage to Marseilles,' 'The Gay Nineties,' 'Battle Cry,' 'The Young and the Brave,' 'Shine On, Harvest Moon' and two more toppers, unannounced but in the writing mill for August starts.

PHILIPSON BACK TO LINCOLN FOR COOPER

Resigning the distribution post he has held with Paramount at the home office for slightly over two years, Joe Philipson is returning to the J. H. Cooper circuit to assume executive charge of operations for Cooper, with headquarters at Lincoln, Neb. He takes up the new assignment in two or three weeks.

Cooper circuit, tied in with Par, operates in Nebraska, Oklahoma and Colorado. Philipson formerly was Cooper's eastern representative and buyer. Cooper, who headquarters in the east, has been personally supervising operations of his entire circuit.

At Par, Philipson has been assistant to Charles M. Reagan, assistant general sales manager, and has also handled matters of a general distribution nature.

Odlum Formally Elected RKO Chairman of Board

As reported in 'Variety' last week, following the first meeting of new RKO directorate in New York last Wednesday (2), Floyd B. Odlum (Atlas Corp.) was elected chairman of the RKO board with Richard C. Patterson, Jr. as vice-chairman.

Management of company affairs remains the same, with N. Peter Rathvon as RKO, Inc. prexy, Ned Depinet, v.p. and Charles Koerner in charge of studio production.

Following were elected directors at shareholders meeting in Dover, Del., following by-law amendment reducing number from 11 to 9:—Depinet, Rathvon, Frederick Ehrman, L. Lawrence Green, L. Boyd Hatch, Patterson, George Shaw and John M. Whitaker.

Odlum stated at board meeting he had given his attention to RKO affairs for a long time and hoped his association would prove of some benefit. He complimented the present management.

Company officers reelected were Gordon E. Youngman, v.p. and general counsel, Leon Goldberg, treasurer, J. Miller Walker, secretary, Garrett Van Wagner, comptroller. Assistant treasurers reelected were W. H. Clark, O. R. McMahon, H. E. Newcomb. Assistant secretaries: R. H. Dann, Kenneth B. Umbreit, William F. Whitman. Raymond Dill, former director not reelected, continues in a consulting capacity.

Pix Cos. Out on a Limb

Metro, RKO and several other majors are reported bidding for the film rights to 'A Tree Grows in Brooklyn,' novel by Betty Smith.

It's a Literary Guild selection for September.

20th-Fox and Metro are among majors bidding for the screen rights to 'The Fountainhead,' new novel by Ayn Rand, Bobbs-Merrill publishing.

Coast Story Buys

Hollywood, June 8.

Paramount purchased 'The Time Is Now,' postwar story by Stanley Paley.

Metro bought 'They Also Wear Wings,' by Commander Herman Halland, U.S.N.

Harry Arthur's Anti-Dual Proposal Set for June 1 in St. Louis Looks Cold

St. Louis, June 8.

Six months ago Harry C. Arthur, Jr., head man of Fanchon & Marco's interests here, proposed that all flicker houses in St. Louis and St. Louis County forego double feature programs starting June 1 as a patriotic gesture to conserve materials used in film making. At a meeting of flicker house owners and exchange representatives last January, Arthur's proposal was adopted by an almost unanimous vote.

There was complete accord that the abolition of the double features would best serve the pix customers and the industry alike and also forestall a possible governmental edict that programs be cut to single features. After the initial meetings it was announced that 95% of those who sat in would go along with the Arthur proposal and that June 1 was the deadline.

Subsequently differences arose as to the methods of putting the ban into working order. The flicker house owners held meetings in March and April and several announced that the tee-off of the single feature programs should be made by the deluxers with the subsequent-run houses playing as single bills only those played likewise by the big cinemas. They also took the position that a stage show and one feature would constitute a double program, and that they should be privileged to play the same pic and another. Arthur nixed this plan stating the only fair way to proceed was for all houses to adopt the program simultaneously. At the same time Rex Williams, city manager for Loew's, said he could not commit his company to a single program policy.

Huddles have been held since April but the situation remains status quo and a representative of Arthur said that F&M exec considers the plan a dead one.

ONLY STOCKHOLDERS' OK NEEDED FOR U. MERGER

Only stockholder approval by two-thirds vote stands in the way of actual merger of two Universal corporations and simplification of their corporate setup. Notice went out last week on the special meetings of common stockholders of Universal Pictures and Universal Corp., June 25, at Wilmington, Del., following approval of fairness of this plan by N. Y. Supreme Court Justice William T. Collins last Wednesday (2). In the meantime, the plan had cleared through the Securities & Exchange Commission via SEC acceptance of the proxy statement for the meetings.

Plan to merge Universal Pictures into Universal Corp. would result in a single company known as Universal Pictures Co., Inc., with only the new corporation's common outstanding. Basic feature of plan calls for redemption of 8,866 shares of Universal Pictures first preferred. Other shares outstanding also will be wiped out and 56,016 shares of new common will go to present holders of Pictures Co. common not owned by Universal Corp.

Part of plan calls for $4,000,000 bank loan from First National Bank of Boston and Manhattan Company of N. Y., proxy statements reveal. About $1,500,000 of this would be used to retire the Universal Pictures first preferred while $2,000,000 would be used to retire an equal amount of Universal Corp. debentures. Remainder ($500,000) would be employed to retire the Pictures company common or common or voting trust certificates of same of Universal Corp.

Rank's Holdings

Proxy statements reveal that J. Arthur Rank, director of General Cinema Finance Corp., of London, besides owning common stock certificates, owns $1,000,000 worth of 10-year debentures of which $500,000 will be retired on completion of transactions.

Besides the merging of two companies, simplification setup calls for cancellation of $200,000 worth of 7% second preferred of Pictures company (owned by Universal Corp.), with approximately $2,216,000 accrued unpaid dividends thereon at Oct. 31 last year. Likewise, 231,327 shares of Pictures company common owned by Universal Corp. representing 92.53% of all outstanding shares, would be cancelled. It also would provide for the cancellation of $2,000,000 worth of notes payable of the Pictures company held by Universal Corp.

Holders of Universal Pictures Co. common, not owned by the corporation, will get three shares of common in the new Universal Pictures Co., for each share held. Holders of common voting trust certificates of Universal Corp. will receive new common at the same ratio of exchange.

Studio Contracts

Hollywood, June 8.

Fay Holden inked new player pact at Metro.

Elizabeth Ives, Broadway actress, signed by David Selznick.

Felix Jacoves, Broadway and strawhat legit producer, has been signed as a director by Warners.

Carlos Ramirez, singer, signed by Metro.

Jinx Falkenburg's option lifted by Columbia.

Jules White renewed as head of Columbia shorts department.

John Tyers, singer, drew player ticket at Metro.

Louise La Planche's player option lifted by Paramount.

Noreen Roth drew stock player ticket at Metro.

Edward James inked writer pact at RKO.

Jane Hale signed as assistant dance director at Metro.

William Edwards' player option picked up by Paramount.

Lynda Grey's player pact renewed for one year by Paramount.

Nancy Gates drew new acting ticket at RKO.

Jack Miles, nitery entertainer, signed by Metro.

Ohio's Femme Pix Censor Indicted on U.S. Tax Rap

Columbus, O., June 8.

Mrs. Ruth Ladd Currey, 44, member of the Ohio board of film censors since Oct. 15, 1941, was indicted by a federal grand jury in Kansas City, Mo., June 1 on charges of conspiracy to evade payment of the 1941 income tax of D. W. Winebrenner, former sales manager of the Baker-Lockwood Mfg. Co., North Kansas City. Winebrenner was also indicted. Shortly after the indictments were returned, the pair obtained a marriage license in Kansas City.

Mrs. Curry pleaded innocent of the charge of 'aiding and abetting' in a conspiracy to evade taxes and falsify and conceal material facts, and bond was set at $2,500. Preliminary hearing is scheduled for June 21.

Mrs. Currey's film censor job carries a salary of $2,100 a year.

Baker Completes 'Girls' And Heads East June 20

Hollywood, June 8.

Phil Baker has finished his film chores in 20th-Fox's 'The Girls He Left Behind' and leaves for New York following his June 20 broadcast.

He'll spend the summer in the east.

Alex Gottlieb to WB

Hollywood, June 8.

Alex Gottlieb shifts from Universal to Warners under a new producer contract as soon as he finishes his editing job on 'Fired Wife,' his last Universal production.

Formerly a writer, Gottlieb produced all but one of the Abbott and Costello pictures at Universal. Several weeks ago his option was dropped at his own request. His first assignment at Warners is still unannounced.

Negro Stars' Film

Negro entertainers, including Cab Calloway, Bill Robinson, Ethel Waters, will visualize the part the entertainment industry has done to help advance the Negro culturally, in the forthcoming documentary about Negro life titled, 'We've Come a Long Way.' Film, which is to be feature-length, is currently being produced in New York by the Negro Marches On, Inc.

Same company will probably distribute the film.

If Court Suspects Intimidation, It Will Cancel Bail for Capone Racketeers

Government witnesses in the extortion and anti-racketeering cases against alleged remnants of the old Al Capone mob, who muscled in on the International Alliance of Theatrical Stage Employees during the regime of George E. Browne and Willie Bioff, have been threatened and one has disappeared entirely, U. S. Attorney Mathias F. Correa declared yesterday (Tuesday) on arraignment of six defendants who were removed from Chicago for trial in N. Y.

In outlining records of the Chicagoites, Correa noted that when indictments were voted against them, Federal Judge John C. Knox had warned against intimidation. On arraigning the six Chicago men before Federal Judge Murray Hulbert, the U. S. prosecutor asked that the court recognize what had already occurred, with result Judge Hulbert announced that if he learns any Government witnesses are molested, bail will be immediately forfeited for those under indictment.

Judge Hulbert continued the six Chicagoans in $100,000 bail each, as requested by Correa, and set trial for Sept. 7. Having posted $100,000 each in bonds, the six are at liberty. They are Paul Ricca, Phil D'Andrea, Louis Campagna, Charles Gioe, Ralph Pierce and Frank Maritote.

Louis Kaufman, business agent of the Newark operators local, has been free under $25,000 bail all along, while John Rosselli, held in bail of $100,000 and jailed since his arrest, yesterday (Tuesday) was freed on furnishing of bonds.

James D. C. Murray, criminal attorney, appeared for the group of six Chicagoans, and was given until June 28 to file any motions he desired.

Zevin Trial Delayed

The trial of Isadore Zevin, former secretary to George E. Browne, ex-president of IATSE, was adjourned last week until July 1 in N. Y. federal court by Judge Murray Hulbert. Zevin is charged with perjury committed before a federal grand jury, investigating the special slush fund of $1,500,000 collected from members of the IATSE. He was the bookkeeper of this fund.

Zevin is expected to be called as a witness in the forthcoming trial of Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, N. J., and seven members of the old Al Capone gang, all charged with extorting more than $1,000,000 from motion picture companies.

U'S PITT EXCHANGE BUILDING COLLAPSES

Pittsburgh, June 8.

Building housing Universal exchange on Film Row collapsed last week, entire back end cracking up and sinking into the ground. Nobody was injured as it took place early in the morning, some time between the hours of 4 a.m. and 8:30 since the night watchman signed off at 3:30 and everything was all right.

Vaults containing all of office's prints sank into the dirt below the sub-basement and it took employees and outside help more than eight hours to extricate the film. However, not a single show was lost since all the theatres which had to be serviced with product that day were opening operations.

U exchange was hastily shifted to temporary quarters in old MGM building, Metro having vacated it only a few weeks ago to take over new space. Universal doesn't own the collapsed building, only rents it and matter has been placed in the hands of company's legal department. Pete Dana, exchange head here, said for time being the former Metro site would be used and may possibly become permanent office if it's decided that collapse of building constitutes an abrogation of lease.

2 S. F. Theatre Stickups

San Francisco, June 8.

Burglars suddenly became theatre-conscious here, entering two of them in one night, with the haul from one of the houses being $2,335. At the President, downtown burlesque house, a safe containing the $2,335 was carted off.

The safe of the Temple, district grind house, was taken into the rear alley, but abandoned there.

Expensive Wife

Hollywood, June 8.

Long before Victory farming became a Hollywood fad, a film director went in for mink farming and invested several thousand bucks therein. Along came the war and all sorts of rationing, which tossed mink cultivation from the professional into the amateur ranks. The money was going in, but not coming out.

The farmer wound up with enough pelts to make one coat for his wife—at about five times the retail cost.

Wins Bingo Test Suit In Jamaica, L. I., Now Trying It in Gotham

Successfully testing the right of a theatre to play bingo in a Jamaica, L. I. case which he won last week, Jacob Leff, exhibitor-attorney for the Unaffiliated Independent Exhibitors of N. Y., today (Wednesday) in Yorkville court, N. Y., will attempt to clear the Clifton, Third avenue house, which started bingo three weeks ago, of charges brought against it. Theatre, operated by Elias Camsli, is charged with several violations of the adminstration code relating to signs, exit doors, etc.

Leff contends that the summonses were issued by the police department in a high-pressure move designed to stop the house from playing bingo. This came after Mayor F. H. LaGuardia drove past the theatre and noticed a sign advertising bingo Tuesday, Thursday, Saturday and Sunday evenings. The Clifton had been running bingo three weeks without any trouble from cops or others in his neighborhood.

Leff states that around 75 houses in the N. Y. area have recently restored bingo following a court decision which they feel entitles them to do so as long as the public can participate in awards without purchasing an admission.

On that ground Leff last week obtained dismissal of a complaint against the Linden, Jamaica, L. I.

A bingo case that goes back to last January has resulted in conviction of Robert Sainit, manager of the Chatham Square theatre, and his assistant, Dora Lerner, who will be sentenced June 21 in Special Sessions.

No Riding to Bingo

Bingo-bound passengers on the buses of the Public Service Transport Lines, N. J., are doomed to disappointment since officials of that line have banned all stops at places where bingo games are held.

This edict was made public when an official of the line stuck his head in the door of a crowded Boonton-Hackensack bus and made the announcement.

Blumberg Heads Studio Group to U Sales Meet

Hollywood, June 8.

Nate Blumberg leads a group of top studio execs to Chicago this week for the Universal sales meeting June 15-18, to be followed by homeoffice conferences in New York.

In the party will be Cliff Work, William A. Scully, Joseph Seidelman, Dan Kelly, Al J. O'Keefe and John Joseph.

46-52 Features

With 46 to 52 features expected to comprise its 1943-44 lineup, Universal is finishing plans for its annual sales meeting in Chi. June 15-18. Company has pointed out that it will be strictly a sales confab and not the usual convention, with all features of latter abandoned on account of wartime conditions.

U picked Chicago because centrally located and most accessible to all key exchanges. This will cut travel to a minimum for all those attending. Also, it is planned only to bring in exchange toppers, district and division chiefs instead of numerous bookers, and others as was done at recent conventions. Most of homeoffice executives shove off the first of next week, with William A. Scully, sales chief, and Joseph Seidelman, foreign sales manager, due in Chicago Sunday (13).

To Match His Fright?

Hollywood, June 8.

First chore for Mark Robson under his new director contract at RKO will be 'The Ghost Ship,' a mystery yarn. Robson recently was upped from the editing department.

Picture is slated for an early August start, with Val Lewton producing.

Bond Refunding At Low Interest Being Set by Par

With the ultimate aim of wiping out virtually all funded debt so that only the common stock remains, Paramount is taking steps looking toward the private sale of about $15,000,000 in new bonds, to be applied in retiring $16,634,000 of outstanding 4% debentures, due in 1956. With the completion of this bond retirement program, Par will have retired approximately $10,000,000 of debt within a period of nine months.

Redemption of the 1956 debentures will be accomplished by selling new securities directly to banks and insurance companies, plus possible addition of a small amount of company treasury cash, and will bear a lower interest rate than the 4% of the debentures.

Reduction of $24,543,000 worth of 4% debentures originally outstanding was accomplished in two ways. First was the anticipation of $2,064,000 of the May 15 sinking-fund requirement and $2,845,000 of future sinking-fund requirements. Second was the directorate action in turning over an additional $3,090,000 to the trustee for future sinking-fund requirements. Even in the face of this reduction, the cash position of Paramount continues strong and liquid, according to executives.

Besides the debt retirement program, the company has retired and converted into common the full $12,135,187 worth of 6% first preferred by means of two redemption calls. After eliminating the preferred, Paramount now has 3,753,484 common shares outstanding.

N. Y. ITOA FORMULATES PLANS UNDER WALKER

Having retained James J. Walker, former mayor of New York City, to represent it in efforts to obtain rental and other relief from the major distributors, the board of the Independent Theatre Owners Assn. of N. Y., headed by Harry Brandt, circuit operator, met with Walker during the past week to discuss the problem as it affects indie ITOA exhib-members serviced out of the N. Y. exchanges. Walker agreed to devote six months to the task of battling the distribs on film prices, percentages, demand for extra time, etc.

Understood that the problems of each individual ITOA member will not be taken up separately with distributors but that Walker [illegible] an over-all solution since explained by an inner source that the demands of the film companies affect all.

Among other things, the ITOA is burning over the increasing demand for higher film prices and also the large boost in the number of pictures for which percentage deals are wanted. Believed that any trade pact reached with distribs will limit the number of pictures that an exhib will have to buy on percentage.

'All we want from the distribs is a square shake,' Brandt declares, without amplifying just how it may be attained. He added, however, that theatres were never better off than before the decree when they bought the product of all companies on a full-line basis. For this reason and others the ITOA, prime-mover in the United Motion Picture Industry project, is strongly opposed to the decree.

Koster, Durbin's Director, Swings Over to Metro

Hollywood, June 8.

Henry Koster, who handled most of the Deanna Durbin starrers at Universal, moves over to Metro this week under a director contract.

Associates are tossing a farewell party today (Tues.) on the Universal lot, where Koster had functioned for several years as producer-director.

Court Okay of Universal's Merger Plan Viewed as Likely to Affect Future Minority Nuisance Suits

In a far-reaching decision which industry legal lights believe sets a precedent on so-called 'strike' or nuisance suits by minority stockholders throughout the film business, Justice William T. Collins in N. Y. Supreme Court agreed to the fairness of Universal's proposed merger plan, automatically bringing to a halt the long-pending minority action. Because Justice Collins' pointed decision ruled definitely against minority shareholder claims, the opinion is viewed as likely to have real effect on the continued serious attacks on motion picture industry management practices.

The decision, regarded as a clean-cut victory for C. D. Prutzman, chief counsel for Universal, and other counsel for the two Universal corporations, gives J. Cheever Cowdin, chairman of the board, and the U directorate a clean bill of health.

Contrary to the claims of the minority group as to misuse of funds, etc., Justice Collins held that the compensation paid Cowdin, Robert H. Cochrane and Charles R. Rogers was not excessive in light of results achieved and compensation prevailing in the industry (each was employed for five years at an annual salary of about $100,000 each). He also ruled that 'more than that, as recently as 1941, new employment contracts with Cowdin and other executives, calling for even larger compensation, were approved by overwhelming majority of both Pictures and Universal stockholders.'

The court cited that at the outset the plaintiffs (minority stockholders), are confronted with the admitted fact that acquisition of control of Universal Pictures Co.—brunt of the charges—has resulted in immeasurable benefit to the film company and all stockholders. It points out that if such acquisition of control had not been consummated, Universal Pictures might have been forced into bankruptcy or reorganization in 1936.

Justice Collins said: 'As a result of such acquisition of control, new interests, consisting of defendant Cowdin and his associates, were able to procure financing for Pictures (the film company) which it otherwise would not have been able to secure and to install new management, which turned a venture which for years had been losing money into an extremely successful enterprise whose net profits before taxes in the fiscal year of 1942 were $7,393,919, and whose net profits after the present heavy taxes for that year were $2,968,231.'

Assures Stockholders

The court answered the fears of the minority group regarding their stock in the new corporation in this manner:

'Upon the merger, and only then, will the minority common stockholders of Pictures (the film company), for the first time in the history of the corporation [illegible] prospect of an immediate return on their investment. No other means but the merger appears immediately in sight to eliminate the huge arrears of accumulated dividends on Pictures' first and second preferred stocks. Were those arrears to con-

(Continued on page 8)

Good as Gold

Hollywood, June 8.

Gold in them thar hills developed a new angle on Paramount's location for 'Frenchman's Creek' at Albion, Cal., where a salvage crew delved into the tidal mud and discovered enough old redwood logs to provide lumber for the location sets.

Minn. Solons Said To Be Steering D. C. Trek by NW Indies

Minneapolis, June 8.

When Donald Guttman of North Central Allied, Twin City independent exhibitors' association, set out for Washington this week to seek Federal intervention in behalf of independent exhibitors, the 'mission' headed by him was reported as including some prominent figures outside the industry who had volunteered to 'go to bat' for the theatre owners.

The identity of the 'outsiders' was kept secret and neither Guttman nor Henry Greene, local circuit owner, would reveal what Government officials would be called on, whether advance arrangements had been made for the interview and the sort of intervention which would be sought. All details have been kept secret.

However, trade circles believe that some of the Minnesota Congressional delegation and U. S. Senators have agreed to take the delegation in tow. The principal squawks here are being occasioned by allegedly excessive film rentals and percentage demands along with clearance. It has been reported that a 'ceiling' on film rentals will be asked.

The 'mission' also is expected to inform the Department of Justice that the consent decree is persona non grata with this territory's independent exhibitors. Guttman is prepared to register this dissatisfaction and give a bill of particulars. He claims independent exhibitors now are being 'crushed to death' by the distributors.

WARNER EXECS IN D.C. HUDDLE ON 'ACTION'

Washington, June 8.

Harry M. Warner, S. Charles Einfeld, and Mort Blumenstock have been here for the past few days arranging preem for 'Action in the North Atlantic.'

Film is being shown tonight under sponsorship of the U. S. Maritime Commission and the War Shipping Administration at the Maritime Commission auditorium.

While here Warner execs con- [illegible] Joseph E. Davies but subject discussed was not revealed.

Herman Starr Resigns Skouras; Div. Split Up

Herman Starr, division manager for the Skouras circuit headed by George P. Skouras, resigned Friday (4). His future plans are not indicated.

A veteran in theatre operation, he has been with the Skouras chain for 10 years and formerly was with the old Fox circuit. His division, embracing New York, the Bronx and all of Westchester county, will be split up between George Rich, now handling Queens, and Kenneth Henry, who manages the Capitol, Port Chester, N. Y.

Rich will take charge of Manhattan and the west Bronx, while Henry takes over Westchester and the east Bronx.

Mank Beats Rap

Los Angeles, June 8.

Drunk driving charges against Herman J. Mankiewicz were dismissed in Superior Court following a jury disagreement.

Mankiewicz was one of the writers of the Orson Welles picture, 'Citizen Kane,' and resultantly his trial was played up with plenty of art in the Hearst papers.

La. Rebels Still Fight Civil War: 'Oxbow' Pic

New Orleans, June 8.

The state branch of the United Daughters of the Confederacy Friday (3) filed a protest on the pic, 'The Oxbow Incident,' with the producers following a special meeting called by Mrs. J. G. Acton, state president. The members object strenuously to the casting of a player in the film in the uniform of a Confederate major as leader of a lynching mob.

The Louisiana Council for Motion Pictures the following day followed the lead of the UDC groups and also forwarded a protest for the same reason.

Recently, local Legion of Decency group, which has been rather dormant for time, came to life all of a sudden to ban double bill at Casino de Paree theatre, 'Virgin Bride' and 'School for Husbands.' Pastors in pulpits warned flocks to stay away.

Background to Danger

Hollywood, June 7.

Warner Bros. release of Jerry Wald production. Stars George Raft, Sydney Greenstreet; features Peter Lorre, Brenda Marshall. Directed by Raoul Walsh. Screenplay by W. R. Burnett from novel by Eric Ambler; camera, Tony Gaudio; editor, Jack Killifer; technical effects, Warren Lynch, Willard Van Enger. Tradeshown in Hollywood, June 7, '43. Running time, 80 MINS.

Joe Barton — George Raft
Tamara — Brenda Marshall
Col. Robinson — Sydney Greenstreet
Zaleshoff — Peter Lorre
Ana Remzi — Osa Massen
Mailler — Kurt Katch
Rashenko — Daniel Ocko
Syrian Vendor — Frank Puglia
Hassan — Turhan Bey
Old Turk — Pedro de Cordoba
McNamara — Willard Robertson

Regulation cops-and-robbers story formula is utilized in this spy melodrama laid in Turkey. Obvious in its unfolding of familiar situations, it nevertheless hits consistently fast pace to cover up story weaknesses, while topliners, George Raft, Sydney Greenstreet and Brenda Marshall for the marquee will carry it through the regular runs to average biz.

Opening describes Turkey as location for operations of spies and agents of all countries, with Germany particularly anxious to bend Turkish public opinion to the Nazi cause. Key to the yarn are forged documents being shipped into Ankara by the Nazis purporting to prove Russian intention to invade Turkey. Raft, American agent, gets possession of the package and then becomes the centre of highly theatric meldramatics indulged in by Russian and Nazi spy rings. Peter Lorre, Miss Marshall and Daniel Ocko try to get possession as Soviet agents, while Greenstreet is a German official determined to carry through the Nazi plot to conclusion. After teetering back and forth for sufficient footage, Raft finally winds up the victor over Greenstreet by turning latter over for deportation and destroying the forgeries.

Main motivation is provided by Raft, Greenstreet and Lorre as respective spy leaders, with the trio turning in okay performances for their respective assignments. Miss Marshall is buried in what is virtually a walk-on role, while most prominent support includes Osa Massen, Turhan Bey, Kurt Katch and Ocko. There's little for the cast to do other than concentrate on the display of melodramatics provided by both script and direction. Raoul Walsh, cognizant of the action requirements of the film, keeps it romping along at a fast clip, despite yarn's obviousness in getting Raft out of tough spots, reminiscent of old-time gangster pictures.

Walt.

HITLER'S HANGMAN

Metro-Goldwyn-Mayer release of Seymour Nebenzal production. Features Patricia Morison, John Carradine, Alan Curtis. Directed by Douglas Sirk. Story, Emil Ludwig and Albrecht Joseph; adaptation, Peretz Hirshbein, Melvin Levy, Doris Malloy; editor, Dan Milner; camera, Jack Greenhalgh. Previewed in Projection Room, N. Y., June 8, '43. Running time, 84 MINS.

Jarmila — Patricia Morison
Heydrich — John Carradine
Karel — Alan Curtis
Himmler — Howard Freeman
Hanka — Ralph Morgan
Nepomuk — Edgar Kennedy
Mayor Bauer — Ludwig Stossel
Priest — Al Shean
Maria Bartonek — Elizabeth Russell
Dvorak — Jimmy Conlin
Mrs. Hanka — Blanche Yurka
Clara Janek — Jorja Rollins
Janek — Victor Kilian
Mrs. Bauer — Johanna Hofer
[illegible] — Wolfgang Zilzer
Professor — Tully Marshall

The rape of Czechoslovakia, and particularly the extermination of the little village of Lidice in sham atonement for the assassination of the late and unlamented Reich Protector Heydrich, forms the basis in 'Hitler's Hangman' for what amounts to [illegible] entertainment. The [illegible] of the subject-matter, and from that angle the boxoffice may benefit to some extent. Cast names are of lesser importance.

Of the war in its more horripilating phases, the picture rather effectively emphasizes the hardness of the Nazi heel so far as the Czecks and other oppressed peoples have felt it since Hitler ran amok in Europe. The action is not as gruesome as in some productions of the past, but sufficiently so to point up the ruthlessness of the Nazis and their mania for executions.

Heydrich is pictured as a very mean man, with John Carradine giving the character all that it should have, but audiences might not like the indirect whitewash that comes when, on his deathbed, Heydrich virtually repudiates Hitler as the tin god that he is, and mentions the Allies prophetically. Himmler, with Heydrich as latter succumbs to bullet wounds, is another good Nazi character in the person of Howard Freeman. Others are of minor importance.

Resistance of Czech patriots and underground activities in subversion of the Nazi occupation lead to the ultimate killing of Heydrich and orders by Himmler to wipe out the town of Lidice. The sequence in which the townfolk are rounded up, with the men lined up to be shot, the women carted off to concentration camps, and the kids torn from parents to be sent elsewhere, offers several dramatic and tragic moments, having been well directed. At other points the action lags somewhat, causing slowness. Running time could have been cut at least 10 minutes for better results.

Film was independently produced by Seymour Nebenzal for Metro. So far as production value is concerned, nothing outstanding has been achieved, with various backgrounds failing to impress.

Patricia Morison and Alan Curtis, latter a leader in the movement to bump off Heydrich, are paired for romantic interest, but Miss Morison is killed. Ralph Morgan plays a pacifist who ultimately becomes the opposite, while Blanche Yurka is his wife. Edgar Kennedy is another Czech patriot, one who mostly roams the woods, and Ludwig Stossel does a local mayor who's on the Nazi side. Their performances are satisfactory, no more.

Picture includes portions from the Edna St. Vincent Millay poem, 'The Murder of Lidice,' which are recited by the unconquerable Czechs.

Char.

She Defends Her Country

(RUSSIAN-MADE)

Moscow, June 8.

Released in Moscow this week is a film dedicated to Soviet women entitled 'She Defends Her Country.' It was produced by the Central Amalgamated Studio of Almpata Kazakhstan, and stars the popular Moscow stage actress, Vera Maretskaya. It was directed by Feodor Ermler.

It is the story of how the residents of a captured village west of Moscow became partisans during the German drive of last year.

Technically, it is the best Russian film produced during the war. It is excellent propaganda for the Russians and is currently packing them in. The entire audience has a good cry and emerges in a fever of hate for the Nazis.

Maretskaya portrays Praskovya Lukyanova, cornily built up as the happiest woman in the village, the best tractor driver, and an ecstatic mother of a five-year-old son. However, the film settles down when the village is evacuated under German attack. In a single day Lukyanova loses her husband while her son is cold-bloodedly shot and she ravished. She wanders through the forest where she finds distraught villagers and finds her hair turned white. She becomes 'Comrade P,' woman leader of guerrillas.

The love interest is provided by a young couple from the district who also join the guerrillas.

The film is dramatically well put together and holds interest with the same type of action as the western thrillers. The tone is tragic and American audiences might find the scenes of the shooting of children, crushing of soldiers under tank treads too strong for their stomachs.

However, totally, it is an intelligent job of interpreting the spirit of hatred which is the basis of the entire guerrilla movement—which causes peaceful farmers to join the movement which offers no quarter and whose only fate, if captured, is death.

Atrocity is brutally treated in this film and if shown in America could give reaching confirmation of what every foreign correspondent has seen. The film's sincerity overcomes its shortcomings.

Downs.

TERROR HOUSE

(BRITISH MADE)

Producers Release Corp. release of John Argyle production. Stars James Mason, Wilfrid Lawson, Mary Clare. Directed by Leslie Arliss. Screenplay, Alan Kennington; camera, Gunther Krampf. At New York, N. Y., dual, week June 1, '43. Running time, 82 MINS.

Stephen Deremid — James Mason
Sturrock — Wilfrid Lawson
Mrs. Rainger — Mary Clare
Marian Ives — Joyce Howard
Doris — Tucker McGuire
Barry Randall — [illegible]

Chiller addicts should [illegible] quota of goosepimples viewing this British importation, which also includes some outspoken dialog about Europe's recent history. Exhibited as a dualer, film has OK boxoffice possibilities.

Story starts conventionally enough with two schoolteachers on walking trip of storm-tossed moors. Girls get lost and wind up in the house of shellshocked musician, veteran of Spanish Civil War. Link is established between musician and friend of schoolteachers who disappeared on similar walking trip of district a year previous. Mystery further heightened by discovery of skeleton and missing girl's locket in secret room. Film works up to gruesome climax of double death in quicksand.

James Mason, as the shellshocked musician, gives an uneven performance that ranges from mediocre to excellent. Marian Ives manages to look properly prim as one of the schoolteachers, and downright luscious when she falls in love with Mason. Wilfrid Lawson, despite his star billing, contributes little to the proceedings, but Mary Clare, as Mason's nurse and double-crossing housekeeper, is convincing in her duplicity. Tucker McGuire doesn't pull any punches as a sex-starved schoolmarm, and John Fernald is highly reminiscent of Barry Fitzgerald.

Film is well-paced and maintained suspense throughout. There are, however, several hard-to-take story transitions, but since horror is the objective, picture can be said to have achieved its purpose.

Miniature Reviews

'Background to Danger' (WB). Actionful spy meller will do business.

'Hitler's Hangman' (M-G). Deals with Czechoslovakia and and extinction of Lidice; moderate entertainment.

'She Defends Her Country' (Russian). Strong entry with a war background.

'Terror House' (PRC). British chiller that should do okay.

SOY PURO MEXICANO

('I'm a Real Mexican')

(MEXICAN-MADE)

[illegible]-Film release of Raul De Anda production. Features Pedro Armendariz, Raquel Rojas, David Silva, Charles Rooner, Andres Soler, Margarita Cortes, Alfredo Varela, Jr., Pedro Vargas. Directed by Emilio Fernandez. Screenplay by Jose Bustos based on story by Emilio Fernandez; camera, Jesus Bracho and Lauron Draper. At Belmont, N. Y., week June 4, '43. Running time, 112 MINS.

(In *Spanish; no English* titles)

Axis agents, Mexican bandits, corpses galore and laughs to spare (for those who understand Spanish) make up the ingredients of this anti-fascist importation from good neighbor Mexico. Judging by reaction of Spanish comprehending audience, picture should click at the boxoffice in Latin-populated regions.

Story is about bandit chief who breaks jail just a few hours before he is to be executed, which is also the day Mexico declares war on the Axis. Bodit Pedro Armendariz then hides out in a ranch, headquarters of Axis agents. Gunplay, torture, comedy and romance follow each other in quick succession as Armendariz falls for an Allied counter-espionage agent, Raquel Rojas, kills the Axis spies, and then turns Miss Rojas over to her reporter-boy friend.

It's a fast moving and, at times a grim picture, with more murders and assassinations per reel than a Hollywood production would dare feature outside of a war film. The humor of the bandit chief is in the Pancho Villa vein as portrayed by Wallace Beery some years ago. The Axis agents, a German, Italian and Jap, are strikingly played and their arrogance and brutality are not exaggerated.

Technically there is much to be desired. The lighting is either insufficient or too much, rarely in-between. Part of the time the faces are shrouded in shadow and the rest of the unreeling they are over-exposed. This lack of technical perfection, however, often makes for interesting and impressionistic effects. With English titles and a more assiduous application of the scissors, 'Soy Puro Mexicano' should have been able to reach a wider audience, as it has action, comedy and song appeal. Pedro Vargas' warbling and guitaring of his own compositions is standout.

SU HERMANA MENOR

('Her Younger Sister')

(ARGENTINE MADE)

Buenos Aires, May 25.

Sono Film production and release. Stars Silvia Legrand; features Zully Moreno, Santiago Arrieta, Oscar Valicelli, Semillita and Herminia Mas. Directed by Enrique Cahen Salaberry. Story and adaptation, Carlos Aden; camera, Alberto Etchebehere; settings, Raul Soldi; music, Mario Maurano. Reviewed at the Ideal, Buenos Aires. Running time, 85 MINS.

This is scripter Enrique Cahen Salaberry's first megging job. Proves he has possibilities which should pick up provided he pays heed to errors. Story is simple, with comparatively little originality and interest. Dialog, although clean, often gets monoto-[illegible] but action frequently slows up, and greenness of the director becomes most evident in love scenes.

Yarn opens with a young girl on the night of her engagement telling an old servant (who runs a country boarding house where she lives) about expected arrival of her older sister. Film fades into yarn she is describing. In essence tale describes how older girl, ambitious and luxury loving, returned to the sickbed of her young siter and made a solemn oath that in the future they would be together every 12th night. Later, younger sister goes to the country and there falls for poor but honest hero. When he has to go to the big town he carries along an intro to the older sister. Lad, of course, forgets his youthful love, and tangle begins to appear serious until the older girl, learning what's on the mind of her sister, turns back the boy, who rushes home to his original heart-throb.

Silvia Legrand, of the Legrand twins, gives a fair performance, but her coy, girlish tone is sometimes a little tiring. Zully Moreno, as a glamorous sister who is supposed to be a kind of local Powers girl, shows some improvement over previous performances. There's still a bit of phoniness, however, possibly due to the fact that there are no such models here as depicted in the film, and the whole idea is a borrowed impression of Hollywood. Semillita in comic role is pleasing, and Santiago Arrieta and Oscar Valicelli do well. Photography and music both above average.

Ray.

New Generation

Continued from page 3

Rice's 'Counsellor-at-Law' (still running at the Royale, N. Y.) and Chekhov's 'Three Sisters,' in which Katharine Cornell winds up top-grossing tour next week at the Erlanger, Chicago.

Paradox on 'The Bat'

A rotary stock revival of 'The Bat,' in which ZaSu Pitts has been appearing successfully at the Wilson, Detroit, concludes its road run Saturday (12) at the Nixon, Pittsburgh. Paradoxically, the closing, too, is due to the success of the show.

Written originally by Mary Roberts Rinehart, in collaboration with Avery Hopwood, the thriller was filmed by Art Cinema, first as a silent and then with sound. The studio was absorbed by other companies some years ago, however, and the ownership of the screen rights is an involved matter. Mrs. Rinehart and those associated with her are understood to be interested in buying back the rights, with the idea of reselling them to Hollywood. But it's figured the click of the current revival of the play may enhance the value of the rights to a prohibitive amount. So the authoress is forcing Henry Duffy, who has the revival, to curtail the tour. According to report from Pittsburgh, the authoress is closing the show by demanding higher royalties.

There appear to be a number of factors in the growing revival boom. One is that, with attendance soaring, particularly among defense workers in industrial cities, there is a demand for shows of known value as vehicles for name players. Since the normal shortage of scripts has been accentuated by the number of regular playwrights active in war projects, producers have been forced to turn to revivals. Success of several revivals during the last couple of seasons has increased this trend.

An added factor may be the curiosity of present-day theatregoers about the famous plays of former years, about which they've often heard and read, but which they've never had a chance to see.

Coup In Argentina

Continued from page 3

Rawson from the balcony of the Casa Rosada, the presidential palace. The broadcast was unauthorized, and Splendid was cut off the air for two hours and its owner detained briefly for questioning. Since Friday, the only broadcasts regarding the revolution have been official announcements beamed on the hour, and piped to all stations by the state radio. These reports are preceded by transcribed military marches. There have been no commentaries or special shows by the new set of authorities.

One of the two cabinet members jailed by the military junta is Danic, Amedeo Y Vedela, ex-Minister of Agriculture, whose department's distribution of U. S. filmstock to unauthorized recipients caused a terrific squawk last week. The distribution of 6,000,000 feet of film has been halted by the new government, which has promised a complete probe [illegible]

Also imprisoned is former Minister of the Interior Migual Culuciati, who served as Castillo's super-film censor. While considered fairly acceptable to Hollywood, he apparently was involved in certain undercover activities.

Theatres, film houses, niteries all but folded during the weekend of revolt, but biz is now picking up.

Ogle Europe

Continued from page 5

from China since January is estimated at over $500,000. One major distributor received around $75,000 during the first five months of 1943.

Operating under great wartime difficulties, with outmoded and faulty projection equipment which increases wear and tear on film, the great proportion of this revenue stemmed from six principal Chinese cities covering some 25 first run theatres.

These cities were Chengtu, with five first run houses, Chungking, five theatres, Kweiyang, four theatres, Kunming, six threatres, Kweilin, two theatres, Liuchow, three theatres.

Admission prices range from $8 to $20 (Chinese) equivalent of 50c to $1 American, per ticket.

Rentals currently being paid to U. S. distribs reflect only in small part the tremendous boom in theatre biz in unoccupied China. Old films are being shown for the most part. Theatres are jammed since war coin spenders have no other place to go and little of anything in the shops to buy.

For a time traffic in pirated films added to the slender stock of product on hand. Pirates got U. S. films from the Japs, stolen when latter invaded the East Indies and the Philippines, and risked lives in hazardous journeys through India to get to China.

U. S. distribs protested, however, against use of pirated film and the British Embassy finally stepped in and advised Chinese theatre operators that those using illegal or pirated pictures would be unable to get any new product from American and British sources.

Showing in rental revenues made in a relatively poverty-stricken country such as China, where great hardships prevail despite some war money in circulation, has pointed up the huge post-war market available in the Asiatic countries, such as India, alone once American projection equipment and improved exhibition facilities can be established.

Okay U Merger

Continued from page 7

tinue, dividends on the common stock would be barred indefinitely.'

Collins further stated: 'It certainly is unusual for a company which has been saved from bankruptcy to maintain that the defendants breached their duties toward the company by the very acts which saved the company from irretrievable disaster.'

Touching on the ratio of stock exchange under the merger, he pointed out that objectants have recourse to statutory right of appraisal, 'but there is nothing before me to indicate that the merger on the terms proposal will not fairly settle the pending suit, and I should hesitate to brand as unfair the (to me liberal) ratio of three for one . . .'

Court also pointed out that 'the organization of Universal as a holding company, while serving a beneficial purpose in rescuing Pictures (the film company) from financial disaster, has long since outlived its usefulness. Pictures has been earning enough money for the last few years so that both Pictures and Universal security holders might expect to share in those earnings but for the inter-company structure. Anything which will cancel this impediment is a consummation devoutly to be wished for by everyone concerned. Plaintiffs, who have accelerated that consummation by this suit, deserve full credit for their achievement.'

The court held apprehension that the value of Universal's stock may be diluted by the issuance of authorized but unissued stock is without substance. He also failed to sustain contentions that dilution might result from the proposed basis of stock exchange.

Theatres to Signalize New Bond Drive on B'way

[illegible] bonds and stamps have agreed to hoist or in some appropriate manner display Treasury Dept. minute-men flags in connection with a new campaign designed to sell more bonds through payroll deductions.

Flags provided for the purpose, 12 by 18 feet in size, will be placed on poles where theatres have them or some other arrangement will be made to display them effectively out front. Flags are purchased, not donated.

Ceremonies in connection with unfurling the flags will be held in Times Square next Monday (14).

Minorities Stage Two Demo'racy Rallies in N.Y.

In a meeting pledged to end discrimination against the Negro, Paul Robeson and a supporting cast of 200 put on a dramatic spectacle, 'For This We Fight' at Madison Square Garden in New York on Monday (7) before a crowd of 20,000. Rally was called to pledge the cooperation of the American Negro to achieve an unconditional surrender of the Axis.

Day before, 6,000 children met in a 'Rally of Hope' at the Garden, in a historic pageant depicting the present plight of Jewish children in conquered countries. Special music and a children's choir were featured.

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Just Look At Those Names!

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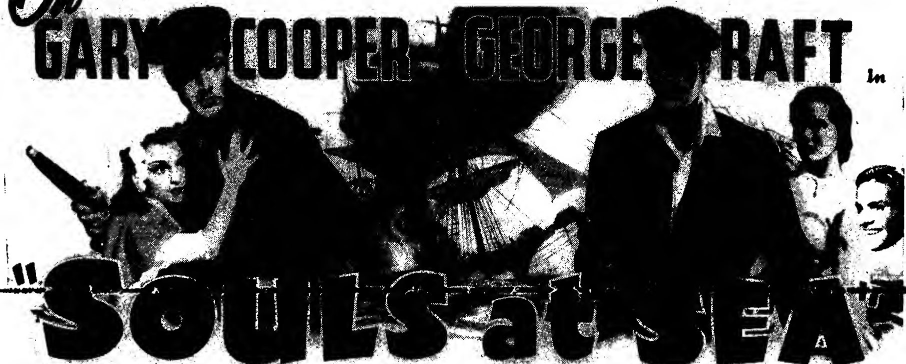

"SOULS at SEA"

with FRANCES DEE HENRY WILCOXON · HARRY CAREY · OLYMPE BRADNA VIRGINIA WEIDLER · PORTER HALL · JOSEPH SCHILDKRAUT and ROBERT CUMMINGS · DIRECTED BY HENRY HATHAWAY · A PARAMOUNT PICTURE

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'Burlesque'-Tucker-Price, $47,000, Top Chi; 'Merrier' Wow 20G, 3d Wk.

Chicago, June 8.

Unprecedented holiday crowds brought more business to many theatres last week than anticipated but there's a slight slump currently, with most houses off to a slow start.

Chicago, with 'Lady of Burlesque' plus Tommy Tucker orchestra and Georgie Price, is topper with $47,000. 'More the Merrier,' at the State-Lake, should lead the straight film houses with a trim $20,000, though in its third week. 'Slightly Dangerous,' at the United Artists, is headed for at least $17,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Cabin in Sky' (M-G) (4th wk). Neat $10,000. Last week, pert $12,000.

Chicago (B&K) (4,000; 35-75)—'Lady Burlesque' (UA) with Tommy Tucker orch and Georgie Price, on stage. Bright $47,000. Last week, 'Lucky Jordan' (Par) and Sammy Kaye orch, on stage, smash $55,000.

Garrick (B&K) (900; 35-75)—'Lucky Jordan' (Par) (second week in Loop) and 'Prelude to War' (WAC). Good $8,500. Last week, 'Night Plane Chungking' (Par) and 'Lady Bodyguard' (Par), $7,500.

Grand (RKO) (1,150; 40-75)—'Saludos Amigos' (RKO) and 'Tarzan Triumphs' (RKO) (2d wk). Neat $6,000. Last week, pleasing $7,300.

Oriental (Iroquois) (3,200; 28-55)—'Holmes in Washington' (U) (2d run) and Kenny Baker heading stage show. Snappy $19,000. Last week, 'Shantytown' (Rep) and Duncan Sisters on stage, fine $24,000.

Palace (RKO) (2,500; 40-75)—'White Savage' (U) and 'Follow Band' (U) (2d wk). Only $12,000. Last week, bright $19,000.

Roosevelt (B&K) (1,500; 35-75)—'Immortal Sergeant' (20th) (2d wk). Robust $17,000. Last week, excellent $22,000.

State-Lake (B&K) (2,700; 35-75)—'More the Merrier' (3d wk). Stout $20,000. Last week, solid $25,000.

United Artists (B&K) (1,700; 35-75)—'Slightly Dangerous' (M-G). Nifty $17,000. Last week, 'Keeper Flame' (M-G) (6 days, fourth week) and 'Slightly Dangerous' (M-G) (one day), snug $14,000.

Woods (Essaness) (1,200; 35-75)—'Next of Kin' (U) and 'Girls in Chains' (PRC). Oke $6,500. Last week, 'Corregidor' (PRC) and 'Man Trap' (Rep) (2d wk, three days) and 'Kin' and 'Girls,' four days, good $8,400.

'China,' Fast 26G, Tops Sad Philly

Philadelphia, June 8.

A general slump over the weekend, caused mainly by increased vigilance of OPA agents and police on pleasure drivers, is putting a heavy dent in this sesh. Torrid heat wave of past few days also no help as Philly's burghers spent their evenings on their front porches rather than making the long trek to the entertainment belt.

Fresh pictures this week making best showing are 'Five Graves to Cairo' and 'China.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Five Graves Cairo' (Par). Just fair with $11,400. Last week, 'Cabin in Sky' (M-G) (5th wk), fine $9,500.

[illegible] 'Reap Wild Wind' (Par). N.s.h. $3,400. Last week, 'Aldrich Gets Glamour' (Par), sad $1,100 for four days, and yanked.

Boyd (WB) (2,560; 35-75)—'More the Merrier' (Col) (3d wk). Okay $17,000 following neat $25,200 for second week.

Earle (WB) (2,768; 35-75)—'All By Myself' (U) with Mitchell Ayres orch, Connee Boswell, Jack Marshall, on stage. Mediocre $16,200. Last week, 'Cowboy Manhattan' (U) with Jimmy Dorsey orch on stage, dipped toward week's end for $36,500, socko.

Fox (WB) (2,245; 35-75)—'Crash Dive' (20th) (2d wk). Not being hit as hard as others with $18,400 in the till following great $30,000 for initialer.

Karlton (WB) (1,066; 35-75)—'Spangled Rhythm' (Par) (2d run). Holding up nicely for $7,800. Last week, 'Human Comedy' (M-G) fared nicely with $7,200 on second run try.

Keith's (Goldman) (2,200; 35-75)—'Flicka' (20th) and 'Saludos Amigos' (RKO). Fairish $5,500. Last week, 'Keep 'Em Slugging' (U) and 'Prelude to War' (WAC), sour $2,200.

Mastbaum (WB) (4,692; 35-75)—'Action North Atlantic' (WB) (2d wk). Dipping down to mild $19,000 after bangup $29,000 for bow-in.

Stanley (WB) (2,916; 35-75)—'China' (Par). Best in town with $22,600 plus extra $3,400 for Earle showing Sunday. Last week, 'Land Is Mine' (RKO), fair $15,800.

Stanton (WB) (1,457; 35-75)—'Ox-Bow Incident' (20th) (2d wk). Satisfactory $7,400 after good $10,400 for starter.

'Bataan' Smart $15,000, Buff.; 'Kin' Fancy 10½G

Buffalo, June 8.

Grosses are back to near normal levels currently but the overall total still is high. 'Bataan,' topping the combo at the Buffalo, is pacing the field but 'Five Graves to Cairo' with 'Aldrich Gets Glamour' is bright for second session at the Great Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Bataan' (M-G) and 'Mysterious Doctor' (WB). Cheerful $15,000. Last week, 'Flicka' (20th) and Bob Chester orch on stage, torrid $25,000.

Great Lakes (Shea) (3,000; 35-55)—'Five Graves to Cairo' (Par) and 'Aldrich Gets Glamour' (Par) (2d wk). Bright $11,000 holdover. Last week, stout $16,000 but not up to expectancy.

Hipp (Shea) (2,100; 35-55)—'Moon Is Down' (20th) and 'Dixie Dugan' (20th). Forte $10,000. Last week, 'Edge Darkness' (WB) and 'High Explosive' (Par), fairly good $8,700 on moveover from Buffalo.

Lafayette (Basil) (3,300; 35-55)—'Next of Kin' (U) and 'Comes Up Love' (U). Fancy $10,500. Last week, 'More the Merrier' (Col) (3d wk) and 'Underground Agent' (Col), hefty $9,000.

20th Century (Ind.) (3,000; 35-55)—'Bombardier' (RKO) and 'Prelude to War' (WAC) (2d wk). Oke $8,000. Last week, bangup $14,000.

'BLOW UP'-UNIT OK 20G, WASH.

Washington, June 8.

With most of the firstruns showing war films, business is slightly off this week. Second runs, which have escapist pictures, are getting the cream of biz. Keith's has 'It Ain't Hay' but misses the soldier trade since it has been shown in all camps in this area. 'Mission to Moscow' has been the hub of a furious editorial controversy which has helped night business, but juvenile trade is giving it a 'go-by.'

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Came to Blow Up America' (20th) with 'Latin Quarter' revue on stage. Unit provides the pull with okay $20,000 indicated. Last week, 'Assignment Brittany' (MG) with vaude, solid $22,000.

Columbia (Loew) (1,234; 40-60)—'Hello, Frisco' (20th). Only musical in town and getting dandy $9,000. Last week, 'Keeper of Flame' (MG); $7,500.

Earle (WB) (2,210; 30-90)—'Mission Moscow' (WB) (2d wk). Only $15,000, not up to expectations. Last week, 'Mission' and vaude, good $20,000. Matinees are definitely off.

Keith's (RKO) (1,800; 30-55)—'It Ain't Hay' (U). Nice $12,000. Last week, 'Land is Mine' (RKO) (2d wk), okay $9,000.

Metropolitan (WB) (1,800; 30-55)—'More the Merrier' (Col). Only straight comedy without war theme, nifty $9,000. Last week, 'Reveille Beverly' (Col), rousing $9,600.

Palace (Loew) (2,242; 30-66)—'Bataan' (MG). Critics raved about this but F street thumbs down on war [illegible] second week. Last week, so-so $18,000.

Bogart-Massey Lead In Newark, Great $23,500

Newark, June 8.

Terrific marquee draught of Humphrey Bogart is manifest at the Branford, where 'Action in the North Atlantic' is getting plenty of b.o. action. Set for a second stanza. Remainder of the down town houses is studded with holdovers, all healthy. 'Presenting Lily Mars' is topping these.

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Action North Atlantic' (WB) and 'Has What It Takes' (Col). Flirting with smash $23,500. Last week, 'Desperadoes' (Col) and 'Prelude to War' (WAC), steady $17,500.

Capitol (WB) (1,200; 20-55)—'Slightly Dangerous' (M-G) and 'Holmes in Washington' (U). Okay $3,500. Last week, 'Keeper of Flame' (M-G) and 'Devil With Hitler' (UA), bright $4,000.

Paramount (Adams-Par) (2,000; 35-75) — 'Reap Wild Wind' (Par). Brought back after a four-week stay last summer and just getting by at $11,000. Last week, 'China' (Par) and 'Lady Bodyguard' (Par) (6th wk), fine $8,000 in final four days of sixth stanza.

Proctor's (3,400; 35-99)—'Flight for Freedom' (RKO) and 'Walked With Zombie' (2d wk). Leaning towards healthy $16,500 after bangup $22,000 in initial round.

State (Loew's) (2,600; 30-85)—'Lily Mars' (M-G) and 'Northwest Rangers' (M-G) (2d wk). 'Lily' is still a dilly, rousing $18,000. Last week, sock $22,800.

First Runs on Broadway

(Subject to Change)

Week of June 10

Astor—'Human Comedy' (M-G) (15th week).
(Reviewed in 'Variety' March 3)

Capitol—'Bataan' (M-G) (2d week).
(Reviewed in 'Variety' May 26)

Criterion—'Cabin in the Sky' (M-G) (3d week).
(Reviewed in 'Variety' Feb. 10)

Globe—'Mr. Big' (U) (12).
(Reviewed in 'Variety' May 26)

Hollywood—'Mission to Moscow' (WB) (7th week).
(Reviewed in 'Variety' May 5)

Music Hall—'The More the Merrier' (Col) (5th week).
(Reviewed in 'Variety' April 7)

Paramount—'Five Graves to Cairo' (Par) (3d week).
(Reviewed in 'Variety' May 5)

Rialto—'Captive Wild Woman' (U) (2d week).
(Reviewed in 'Variety' April 28)

Rivoli—'Spitfire' (RKO) (12).

Roxy—'My Friend Flicka' (20th) (3d week).
(Reviewed in 'Variety' April 27)

Strand—'Action in the North Atlantic' (WB) (4th week).
(Reviewed in 'Variety' May 19)

Week of June 17

Astor—'Human Comedy' (M-G) (16th week).

Capitol—'Bataan' (M-G) (3d week).

Criterion—'Cabin in the Sky' (M-G) (4th week).

Globe—'Mr. Big' (U) (2d week).

Hollywood—'Mission to Moscow' (WB) (8th week).

Music Hall—'Youngest Profession' (M-G) (16).
(Reviewed in 'Variety' March 3)

Paramount—'Five Graves to Cairo' (Par) (4th week).

Rialto—'Captive Wild Woman' (U) (3d week).

Roxy—'Coney Island' (20th) (16).
(Reviewed in 'Variety' May 19)

Strand—'Action in the North Atlantic' (WB) (5th week).

'Freedom' Pacing Good $11,000 in Minneapolis; 'Five Graves' Nice 10G

Minneapolis, June 8.

After a slight reaction, business is soaring skyward again. Most attention currently is on 'Flight for Freedom' and 'Five Graves to Cairo,' sole important newcomers. 'Flight' at State is showing the way but 'Graves' is not far behind at Orpheum. No stage show is in prospect until July 9 when Abe Lyman orchestra and Bonita Granville come to the Orpheum.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'He's My Guy' (U) and 'Idaho' (Rep). Dual first-runs heading for good $1,800 in four days. Last week, 'Falcon Strikes Back' (RKO) [illegible] plosive' (Par) split with 'Ladies Day' (RKO) and 'Payoff' (PRC), nice $2,400 in nine days.

Century (P-S) (1,600; 40-55)—'Moon Is Down' (20th) (2d wk). Picked up strongly and built as result of favorable word-of-mouth and flattering reviews. Okay $5,000. Finished first week at great $9,000, way ahead of estimate.

Gopher (P-S) (1,000; 35)—'Tennessee Johnson' (M-G). Oke $3,500 indicated. Last week, 'Hit Parade 1943' (Rep), big $5,000.

Lyric (P-S) (1,091; 40-55)—'Got Me Covered' (RKO) (3d wk). Moved here after two big weeks at State. Still clicking at good $6,000. Last week, 'Random Harvest' (M-G) (4th wk), sensational $6,000, making nearly $47,000 for month run.

Orpheum (P-S) (2,800; 40-55)—'Five Graves to Cairo' (Par). Plenty of interest in this one. Well exploited and showing itself deserving. Very good $10,000 likely. Last week, 'It Ain't Hay' (U) and 'Prelude to War,' nice $8,500.

State (P-S) (2,300; 40-55)—'Flight Freedom' (RKO). Hitting on all cylinders toward good $11,000. Last week, 'Got Me Covered' (RKO) (2d wk), fine $8,200 after corking $14,500 first week.

Uptown (Par) (1,000; 35-44)—'Happy Go Lucky' (Par). First neighborhood showing. Fast $3,500. Last week, 'Air Force' (WB), big $4,500.

World (Par-Steffes) (350; 40-65)—'39 Steps' (Indie) (reissue) (2d wk). Bringing back this one is a ten-strike. Looks like good $2,000 after big $3,500 first week.

'Bataan'-Allen-Howard Big $67,000 In Spotty N. Y.; 'Merrier' Stout 97G On 4th, 'Flicka'-Stage Show 55G, 2d

Sudden spell of heat last week held business down at Broadway theatres on Thursday and Friday (3-4) but with a break in weather over the weekend strength returned to the boxoffices. The take on Monday (7), in spite of a chilly rain, was better in most cases than either Thursday or Friday. Though some of the downtown houses are doing big, on the whole the results are spotty.

On the terrific side is 'Bataan' and a stageshow at the Capitol, where a bouncing $67,000 or better is in view. Holds over. In-person bill includes Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan.

Holdover shows are current at all other first-runs excepting the small Rialto where 'Captive Wild Woman' is doing potently enough at $11,000 to remain over, and the medium-sized Globe which on eight days will get a slender $7,000 with 'Jitterbugs.'

Still socko is 'More the Merrier,' now in its fourth week at the Music Hall. Looking to a rousing $97,000, picture will hold a fifth week, becoming the eighth in over 10 years' operation of the theatre to go that long. Also very strong, 'My Friend Flicka' and a stageshow brought the Roxy an excellent $55,000 on the second week ended last night (Tuesday) and sticks a third. Larry Adler, Mitzi Mayfair, Hartmans and Merry Macs head the in-person show here.

Paramount finished the second week last night (Tuesday) with 'Five Graves to Cairo,' Frank Sinatra and the Gracie Barrie band, taking down a fine $51,000, while the Strand, currently on its third frame with 'Action in North Atlantic' plus Cab Calloway and Dooley Wilson, sights a stout $45,000 or over. Both shows remain on.

'Cabin in the Sky' continues a smash at the Criterion, this week (2d) appearing $26,000 or thereabouts and holds. 'Mission' is down sharply at the Hollywood, for the current (6th) stanza dropping to about $17,000, as compared with $29,000 the previous week.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (15th wk). Off considerably on 14th week ended Monday night (7) but still oke at $13,000; previous (13th) round was $18,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Bataan' (M-G) and, on stage, Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan. Robert Taylor starrer, aided by in-person lineup, spelling big returns here at $67,000 or better. Last week, third for 'Lady of Burlesque' (UA) and George Jessel, Jack Haley, Ella Logan, Nat Brandwynne band, $60,000, socko.

Criterion (Loew's) (1,700; 35-99)—'Cabin in Sky' (M-G) (2d wk). Sustained heavy draught points to $26,000 or thereabouts on holdover, while initial seven days hit $32,000, exceptionally strong. Holds.

Globe (Brandt) (1,416; 35-85)—'Jitterbugs' (20th). Goes eight days, on that period looking only $7,000, light. Last week, 'Corregidor' (PRC), $7,200.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (6th wk). Tumbling this week (6th) to around $17,000 but satisfactory; last week (5th), $29,000, big. Remains on.

Palace (RKO) (1,700; 28-75)—'Forever and a Day' (RKO) (2d run) and 'He Hired Boss' (20th) (1st run), dualed. This twain should get a tolerable $9,800. Last week, 'Moon Down' (20th) (2d run) and 'Cowboy Manhattan' (U), $9,700.

Paramount (Par) (3,664; 35-$1.10)—'Five Graves to Cairo' (Par) and, on stage, Frank Sinatra and Gracie Barrie orch. (3d wk). Completed second week last night (Tuesday) at stout $51,000, while first over Memorial Day was $69,000, smashy.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'More the Merrier' (Col) and stageshow (4th wk). Humming merrily at the b.o., currently on fourth lap appearing big $97,000; last week (3d) soared to sensational $111,000. Goes a fifth stanza.

Rialto (Mayer) (594; 29-65)—'Captive Wild Woman' (U). Pacing smartly for around $11,000 and holds. Last week, 'Night Plane Chungking' (Par) only $7,300, mild.

Rivoli (UA-Par) (2,092; 35-99)—'Land Is Mine' (RKO) (2d wk). Weakening to only $15,000 or bit over, light. Initial week, however, went to a good $28,000. Will be replaced Saturday (12) by 'Spitfire' (Goldwyn-RKO).

Roxy (20th) (5,886; 55-$1.10)—'Friend Flicka' (20th) and Hartmans, Larry Adler, Mitzi Mayfair and Merry Macs (3d wk). Draw remains firm, second week concluded last night (Tuesday) striking strong $55,000; first week, with aid of Memorial Day, went to very fancy $81,000.

State (Loew's) (3,450; 35-$1.10)—'Presenting Lily Mars' (M-G) (2d run) and, in person, Al Trace orch, Molly Picon and Alan Courtney. Going rather slow this week, only about $21,000 being seen. Last week, 'Hangmen Also Die' (UA) (2d run) and Ray Heatherton orch, Una Merkel, disappointing $22,000.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway orch, plus Dooley Wilson (3d wk). Continues to pack 'em in, currently pointing to $45,000 or better, while last week (2d) pushed to exceptional $50,500. Remains fourth semester.

'CHINA' TALL 15G CINCY LEADER

Cincinnati, June 8.

Spotty returns at downtown houses this week, with returns several degrees less than last week. Two new releases, both war pictures are getting as much trade as the other major stands combined.

'China,' at the Albee, is the current topper. Next best is 'Bombardier' with a fair Palace figure.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'China' (Par). Smash $15,000. Same last week for 'Crash Dive' (20th).

Capitol (RKO) (2,000; 35-55)—'Crash Drive' (20th). Moveover from Albee. On the beam at $5,500. Last week, 'Mission Moscow' (WB), floppo $5,000.

Family (RKO) (1,000; 20-30)—'My Son, Hero' (PRC) and 'Sagebrush Law' (RKO), split with 'Clancy Street Boys' (Mono) and 'Wings Over Pacific' (Mono). Normal $2,200. Ditto last week on 'High Explosive' (Par) and 'Heart Belongs to Daddy' (Par), divided with 'Ape Man' (Mono) and 'Tahiti Honey' (Rep).

Grand (RKO) (1,430; 35-55)—'More Merrier' (Col). Second week of second transfer for fourth downtown round. Hefty $5,000 following last week's big $7,000. Pic got a lofty $28,500 in first fortnight.

Keith's (Libson) (1,500; 35-55)—'Lady Burlesque' (UA). Holding for second week of moveover. Fair $4,000 after last week's good $5,500.

Lyric (RKO) (1,400; 35-55)—'Sarong Girl' (Mono) and 'Ghost Guest' (PRC). Poor $3,000. Last week, 'Two Weeks to Live' (RKO), nearly same.

Palace (RKO) (2,600; 35-55)—'Bombardier' (RKO). Fair $9,500. Last week, 'Lily Mars' (M-G), high $15,000.

Shubert (RKO) (2,100; 35-55)—'Lily Mars' (M-G). Moveover from Palace. Swell $5,000. Will hold through June 20, when house shutters for summer. Last week, 'Edge of Darkness' (WB) (2d run), sorry $3,000.

'CRASH DIVE' PACES OMAHA, GREAT $12,800

Omaha, June 8.

Better product is helping downtown area, biz on weekend being markedly stronger. 'Crash Dive' is smash at the Orpheum playing with 'Henry Aldrich Gets Glamour' to lead town. Moves to the Omaha for second week.

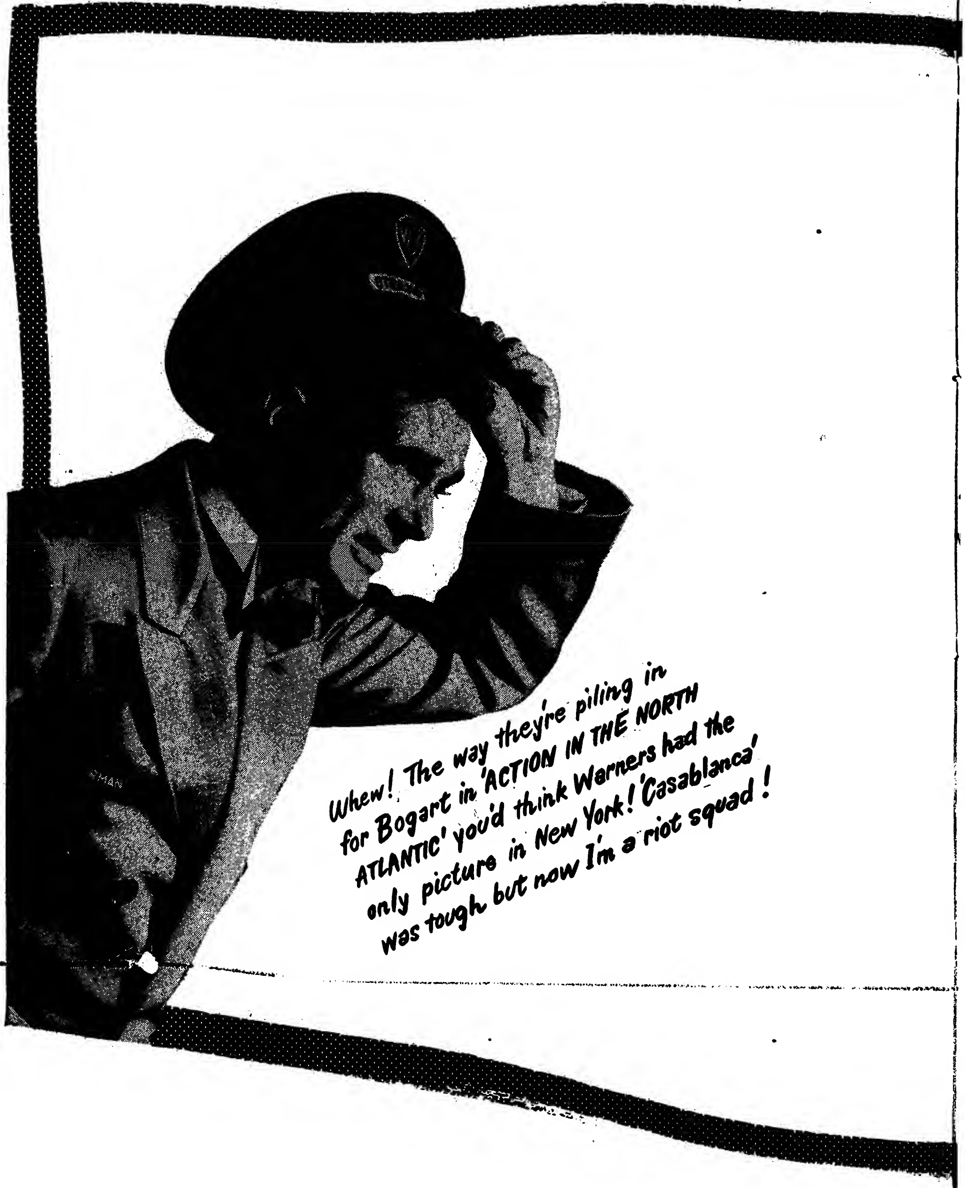
Estimates for This Week

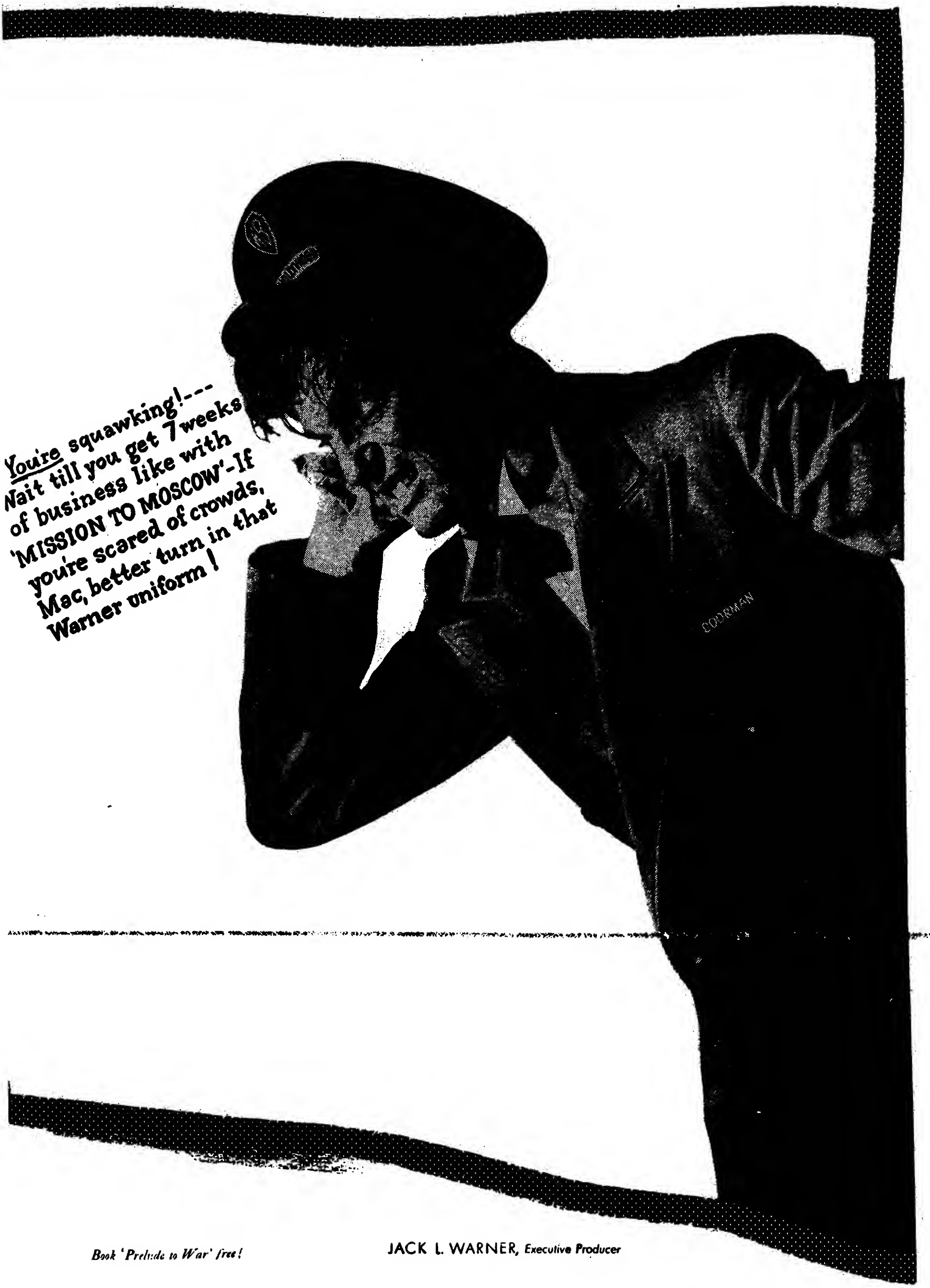
Orpheum (Tristates) (3,000; 11-50)—'Crash Dive' (20th) and 'Aldrich Gets Glamour' (Par). Smash $12,800, and moves to Omaha. Last week, 'Powers Girl' (UA) and Hal McIntyre orch, strong $15,500, at 20-65c scale.

Omaha (Tri-States) (2,000; 11-50)—'Hangmen Also Die' (UA) and 'Mr. Pitt' (20th). Ordinary $7,400. Last week, 'Slightly Dangerous' (M-G) and 'Quiet, Please' (20th), oke $7,300.

Brandeis (Mort Singer) (1,500; 11-50)—'Mummy's Tomb' (U) and 'Cat People' (RKO). Set for only five days, fine $5,200. Last week, 'Bombardier' (RKO) and 'Has What It Takes' (Col), okay $7,800 in nine days.

Town (Goldberg) (1,400; 11-30)—'Kid Dynamite' (Mono), 'No Place for Lady' (Col) and 'Tornado in Saddle' (Col) triple split with 'Heart Rio Grande' (Rep), 'Sin Town' (U), 'Caught in Draft' (Par) and 'Ragtime Cowboy Joe' (U) and 'Busses Roar' (WB). Good $1,500. Last week, 'Idaho' (Rep), 'Power of Press' (Col), 'Strictly in Groove' (U) split with 'Prairie Pals' (PRC), 'Johnny Comes Marching' (U) and 'Eyes Underworld' (U) plus special midnight show Saturday, strong $1,600.


Whew! The way they're piling in
for Bogart in 'ACTION IN THE NORTH
ATLANTIC' you'd think Warners had the
only picture in New York! 'Casablanca'
was tough but now I'm a riot squad!


You're squawking!---
Wait till you get 7 weeks
of business like with
'MISSION TO MOSCOW'-If
you're scared of crowds,
Mac, better turn in that
Warner uniform!
Book 'Prelude to War' free!
JACK L. WARNER, Executive Producer

'Blow Up'-'Flicka' Strong $29,000 In Det.; 'Comedy' Smooth 20G, 'Happy' 21G

Detroit, May 8.

Plenty of fresh product in the loop this week with biz up all over, overall clip being equal to last holiday week.

Fox is tops again with 'My Friend Flicka' and 'Came to Blow Up America.' Also other new bills in the smaller houses, 'Human Comedy' topping combo at the United Artists and 'Happy Go Lucky' and 'Saludo Amigos' at the Palms-State with a horror duo at the Broadway-Capitol, 'Walked With a Zombie' and 'Leopard Man' are all on the strong side.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'White Savage' (U) (2d wk) and 'He's My Guy' (U). Former moved in from great week at Fox and given a freshener. Choice $9,400. Last week, 'Moon Is Down' (20th) (2d wk) and 'Dixie' (20th), $9,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO). Big $14,000. Last week, 'Flight Freedom' (RKO) (2d wk) and 'Northwest Rangers' (M-G), fine $12,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Came to Blow Up America' (20th) and 'Flicka' (20th). Strong $29,000. Last week, 'White Savage' (U) and 'Raid Calais' (20th), soared way over expectations to socko $44,000.

Madison (United Detroit) (1,800; 55-75)—'White Cargo' (M-G) and 'Something Shout About' (Col). Fair $5,300. Last week, 'Spangled Rhythm' (Par) and 'Chetniks' (20th), fine $6,000.

Michigan (United Detroit) (4,000; 55-75)—'5 Graves' (Par) and 'Aldrich Glamour' (Par) (2d wk). Will get nice $17,000 after first week's robust $28,000.

Palms-State (United Detroit) (3,000; 55-75)—'Happy Go Lucky' (Par) and 'Saludo Amigos' (RKO). Bangup $21,000. Last week, 'Serve' (UA) and 'Taxi, Mister' (UA) (2d wk), fair $10,000.

United Artists (United Detroit) (2,000; 55-75) — 'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G). Great $20,000. Last week, 'Cabin in Sky' (M-G) and 'Air Raid Wardens' (M-G) (3d wk), fine $12,000.

'STAND BY' OKE $9,500 LEADS OFFISH MONT'L

Montreal, June 8.

'Stand By For Action,' only new film in ace house, is leading town. Advent of hot weather is denting grosses.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Stand By Action' (M-G). Good $9,500 in sight. Last week, 'Hardy's Double Life' (M-G), $8,800.

Capitol (CT) (2,700; 30-62)—'Hard Way' (WB) and 'Mysterious Doctor' (WB) (2d wk). Stout $6,500 ahead following good $7,500 opening stanza.

Loew's (CT) (2,800; 35-67)—'Got Me Covered' (RKO) (2d wk). Pointing to succulent $8,000 after socko $11,000 opener.

Princess (CT) (2,300; 30-52)—'Frankenstein Meets Wolf Man' (U) and 'Good Morning, Doctor' (U). Sighting wham $6,500. Last week, 'Night Plane Chungking' (Par) and 'Salute Three' (Par), fair $5,000.

Strand (United Amusements) (750; 35-45) — 'Chatterbox' (Rep) and 'Mantrap' (Rep). Average $2,600. Last week, 'Bowery Midnight' (Mono) and 'Brooklyn Bridge' (Mono), $2,800.

[illegible] 'Lady Burlesque' (UA) (4th wk). Likely good $2,500 after satisfactory $2,800 last week.

St. Denis (France-Film) (2,500; 30-40)—'L'Etrange M. Victor' and 'Legion d'Honneur.' Good summer gross, $4,000. Last week, 'Feu de Joie' and 'Education de Prince,' $4,200.

'Savage' Strong $9,000 Tops Fair Louisville

Louisville, June 8.

Business outlook for current stanza is only fair. Too much war theme on screen plus sameness of product is hurting. Gas rationing is helping rather than harming theatre biz.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Crash Dive' (20th). Tyrone Power opus still attracting on moveover from Rialto, oke $3,300. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), medium $2,500 on m.o.

Kentucky (Swilow) (1,200; 15-25)—'Keeper of Flame' (M-G) and 'Desert Victory' (20th), split with 'Tarzan Triumphs' (RKO) and 'Hangmen Also Die' (UA). Mild $1,500. Last week, 'Spangled Rhythm' (Par) and 'Pittsburgh' (U) split with 'Serve' (UA) and 'Two Weeks to Live' (RKO), $1,800.

Loew's State (Loew's) (3,300; 30-50) — 'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G). Disappointing at only $7,500. First hot spell of the year plus thin draw of product blamed. Last week, 'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G) (2d wk), fine $8,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'White Savage' (U) and 'Good Morning Judge' (U). Only toll in town not emphasizing war theme, and patrons are laying it on the line. Nice $9,000. Last week, 'Crash Dive' (20th) led field at excellent $11,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Tonight Raid Calais' (20th) and 'Cowboy Manhattan' (U). Slow $3,000. Last week, 'Reap Wild Wind' (Par) didn't get attention expected at regular prices, medium $3,500.

'CRASH DIVE,' TORRID $13,000, PITT. TOPPER

Pittsburgh, June 8.

'Crash Dive,' at Harris, looks like the hottest thing in town this stanza. Stanley, playing straight pix for a month because of shortage of stage attractions, is doing fair with 'Lady of Burlesque.' 'China' is strong enough at Penn to make the subsequent fortnight between the Warner and Ritz reasonable. 'More the Merrier' is continuing its merry pace at Senator after three big weeks at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Flicka' (20th) (2d wk). Doing moderately well in h.o. at $4,000, okay, on top of strong $9,000 last week.

Harris (Harris) (2,200; 30-55)—'Crash Dive' (20th). Crix didn't think much of this, but Tyrone Power's name, color and film's action are enough, smash $13,000. Last week, third of 'More the Merrier' (Col), almost $11,000, remarkable.

Penn (Loew's-UA) (3,300; 30-55)—'China' (Par). Another one that got the bum's rush from the dailies, but Alan Ladd is putting it over. Nothing spectacular, but no kicks at $15,500. Last week, 'Human Comedy' (M-G) bettered $18,000.

Ritz (WB) (800; 30-55)—'Mission to Moscow' (WB) (3d wk). Came here via usual Penn-Warner-Ritz route and also dying at this small-seater. Lucky to grab $1,500 here—woeful. Last week, 'Cabin in Sky' (M-G), fair $2,400 via same first-run triple-play dates.

Senator (Harris) (1,750; 30-55)—'More the Merrier' (Col) (4th wk). Little letup for comedy hit, even after three big weeks at Harris. Will come close to $3,000. Last week, 'Walked With Zombie' (RKO) (2d wk), $3,000.

Stanley (WB) (3,800; 30-55)—'Lady of Burlesque' (Col). Deluxer's first in month of straight pix got a nice campaign, including visit of Michael O'Shea, featured with Barbara Stanwyck in picture. While $14,000 isn't terrific, it's plenty good in house that's become identified as a stager. Last week, 'Night Plane Chungking' (Par) plus Carmen Cavallero orch, only $19,000, fair for holiday session.

Warner (WB) (2,000; 30-55)—'Human Comedy' (M-G) (2d wk). Dropping sharply following moveover from Penn. Around $5,500, so-so. Last week, 'Mission to Moscow' (WB), sad $4,000.

Indpls. Bopped by Heat But 'Lady' Hot $12,000

Indianapolis, June 8.

The season's first wave of heat and humidity brought the usual sharp drop in business this week, while 'Lady of Burlesque' is breezing along at a good figure at Loew's, grosses generally will be well below recent levels.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Reap Wild Wind' (Par) and 'Night Train Chungking' (Par). Return engagement after doing the town thoroughly last year, should get so-so $6,000. Last week, 'Cowboy Manhattan' (U) plus Horace Heidt band on stage, terrific $23,500 at 55c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Five Graves to Cairo' (Par) and 'Follow Band' (U). Fair $8,000. Last week, 'Mission to Moscow' (WB) and 'Morning Judge' (U), sad $6,500, lowest this year.

Keith's (Indie) (1,200; 30-55)—'Tahiti Honey' (Rep) plus vaude. Well-balanced stage bill doing oke $4,500 in four-day run. Last week, tepid $3,500 with 'Eyes of Underworld' (U) plus vaude.

Loew's (Loew's) (2,450; 30-50)—'Lady Burlesque' (UA) and 'Devil With Hitler' (UA). Hottest thing in town, with $12,000 in sight. Last week, 'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G), mild $8,000.

Lyric (Katz-Dolle) (1,600; 30-50)—'Crash Dive' (20th) and 'He's My Guy' (U). Oke $3,000 on bill held second week here in preference to moveover on 'Mission.' Last week, fine $5,000 for same combo after bangup opening stanza at Indiana.

Howard Tribute

Continued from page 2

a broadcaster to help the war effect. I was his colleague very often in overseas broadcasts. In fact, the first one he ever did was with me three years ago, and I know how well he succeeded in conveying to enormous distant audiences the same easy charm and quiet sincerity which marked his performances on the stage and screen. Listeners, of course, couldn't see his graceful, boyish person, his sudden smile, though perhaps they caught that suggestion of something wistful, youthfully doubting, romantically wondering about him that fascinated feminine playgoers and film goers throughout the '20s and '30s. There was still something very English about him, and we can truly say of him he was one of our greatest ambassadors.

'But though he has so many friends, so many millions of admirers, on the other side of the Atlantic, he stayed with us on this side because he felt his place was here and he understood just why we were fighting.'

Davis on Stonehouse

The death of Kenneth Stonehouse, in the same plane in which Leslie Howard was killed, was mourned here last Thursday (3) in a statement by Elmer Davis, Director of War Information.

'I am sorry,' said Davis, 'to hear that Kenneth Stonehouse has been lost on the way from Lisbon to London. He was another of the many fine newspaper men who died in line of duty during this war.

'As Reuter's correspondent in Washington, he reported and interpreted the United States to the people of Great Britain, and for that our two countries are in his debt. Moreover, he was a South African by birth and nationality, and he was a great help in building understanding of America among the people of South Africa.'

Hope Wanes for Howard, 12 Others in Lost Plane

London, June 8.

Hope is waning here for the rescue of Leslie Howard and 12 other passengers who were on the British airliner which disappeared June 1 en route to England from Lisbon. Officials of the British Overseas Airways, operators of the plane, report that it was probably shot down by Axis fighters over the Bay of Biscay. Also included on the passenger list are Alfred Chaenwall, film director associated with Howard, and Kenneth Stonehouse, former chief of the Washington bureau of Reuters News Agency.

Howard, 50, had just completed a lecture tour in Spain and Portugal on film making. He had also been exploring the possibilities of establishing production units in these countries. A veteran of the last war, he was one of the first British actors to return to Great Britain when war was declared in 1939. He sought active service, but the British government asked him to continue his acting and show biz chores for morale purposes. 'Mister V.' broadcasts for the BBC, shorts for the British Ministry of Information [illegible] tion activities.

Born Leslie Stainer in 1893, Howard didn't make his theatrical bow until 1918 when he was invalided out of the British army. He went to the States in 1920 and earned a rep in legit here with 'Petrified Forest,' 'Outward Bound,' 'The Green Hat,' 'Her Cardboard Lover,' 'The Animal Kingdom,' 'Berkeley Square,' and in films (U. S. and British) with 'Of Human Bondage,' 'The Animal Kingdom,' 'Pygmalion' and 'Gone With the Wind.'

'Dive' Tall $23,000 Tops B'klyn; 'Lily' Big 18G, 2d

Brooklyn, June 8.

Leading the pack this week is RKO Albee with 'Crash Dive' and 'Leopard Man.' Good fourth week looms for 'China' at Fabian Paramount.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Crash Dive' (20th) and 'Leopard Man' (RKO). Clicking with hefty $23,000. Last week, 'Moon Is Down' (20th) and 'Cowboy Manhattan' (U), nice $19,000.

Fox (Fabian) (4,023; 35-65)—'Desperadoes' (Col) and 'Has What It Takes' (Col) (2d wk). Satisfactory $12,000. Last week, good $18,000.

Metropolitan (Loew's) (3,618; 35-65)—'Presenting Lily Mars' (M-G) (2d wk) and 'Stranger in Town' (M-G)...

J. Dorsey Ups 'Song' to Huge $29,000, Cleve.; 'Graves' Big 17G, 'Flight' 11G

(M-G). Strong $18,000. Last week with 'Holmes in Washington' (U), grand $21,000.

Majestic (Siritsky) (1,850; 25-50)—'Behind Prison Walls' (PRC) and 'Love Life of Gorilla' (Indie). Passable $1,500. Last week, 'Rhythm Parade' (Mono) and 'My Son, Hero' (PRC), ditto.

Paramount (Fabian) (4,020; 35-65)—'China' (Par) (4th wk) and 'Prelude to War' (WAC). Big $10,000. Last week with 'Heart Belongs to Daddy' (Par) (3d wk), fine $16,000.

Strand (WB) (2,952; 35-65)—'Escaped Gestapo' (Mono) and 'Shantytown' (Rep). Mild $4,000. Last week, 'Reap Wild Wind' (Par) and 'Swing Your Partner' (Indie), so-so $4,500.

Cleveland, June 8.

One-day street-car strike chopped down attendance at some East Side theatres 25% over weekend but did not harm de luxers downtown much. Palace prospered more than usual with 'Rhythm of Islands' and Jimmy Dorsey's orchestra. 'Five Graves' also banged up a strong total at the State. 'More the Merrier' is smashing along for Hipp on its h.o.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Flight for Freedom' (RKO). Smartly sold for hearty $11,000. Last week, 'Edge Darkness' (WB) (3d wk), fine $8,700.

Hipp (Warners) (3,700; 35-55)—'More the Merrier' (Col) (2d wk). Still nabbing laugh-hunters, great $14,500, on top of bangup $23,500 for last week.

Lake (Warners) (800; 35-55)—'Edge Darkness' (WB) (4th wk). Moveover, near big $3,500. Last week, 'It Ain't Hay' (U) (2d wk), satisfactory at $4,200.

Palace (RKO) (3,700; 35-80)—'Song Islands' (U) plus Jimmy Dorsey orch on stage. Latter's pushing this up to tremendous $29,000. Last week, 'Moon Is Down' (20th) plus Kenny Baker, Benny Rubin, Sonny Dunham orch, sock $30,000.

State (Loew's) (3,450; 35-55)—'Five Graves Cairo' (Par). Big $17,000. Last week, 'Bataan' (M-G), torrid $21,000.

Stillman (Loew's) (2,700; 35-55)—'Bataan' (M-G). Moveover, vital $7,500. Last week, 'China' (Par) (2d wk), did wow $10,500.

'Follow Band'-Vaude Socko $12,000 in K. C.; 'Parade 43' Nice 10G

Kansas City, June 8.

Rainy weekend weather hurt grosses somewhat. Tower, with 'Follow the Band' plus Marion Hutton and The Modernaires on stage, is setting the pace. Esquire, Uptown and Fairway day-daters are strong with 'Hit Parade of 1943.' Newman is steady with holdover of 'Edge of Darkness.'

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Hit Parade 1943' (Rep). Bright $10,000. Last week, 'Crash Dive' (20th) (2d wk), strong $9,500 after big $12,500 opening round.

Midland (Loew's) (3,500; 11-50)—'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G). Okay $10,500. Last week, 'Lady Burlesque' (UA) and 'Young Willing' (UA), big $14,500.

Newman (Paramount) (1,900; 11-50)—'Edge Darkness' (WB) (2d wk). Steady $8,500, after lively $11,500 initial frame.

Orpheum (RKO) (1,600; 15-50)—'Bombardier' (RKO) and 'Gildersleeve's Bad Boy' (RKO). Okay $8,000. Last week, 'Mission Moscow' (WB) and 'Taxi Mister' (UA), pleasing $9,000.

Tower (Fox-Joffee) (2,110; 10-50)—'Follow Band' (U) with Marion Hutton and Modernaires on stage. Husky $12,000. Last week, 'Two Weeks to Live' (RKO) and George Olsen orch on stage, satisfactory $9,000.

'Lily Mars' Big $16,000 In Prov.; Gas Ban Helps

Providence, June 8.

Since driving to beach resorts and amusement parks, all a considerable distance from city, is banned by the OPA, Providence main stemmers and neighborhood houses are reaping a harvest. All downtown houses are within a half-hour trolley or bus ride from any part of city. Three holdovers—'Hello, Frisco, Hello,' at Majestic; 'Bombardier,' at RKO Albee, and 'China,' at Strand—are still riding high. State's 'Presenting Lily Mars' is big.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Bombardier' (RKO) and 'Follow Band' (U) (2d wk). Stepping along to nifty $9,000 after [illegible] $16,000 open-

Carlton Fay-Loew) (1,400; 30-50)—'Bataan' (M-G) and 'Young Willing' (UA) (2d run). Healthy $3,800. Last week, 'Pilot No. 5' (M-G) and 'Stranger in Town' (M-G) (2d run), ditto.

Fay's (Indie) (2,000; 30-50)—'Mokey' (20th) and vaude, solid $8,000. Last week, 'Hi, Buddy' (U) and Herry Wayne heading stage show, neat $7,000.

Majestic (Fay) (2,200; 30-50)—'Hello, Frisco' (20th) (3d wk). Still packing them in for swell $9,000. Last week, smash $12,000.

Metropolitan (Indie) (3,200; 30-50)—'Spy Train' (Mono) and Ray Heatherton orch and Bonnie Baker heading stage show. Fairly good $6,500 in three-day weekend stand. Four-day showing of 'Scorched Earth' (Indie) and 'Great Gildersleeve' (RKO), last week, fair $3,300. 'Wings Over Pacific' (Mono) and Shep Fields orch on stage, last weekend, steady $7,000.

State (Loew's) (3,200; 30-50)—'Presenting Lily Mars' (M-G) and 'Buckskin Frontier' (RKO). Socko $16,000 in offing. Last week, 'Bataan' (M-G) and 'Young Willing' (UA), steady $15,500.

Strand (Indie) (2,000; 30-50)—'China' (Par) and 'Tahiti Honey' (Par) (2d wk). Healthy $10,000 after smash $14,500 opening stanza.

KELLY TO COAST

Arthur W. Kelly left New York for the Coast early this week. United Artists v.p. in charge of distribution scheduled to return in two weeks.

'CABIN' SKY HIGH AT $14,600 IN PORTLAND

Portland, Ore., June 8.

'Cabin in the Sky' at the Broadway is leading the way this week for a terrific total. Paramount with 'Flight for Freedom' is also big.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G). Terrif $14,600. Last week, 'Moon Sixpence' (UA) and Northwest Ranger' (M-G) (1st wk), closed two-week stay at good $16,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Forever and Day' (RKO) and 'Bells Capistrano' (Rep). Nice $8,200. Last week, 'Reveille Beverly' (Col) and 'Prelude to War' (WAC), okay $7,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Moon Is Down' (20th) and 'Has What It Takes' (Col). Satisfactory $9,800. Last week, 'Tarzan Triumphs' (RKO) and 'Came to Blow Up America' (20th), high $11,000.

Paramount (H-E) (3,000; 40-65)—'Flight for Freedom' (RKO) and 'Spy Train' (Mono). Great $12,400. Last week, 'More the Merrier' (Col) and 'Murder Times Square' (Col) (2d wk), massive $12,300.

United Artists (Parker) (900; 40-65)—'Human Comedy' (M-G) (2d wk). Grand $8,700. First week, terrific $11,200.

Cab Cuts

Continued from page 5

fice point of view, it is believed. However, it will be some time before an accurate gauge can be reached as to what effect the tightened transportation problem has had.

Taxis, previously cut to two-thirds [illegible] in the Greater N. Y. area, on Monday (7) were forced to adhere to a strict order limiting day cabs to a total of 60 miles, including cruising, and night cabs to 80.

Pointed out by drivers that they may end up the day run before noon at only 60 miles and the night grind before theatres empty their crowds, since the so-called night schedule starts at 4 p.m. Night clubs possibly might get a partial break because day drivers start at 12 midnight but noted that there might not be any cabs to get customers from their homes to the niteries.

Cab owners are being asked to avoid carrying passengers to places of amusement, especially racetracks and ball parks, though this is not an ODT rule and doubted, in official circles, that an order in that connection could be enforced. In Greater N. Y. drivers have been instructed that they can refuse any fare going over five miles unless it is an emergency.

One of the fears in show circles in connection with the transportation problem is that people, now divested of their pleasure cars and facing taxi difficulties, will be discouraged from trying to use street cars, busses and subways because of overcrowded conditions. Older people notably may be quick to throw in the sponge. Heavily-populated neighborhoods, of course, stand to profit by the transportation situation.

'Burlesque' Record $17,000, Frisco; 'Scandals' Ups 'Bad Day' to Fine 27G

San Francisco, June 8.

Hefty biz all-around with 'Lady of Burlesque,' at United Artists, going through ceiling for new record at $17,000.

Holdovers dominate city currently. 'China' shaping best with smash $25,000 for second week at Paramount. 'More the Merrier' continues strong at $13,500 for fourth session at the Orpheum. Louis Armstrong is boosting 'Harrigan's Kid' to a solid stanza at the Warfield, $26,000 being tops here for weeks.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Crash Dive' (20th) and 'He Hired Boss' (20th) (2d wk). Sock $20,000. Last week, $34,000, terrific.

Golden Gate (RKO) (2,850; 44-75)—'Gildersleeve's Bad Day' (RKO) and George White's 'Scandals' unit on stage. Stager is lifting this to fine $27,000. Last week, 'Walked With Zombie' (RKO) and Glen Gray orch on stage, surprised with hefty $27,500, over estimates.

Orpheum (Blumenfeld) (2,440; 60-75)—'More the Merrier' (Col) and 'Redhead Manhattan' (Col) (4th wk). Still strong at $13,500. Last week, $16,800, lively.

Paramount (F-WC) (2,470; 55-75)—'China' (Par) and 'Aldrich Gets Glamour' (Par) (2d wk). Smash $25,000 on holdover after huge $30,000, last week.

St. Francis (F-WC) (1,475; 55-75)—'Human Comedy' (M-G) and 'Comes Up Love' (U) (second week of moveover). Clocking solid $10,000. Last week, $14,000, record-breaking.

United Artists (F-WC) (1,100; 50-65)—'Lady Burleque' (UA) and 'Prairie Chickens' (UA). This one is going through the ceiling to a new record, additional shows building it up to sock $17,000. Remarkable at this capacity. Last week, 'Hangmen Also Die' (UA) and 'Taxi, Mister' (UA) (3d wk), so-so $3,800 in four days.

Warfield (F-WC) (2,650; 55-75)—'Harrigan's Kid' (M-G) and Louis Armstrong orch on stage. Band pushing this to stout $26,000, best in week here. Last week, 'Chatterbox' (Rep) and vaude, nice $21,000.

Esquire (Blumenfeld) (950; 60-75)—'It Ain't Hay' (U) and 'Holmes Secret Weapon' (U) (3d wk). This round-clock spot is doing wham $9,200 for third sesh. Last week, $11,400, bangup.

'Vanities' Ups 'Aldrich,' Record $18,000, Denver

Denver, June 8.

Earl Carroll's Vanities unit on stage at the Denham is pushing 'Aldrich Gets 'Glamour' to a new house record of $18,000. Tilted scale is helping but new records almost every day make certain new weekly mark. Other first-run biz is above average with 'Mission to Moscow' at Denver and Esquire standout.

'The More the Merrier' and 'Mantrap' is making another record on long runs. After running day-date a week at Denver and Esquire, then a week at the Aladdin, it now is showing day-date at Broadway and Rialto.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Crash Dive' (20th) and 'Let's Have Fun' (Col), after a week at Denver and Esquire. Nice $6,500. Last week, 'More the Merrier' (Col) and 'Mantrap' (Rep), fine $7,000 after going the Denver and Esquire route.

Broadway (Fox) (1,040; 30-65)—'More the Merrier' (Col) and 'Mantrap' (Rep), day-date with Rialto after week at each Denver, Aladdin, Esquire. Good $4,000. Last week, 'Tarzan's Triumph' (RKO) and 'Saludos Amigos' (RKO), after Orpheum week, good $4,000.

Denham (Cockrill) (1,750; 30-75)—'Aldrich Gets Glamour' (Par) and Earl Carroll Vanities unit on stage. Record-breaking $18,000. Last week, 'China' (Par) and 'Aerial Gunner' (Par) (3d wk), nice $8,000.

Denver (Fox) (2,525; 30-65)—'Mission Moscow' (WB) and 'Cowboy Manhattan' (U), day-date with Esquire, big $16,000. Last week, 'Crash Dive' (20th) and 'Let's Have Fun' (20th), also at Esquire, fine $15,500.

Esquire (Fox) (742; 30-65)—'Mission Moscow' (WB) and 'Cowboy Manhattan' (U), also at Denver. Fine $4,500. Last week, 'Crash Dive' (20th) and 'Let's Have Fun' (Col), also at Denver, fine $4,000.

Orpheum (RKO) (2,600; 30-65)—'Human Comedy' (M-G) and 'Gildersleeve's Bad Day' (RKO) (2d wk). Nice $11,600. Last week, fine $15,600.

Paramount (Fox) (2,200; 30-50)—'Hit Parade 1943' (Rep) and 'Escaped Gestapo' (Mono). Trim $3,000. Last week, 'At Dawn We Die' (Rep) and 'Tahiti Honey' (Rep), big $10,000.

Rialto (Fox) (878; 30-65)—'More the Merrier' (Col) and 'Mantrap' (Rep), also at Broadway after a week at each Denver, Esquire, Aladdin. Oke $3,000. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), here via Denver, Esquire, Aladdin route, fine $3,700.

Key City Grosses

Estimated Total Gross
This Week $2,229,100
(Based on 27 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,918,000
(Based on 26 cities, 187 theatres)

'Forever'-Barnet Mild 26G, Boston

Boston, June 8.

Three new bills are not measuring up to expectations here this week although biz seems slightly better following a couple of dismal sessions. 'Moon Is Down' is making the strongest single bid at the Met. 'White Savage' also is off at the Memorial. 'Forever and a Day' plus Charlie Barnet band at RKO is tepid.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Forever and Day' (RKO) plus Charlie Barnet orch, others, on stage. Up a little over previous week, but still only medium $26,000. Last week, 'Holmes in Washington' (U) plus Erskine Hawkins orch, Ethel Waters, others, $22,000.

Fenway (M-P) (1,373; 40-60)—'China' (Par) and 'He Hired Boss' (20th). Fairly good $5,700 following two weeks at Met. Last week, 'Avengers' (Par) and 'Salute for Three' (Par), $5,000.

Memorial (RKO) (2,900; 44-75)—'White Savage' (U) and 'Cowboy Manhattan' (U). Okay and no more at $19,000. Last week, 'Land Is Mine' (RKO) and 'Ladies Day' (RKO) (2d wk), $15,800.

Metropolitan (M-P) (4,367; 44-66)—'Moon Is Down' (20th) and 'Jitterbugs' (20th). Response below expectations at average $23,000. Last week, 'China' (Par) and 'He Hired Boss' (20th) (2d wk), $20,000.

Orpheum (Loew) (2,900; 44-65)—'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G). Dropped plenty to $18,000 on second frame. Last week, stout $28,000.

Paramount (M-P) (1,300; 33-60)—'China' (Par) and 'He Hired Boss' (20th). Here from two sessions at Met, and lively enough at $14,800. Last week, 'Avengers' (Par) and 'Salute for Three' (Par), $13,500.

State (Loew) (3,200; 44-65)—'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G). Slipped on h.o. to $13,000. Last week, nice $20,000.

Translux (Translux) (900; 28-65)—'Escaped Gestapo' (Mono) and 'False Faces' (Rep). Average $5,000. Last week, 'Man Trap' (Rep) and 'Redhead Manhattan' (U), same.

Schreiber's New 20th Deal

Hollywood, June 8.

Lew Schreiber inked a new pact as exec in charge of talent at 20th-Fox for the next five years.

One of the original employees of the company, Schreiber has been there since its formation in 1933.

'5 Graves' Huge $12,600 Pacemaker in Seattle; 'Hit Parade' Forte 10G

Seattle, June 8.

Although in Seattle on his way back to Washington from Moscow, ex-Ambassador Joe Davies' stop-off here didn't stir up biz on 'Mission to Moscow' except on the day after when there was a bit more interest at the Roosevelt. It is dismal there on moveover from Orpheum. He refused any comment on the picture.

Town's biggest ice is being cut by 'Ice Follies' at the Civic Arena, where $70,000 is likely on the second week. 'Five Graves to Cairo' is the biggest moneymaker of new films with a smash $12,600 at the Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Happy Go Lucky' (Par). From Paramount, good $4,000. Last week, 'Lucky Jordan' (Par) and 'Falcon Strikes' (RKO) (3d wk), nifty $3,800.

Fifth Avenue (H-E) (2,349; 40-65)—'Five Graves to Cairo' (Par) and 'Follow Band' (U). Smash $12,600. Last week, 'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G) (2d wk), swell $7,800 in six days.

Liberty (J-vH) (1,650; 40-65)—'More the Merrier' (Col) and 'Boogie Man' (Col) (2d wk). Grand $10,000. Last week great $12,600.

Music Box (H-E) (850; 40-65)—'Hello, Frisco' (20th) (6th wk). Big $4,400. Last week, great $5,900 to beat prior stanza.

Music Hall (H-E) (2,200; 40-65)—'Night Plane Chungking' (Par) and 'Tennessee Johnson' (M-G). No dice at $5,000. Last week, 'Forever and Day' (RKO) and 'Cowboy Manhattan' (U), slow $5,900.

Orpheum (H-E) (2,600; 40-60)—'Hit Parade '43' (Rep) and 'Morning Judge' (U). Fine $10,000. Last week, 'Mission to Moscow' (WB), gobs of press comment but still far below expectations at $9,500. Moved to Roosevelt for second week.

Palomar (Sterling) (1,350; 30-65)—'Swing Partner' (Rep) plus Bert Wheeler, in person, on stage helping to big $10,000. Last week, 'Escape Gestapo' (Mono) plus Major Bowes unit, $8,900.

Paramount (H-E) (3,039; 40-65)—'Crystal Ball' (UA) and 'False Faces' (Rep). Fair $8,100. Last week, 'Happy Go Lucky' (Par) and 'Prelude to War' (WAC), big $10,000.

Roosevelt (Sterling) (800; 40-65)—'Mission Moscow' (WB) (2d wk). Moved from Orpheum. Sad $3,000. Last week, 'Edge Darkness' (WB), (2d wk), nifty $4,300.

Winter Garden (Sterling) (800; 20-30)—'Random Harvest' (M-G) (3d run). Big $3,800. Last week, 'Yankee Doodle' (WB) (3d run), fair $3,400.

'Cabin' Bangup $6,800, Lincoln's Pacemaker

Lincoln, Neb., June 8.

'Cabin In Sky' is pacing the town with a bangup total. The weekend line in front of Lincoln tipped how thin is going here.

Estimates for This Week

Stuart (J. H. Cooper) (1,880; 34-44)—'Assignment Brittany' (M-G) and 'Wings Up' (Indie). Getting the air cadet trade but only average $4,000. Last week, 'China' (Par) nice $4,800.

Lincoln (Cooper) (1,500; 40-50)—'Cabin' (M-G). Leading the town with smash $6,800. Last week, 'Crash Dive' (20th) trim $6,600.

Varsity (Westland) (1,350; 30-40)—'Powers Girl' (UA). Good for $3,400, better than mediocre $2,800 on last week's 'Edge Darkness' (WB).

State (Westland) (900; 25-35)—'Taxi Mister' (UA) and 'Aircraft Missing' (UA). So-so $1,500. Last week, 'Walked With Zombie' (RKO) and 'Falcon Strikes Back' (RKO), $1,200.

'Action' Sockeroo $51,500 in Three L. A. Spots; 'Merrier' Big 30½G, 3d, In Two, 'Crystal' $34,200 for Three

Broadway Grosses

Estimated Total Gross
This Week $434,800
(Based on 13 theatres)
Total Gross Same Week
Last Year $375,800
(Based on 13 theatres)

'Mission' OK 16G In Ailing Balto

Baltimore, June 8.

Transportation difficulties are blamed for downtown biz being off, a 30% shutdown caused by the strike of transit employees adding to the general letdown resulting from gas restrictions. Some trade is reported for 'Mission to Moscow' at the Stanley.

After 11 weeks of combo policy, the Maryland folded this week and returns to legit stock later. Vaude and films failed to click consistently, lack of capacity (1,290) being rated biggest obstacle in way of profit.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Bataan' (M-G) (2d wk). Fairish action to possible $9,000 after good $15,300 last week.

Hippodrome (Rappaport) (2,240; 17-66)—'Desperadoes' (Col) plus vaude. Nice $14,000. Last week, 'Land of Mine' (RKO) and vaude, helped by special $1.10 preem, better-than-usual $15,900, but below hopes.

Keith's (Schanberger) (2,460; 17-55)—'Five Graves to Cairo' (Par). Opens tomorrow (Wed.) midnight after ten days of 'Pride of Yankees' (RKO), return engagement date at pop prices, oke $11,800. Last week, 'Holmes in Washington' (U), $9,200.

Mayfair (Hicks) (980; 25-50)—'Can't Escape Forever' (WB). Attracting daytime action to $5,000. Last week, 'Night Plane Chungking' (Par), $4,700.

New (Mechanic) (1,880; 17-55)—'Ox-Bow Incident' (20th). Thin $4,000. Last week, fourth of 'Crash Dive' (20th), stout $4,200 after okay $4,900 on third sesh which followed two previous big rounds.

Stanley (WB) (3,280; 20-60)—'Mission to Moscow' (WB). Best of newcomers for all-right $16,000 though below recent Warner war pix. Last week, 'Edge Darkness' (WB) (3d wk), strong $9,200.

Valencia (Loew's-UA) (1,480; 17-55)—'Human Comedy' (M-G) (moveover) (2d wk). Holding to good pace to $4,000 after a highly consistent first round to $5,400 on moving here from strong run in downstairs Century.

Los Angeles, June 8.

War pictures still are in high favor with ticket buyers judging from the terrific $51,500 being racked up by 'Action in the Atlantic,' playing in three Warner houses. Humphrey Bogart, always a hot favorite here, is held largely responsible for fine biz.

Comedy is right up on top with L. A. patrons based on the heavy play being given 'The More the Merrier,' which is getting a socko $30,500 in its third session at Pantages and RKO Hillstreet. Few films surpass that figure even on first week. 'China' is robust $25,000 in two Paramount theatres also in third session. 'Crystal Ball' posted $34,200 at three Fox-West Coast sites.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk). Neat $3,300 after very nifty $6,200 first week.

Chinese (Grauman-WC) (2,034; 40-85)—'Crystal Ball' (UA) and 'Young and Willing' (UA). Good $10,500 in sight, with March of Time's 'Show Business at War' added. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA), big $14,200.

Downtown (WB) (1,600; 40-85)—'Action North Atlantic' (WB). Torrid $19,000. Last week, 'Mission Moscow' (WB) (3d wk), light $9,300.

Four Star (UA-WC) (900; 40-65)—'Human Comedy' (M-G) (3d wk). Excellent $3,800. Last week, with 'Prelude to War' (WAC), stout $4,400.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (2d wk). Strong $5,500. Last week, with 'Prelude to War' (WAC), hefty $7,000.

Hollywood (WB) (2,758; 40-85)—'Action North Atlantic' (WB). Sock $18,000. Last week, 'Mission to Moscow' (WB) (3d wk), slow $6,000.

Orpheum (D'town) (2,200; 40-85)—'Keep 'Em Slugging' (U) and Benny Goodman orch on stage. Bangup $24,500. Last week, 'Sarong Girl' (Mono) with Count Basie orch on stage, big $23,000.

Pantages (Pan) (2,812; 40-85)—'More the Merrier' (Col) (3d wk) and 'He's My Guy' (U). Robust $16,000. Last week, with 'Prelude to War' (WAC), swell $19,500.

Paramount (F&M) (3,389; 44-88)—'China' (Par) and 'High Explosive' (Par) (3d wk). Still hefty with $17,000 after last week's very big $25,600.

Paramount Hollywood (F&M) (1,451; 44-88)—'China' (Par) (3d wk) and 'High Explosive' (Par). Hitting neat $8,000, after strong $12,000 last week.

RKO Hillstreet (RKO) (2,890; 40-65)—'More the Merrier' (Col) (3d wk) and 'He's My Guy' (U). Nice $11,500 after strong $17,000 last week.

Ritz (F-WC) (1,372; 40-85)—'Crystal Ball' (UA) and 'Young Willing' (UA). Nice $7,200. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA), stout $3,100.

State (Loew's-WC) (2,204; 40-85)—'Crystal Ball' (UA) and 'Young and Willing' (UA). Good $16,500. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA), great $22,000.

United Artists (UA-WC) (2,100; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA). Great $8,200. Last week, 'Powers Girl' (UA) and 'Three Hearts for Julia' (M-G), excellent $6,500.

Vogue (Vogue) (899; 40-65)—'Corregidor' (PRC) and 'My Son, Hero' (PRC) (2d wk). Light $1,700 after disappointing $2,500 for initial week.

Wilshire (F-WC) (2,296; 40-85)—'Crash Dive' (20th) and 'Taxi Mister' (UA). Stout $6,000. Last week, 'Powers Girl' (UA) and '3 Hearts Julia' (M-G), neat $6,500.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB). Fine $14,500. Last week, 'Mission Moscow' (WB) (3d wk), light $6,800.

NATIONAL BOXOFFICE SURVEY

Many key cities are suffering from kindred boxoffice pains this week. Heat wave was blamed in Indianapolis, Montreal, New York, Brooklyn, Philadelphia and Newark. Kansas City claims that rain hurt. War films are credited with slowing the pace in Washington and Louisville. While the gas ban is helping some communities, such as Providence, it is credited with hurting Philly and brief streetcar strikes in Cleveland and Baltimore are slowing biz slightly.

There's not much to choose from as to outstanding product, with old favorites and recent newcomers chalking up the big coin. Of the latter, 'Five Graves to Cairo' (Par), 'Bombardier' (RKO), 'Crash Dive' (20th), 'Presenting Lily Mars' (M-G), 'Action in North Atlantic' (WB) and 'Bataan' (M-G) loom most favorably. Among older pictures, 'More the Merrier' (Col), 'China' (Par), 'Lady of Burlesque' (UA), 'Human Comedy' (M-G) and 'Flight for Freedom' (RKO) are registering the best.

'Five Graves,' at a stout $51,000 for second week at the big N. Y. Paramount, is big $17,000 in Cleveland, topper in Seattle, nice in Minneapolis, bright on Buffalo and Detroit holdovers but only fair in Philly and Indianapolis. 'Bombardier' is strong in Providence and okay in K. C. but only mild in Cincinnati. 'Dive' looms a smash in Pittsburgh, great $12,800 to lead Omaha, sock $20,000 in second Frisco sesh and fine $18,400 on Philly h.o. 'Lily Mars' is big on Prov., Newark and Brooklyn holdovers.

'Action,' with sock $45,000 for N. Y. third stanza, is great $51,500 in three L. A. theatres to pace city, topper in Newark but medium $19,000 in Philly second sesh. 'Bataan' looks nice $15,000 to lead Buffalo, is mild in Wash., fairish on Balto second week and big $67,000 in N. Y., backed by big stage layout.

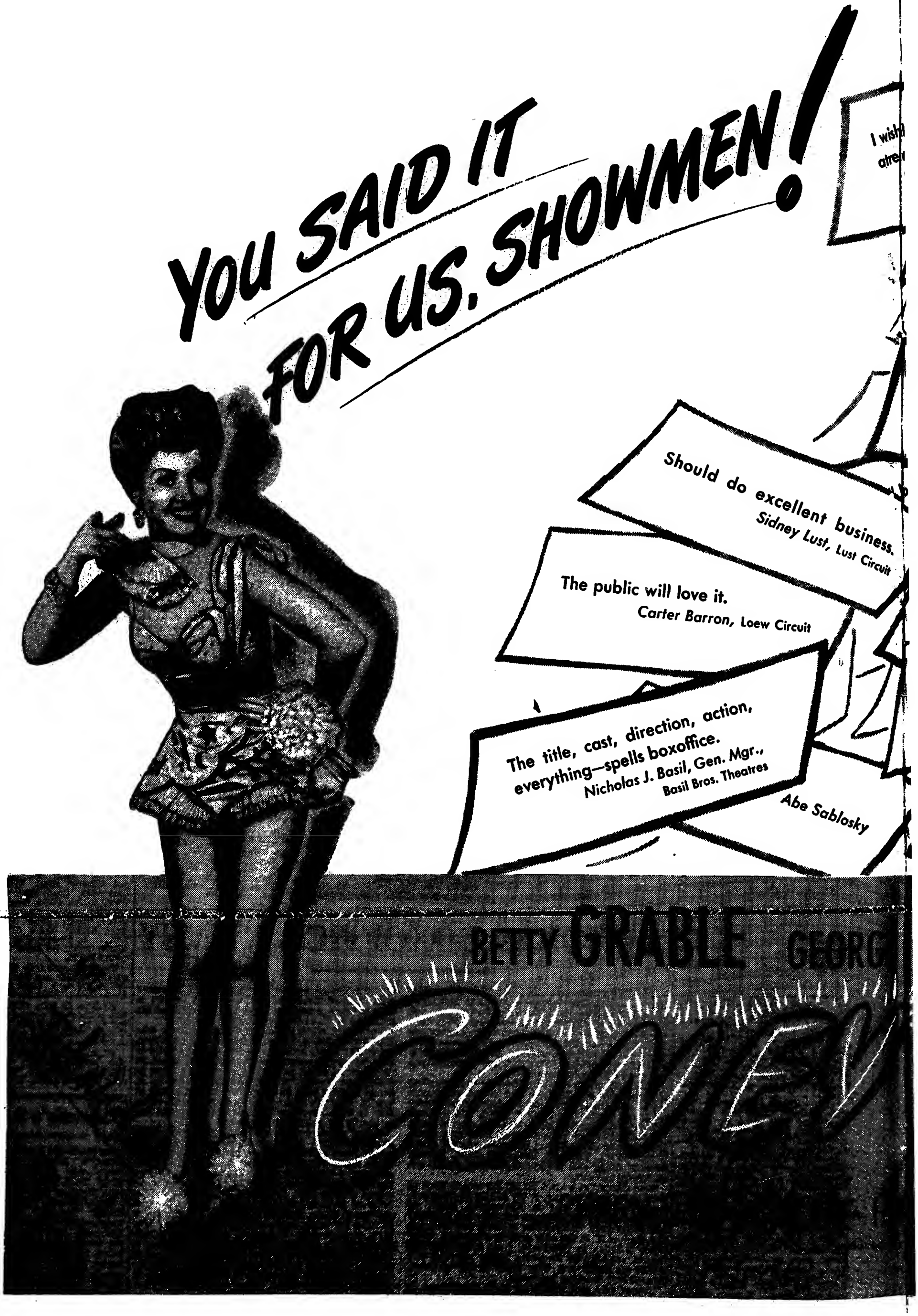
'Burlesque,' which is leading Chicago with a trim $47,000 (with band), heads for a new record in Frisco, hot $12,000 to top Indianapolis and is good $14,000 in Pitt. 'Merrier,' another escapist picture, continues its record ways, being pace-setter among new films in Chicago at great $20,000, big $30,500 in two L. A. houses in third sesh, giant $97,000 for fourth week at vast N. Y. Music Hall, strong in Frisco fourth week, nifty in Wash., great on Cleve. second stanza, and fine on Seattle h.o. and Philly third week.

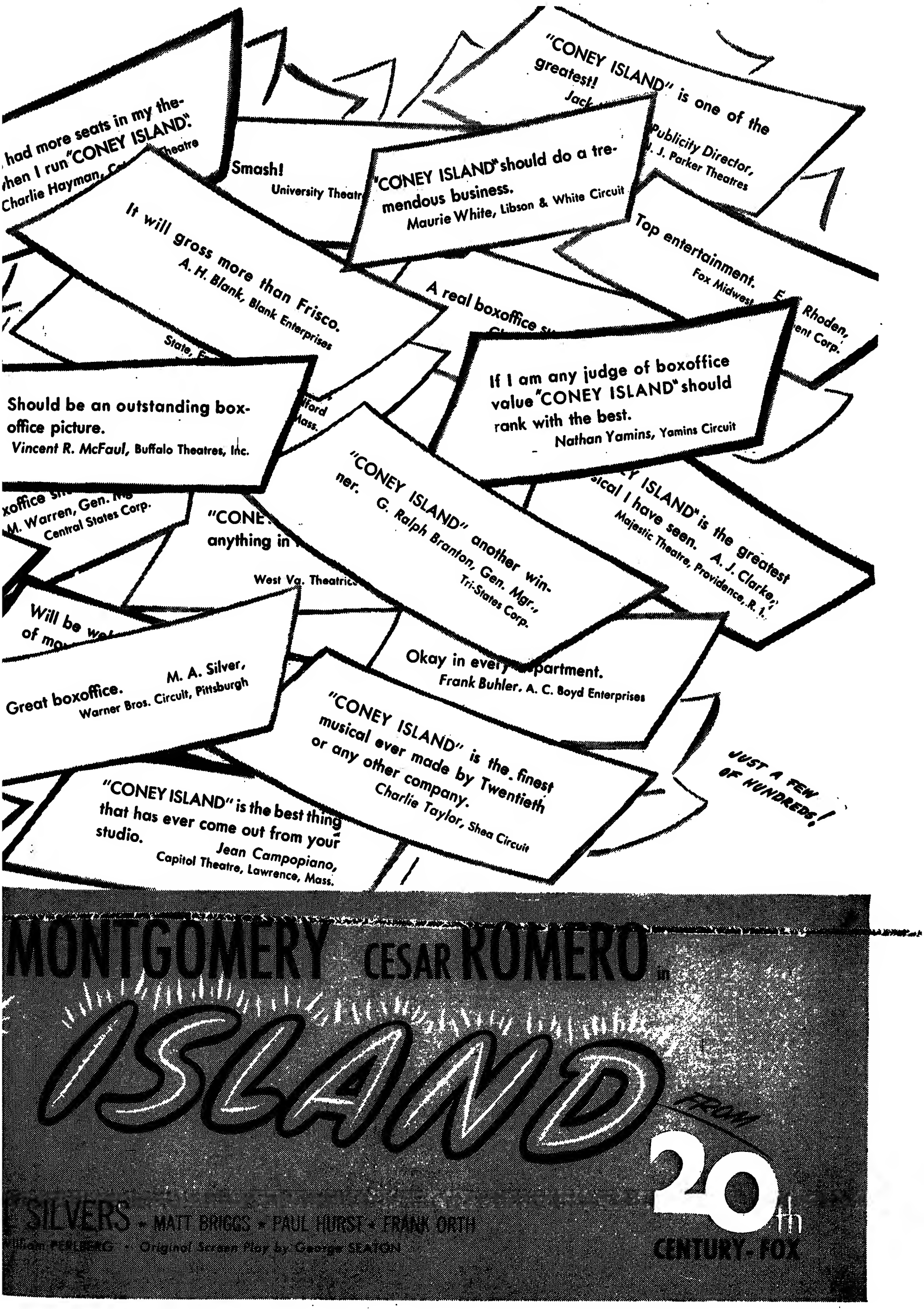
'China,' merely repeating its recent big money dates, is smash $25,000 in Frisco second week, hefty on second Prov. stanza, lively on Boston m.o., topper in Ciney, big in Pitt and Brooklyn, fast $26,000 in Philly and strong third sesh in two L. A. spots. 'Human Comedy' rates a great $20,000 in Detroit and nice on second Denver sesh. 'Flight' is pacing Minneapolis, hefty on Newark holdover, great $12,400 in Portland and fine in Cleve. 'Mission to Moscow' (WB) is topper in Balto but below hopes in Wash., Seattle and off in N. Y. in sixth sesh. It shapes a stout $20,500 in two Denver spots. 'Hit Parade of 1943' (Rep) looms a bright $9,000 in K. C., is trim in Denver and great in Seattle. 'Cabin in the Sky' (M-G) looks great $14,600 to pace Port., and fine on N. Y. holdover. 'Came to Blow Up America' (20th), paired with 'Flicka' (20th), is leading Detroit with strong $29,000.

Russia's Deals

Continued from page 5

being sought for Russian release are 'Favorite Blonde,' 'Rebecca of Sunnybrook Farm,' 'Dead End,' 'They Shall Have Music,' 'Hurricane,' 'Pride of Yankees,' 'Wife Takes a Flyer,' 'Bambi,' 'Vernon and Irene Castle,' 'Camille,' 'Rose Marie,' 'Commandos Strike at Dawn,' and 'Hangmen Also Die.' Negotiations are being conducted by Leonid Antonov, special representative of the Soviet Cinema, he revealed in a speech yesterday (Tuesday) at a special screening of 'The Russian Story,' at the Soviet consulate, N. Y.


YOU SAID IT FOR US, SHOWMEN!
Should do excellent business.
Sidney Lust, Lust Circuit
The public will love it.
Carter Barron, Loew Circuit
The title, cast, direction, action, everything—spells boxoffice.
Nicholas J. Basil, Gen. Mgr., Basil Bros. Theatres
Abe Sablosky
BETTY GRABLE


"CONEY ISLAND" is one of the greatest!
Publicity Director,
J. J. Parker Theatres
had more seats in my theatre when I run "CONEY ISLAND".
Charlie Hayman,
Smash!
University Theatr
"CONEY ISLAND" should do a tremendous business.
Maurie White, Libson & White Circuit
It will gross more than Frisco.
A. H. Blank, Blank Enterprises
Top entertainment.
Fox Midwest
Rhoden,
A real boxoffice
If I am any judge of boxoffice value "CONEY ISLAND" should rank with the best.
Nathan Yamins, Yamins Circuit
Should be an outstanding boxoffice picture.
Vincent R. McFaul, Buffalo Theatres, Inc.
M. Warren, Gen.
Central States Corp.
anything in
West Va. Theatric
"CONEY ISLAND" another winner.
G. Ralph Branton, Gen. Mgr., Tri-States Corp.
ISLAND" is the greatest
sical I have seen.
A. J. Clarke,
Majestic Theatre, Providence, R. I.
Great boxoffice.
M. A. Silver,
Warner Bros. Circuit, Pittsburgh
Okay in every department.
Frank Buhler, A. C. Boyd Enterprises
"CONEY ISLAND" is the finest musical ever made by Twentieth or any other company.
Charlie Taylor, Shea Circuit
JUST A FEW OF HUNDREDS!
"CONEY ISLAND" is the best thing that has ever come out from your studio.
Jean Campopiano,
Capitol Theatre, Lawrence, Mass.
MONTGOMERY CESAR ROMERO in
ISLAND
FROM
20th CENTURY-FOX
SILVERS • MATT BRIGGS • PAUL HURST • FRANK ORTH
Original Screen Play by George SEATON

CAPITOL, N. Y.

Bob Allen Orch (15) with Virginia Maxey; Willie Howard, Helen O'Connell, William Gargan; 'Bataan' (M-G), reviewed in 'Variety,' May 26, '43.

Following a combo of George Jessel, Jack Haley and Ella Logan on stage, with a boxoffice film such as 'Lady of Burlesque' (UA), is tough for any new layout; yet, that's the experience currently of the Capitol's new show comprising Bob Allen's band, Willie Howard, Helen O'Connell and film actor William Gargan. 'Bataan' (M-G), starring Robert Taylor, is the pic. The new setup isn't likely to approach the smash b.o. figures chalked up for three weeks by its predecessor, but it's one, nevertheless, that should do well.

The Cap layout, on paper, is well-balanced and generally plays that way. There's the Allen band for the jive set, along with Helen O'Connell in her first theatre date as a solo. Willie Howard takes care of the humor with his still great standard act, while Gargan is giving the customers a touch of Hollywood. All, with the exception of Howard, are reviewed more extensively under New Acts.

Howard is still extracting maximum laughs from his hokum French professor routine. All his other stuff, too, notably the soapbox turn in which he's heckled by unbilled Al Kelly, who's been stooging for the comic for years, is still smash. Howard had trouble bowing off, doing so only after he had done another one of his standards, a couple of takeoffs on Jessel and Jolson. Biz good opening night (Thursday). *Kahn.*

RKO, BOSTON

Boston, June 3.

Charlie Barnet Orch (17) with Mary Ann MacCall, Little Tough Guys (2), Gil Lamb; 'Forever and a Day' (RKO)

Last minute switch brought the Little Tough Guys into this layout when Elton Britt took ill, but the bill remained weak and never quite clicked.

The Barnet band, one of the biggest to come in during the season, has a following here and supplied what the customers wanted. Band features a couple of colored stars on trumpets, and gives them their chance in such jive jingles as 'Scotland,' 'Things Ain't What They Used To Be,' 'Mood Indigo' and 'Cherokee.' Band has plenty of precision and a bouncy style, Barnet himself fronting with sax licks and introductions.

Teeing off are a pair of jitterbug contest winners, a colored couple in zoot rigs, who go to town but hard, drawing plenty of noisy encouragement. Little Tough Guys follow with routine chatter which invites—and gets—plenty of sharp comment from the floor. They overdo their toughness considerably. Gil Lamb winds up with his standard chatter and pantomime business, taking a neat reception.

Besides its colored instrumental stars, band features Mary Ann MacCall, vocalist, in 'Black Magic' and inevitable 'As Time Goes By'; Chubby Jackson in a hep bass-slapping session, and Trummy Young, hot trombonist and vocalist. Show scores moderately but needs more zing. Biz off at opening. *Elie.*

KEITH'S, INDPLS.

Indianapolis, June 4.

Collins & Peterson, Novak Sisters (3), Johnny Hyman, Golden Pair, Jackie Green, Ed Resener House Orch; 'Tahiti Honey' (Rep).

Keith's put up an entertaining package this week with five assorted acts and Ed Resener's house orchestra out of the pit and on the stage for a snappy change of pace. Collins and Peterson, appearing throughout the show as an m.c. combo, spark the performance with their give and take. Peterson builds up the acts and Collins tears them down, in a kidding way. Payoff comes at finish when Peterson and Resener fix Collins with a double hot foot while he waxes eloquent on the trumpet, giving him back his 'lookit the guy burrrn' line. Collins really blows that horn.

Jackie Green gets a big hand with his clever impersonations. He opens with a couple of stories in dialect, Irish blarney and English cockney, then mimics the singing style of George M. Cohan, Eddie Cantor, Al Jolson, Jimmy Durante and the Ink Spots for big applause. Johnny Hyman offers an entertaining novelty in his chalk talk, 'Playing Pranks with Webster.' He writes headlines, sentences, etc., on blackboard, then gets surprising effects by changing them around with eraser.

The Novak sisters show lots of bounce in their fast-paced acrobatic routine, featuring some speedy cartwheels, flip-overs and other fancy didoes. They do a neat balancing stunt in which one of the gals walks across the stage with a sister doing a head stand on her head. The blonde springs the climax by trotting off with her pards balanced on each hand. The Golden Pair shows some diverting tricks in the adagio-acrobatic line, synchronized to soft music. In their best, the guy rises from the floor to standing position with the gal wrapped around his arm. Biz was good when caught. *Corb.*

Majestic, San Antonio

San Antonio, June 3.

Will Osborne and his Orch (13) with Marianne; Borrah Minevitch's Harmonica Rascals (9), Glenn Miller Singers, Marion Hutton & The Modernaires; 'Three Hearts for Julia' (M-G).

Triple feature stage revue here has a neat wallop at the boxoffice. It's a smartly paced 60-minute offering which has payees begging for more. Will Osborne and orch open with 'Canteen Bounce' and from then on keep the 'joint jumpin'. Osborne's crew is composed of six men in the sax section, three trumpets, two trombones, base fiddle, drums and piano and gives out with a neat brand of rhythm. Trumpet and Sax sections give out with some nice blending in 'As Time Goes By' and Medley of World War I tunes, best of which are 'My Buddy' and 'Keep the Home Fires Burning.'

Band's vocalist is Marianne, tall shapely blonde. Has nice delivery and voice range putting over 'Embraceable You' and 'Cow Cow Boogie.'

Solo spots are taken by two of Osborne's men with neat staging. Lee Pines at the piano gave out with orch accompaniment 'Boogie Woogie Boxcar' and then some piano ramblings with a medley built around 'Stardust.' Ernie Wright at the drums gives out with an original bit of skin beating to his 'Drum and Coke.'

Borrah Minevitch's Harmonica Rascals hold second slot with their playing and comedy antics. Best of their tune blending was on 'It Can't Be Wrong' and 'Always In My Heart.' Group had to beg off with 'American Patrol.'

Show stoppers were the Glenn Miller Singers, Marion Hutton and the Modernaires (Bill Conway, Little Ryan, Ralph Brewster and Harold Dickinson). Group opens with 'You've Heard That Song Before' making way for bits from their recording hit tunes, including 'Moonlight Cocktails,' 'I Got a Gal' and 'Apple Tree.' Miss Hutton gives out with neat arrangement of 'Murder, He Says.' Novel and nice blending is group's singing of 'Juke Box Saturday Night' with orch, doing impresh of Harry James and the Modernaires giving out as the Ink Spots. Group had to beg off. Neat bit of staging was the playing of Glenn Miller's theme by the orchestra and Miss Hutton called from the wings by Osborne to direct the band.

Osborne turns in a neat job as m.c. Gives out with one vocal, 'As Time Goes By.' Has a pleasing personality and keeps show moving fast. Standing room at show caught. *Andy.*

ORPHEUM, L. A.

Los Angeles, June 2.

Benny Goodman's Orch (15), Don Tannen, Peggy Lee, Moke & Poke; 'Keep 'Em Slugging' (U).

Benny Goodman's hot rhythms pace the shortest stage show to hit the Orpheum in many a week. Management apparently figured the swing maestro and featured specialists in his band were enough without adding more than two outside acts. Goodman and his crew are doing five shows daily, as against the usual four appearances for names at the house, hence the bill [illegible]

Orchestra is made up of top musicians in all departments and has less noise and more rhythm than in its swingiest days. Goodman's theme, 'Let's Dance,' starts things rolling, and is followed by the jivy 'Bugle Call Rag.' Goodman turns vocalist on 'Rosie the Riveter,' and did okay for house approval at opening matinee. Jess Stacy's piano work features 'Honky Tonk Train' and ivory-tickler should have been permitted an encore so well did his playing get over with the full house.

Peggy Lee, band vocalist, effectively sells 'Don't Get Around Much Anymore,' her very popular 'Why Don't You Do Right?' 'Taking a Chance on Love' and 'On the Sunny Side of the Street.' Goodman gives his clarinet a solo workout on 'The Henderson Stomp' and also makes good use of the licorice stick on the other tunes. In addition to spotlighting Jess Stacy, Goodman gives solo bits to Lee Castaldo, trumpet; Miff Mole, trombone; Hymie Shertzer, alto saxophone. Unusual instrument in band is a bass sax, played by Joe Rushkin. Final workout for band is 'After You've Gone.'

Moke and Poke, two funny zoot-suited colored boys, go over big in next-to-closing spot with their knock-about clowning and dancing. Boys throw in a jitterbug routine, one in femme garb; some acrobatic taps and mumbo-jumbo gags in rhyme that patrons liked. Don Tannen does a bit of song jumbling in dialect in an earlier spot as only other outside act on the bill.

STATE, N. Y.

Six Marvelettes, Coleman Clark & Co., Alan Courtney, Molly Picon, Al Trace Orchestra (9) with Dave Devore, 'Presenting Lily Mars' (MG).

This stage show, with one exception, is a capable lineup of talent, fairly fast in its approximately 60 minute runoff. There are no really outstanding stars on the bill, excepting Molly Picon, a standard name in vaude and star of Yiddish legit and for the last two weeks at the Greenwich Village Inn, N. Y.

Miss Picon is the hit of the bill. Starting out with a slightly weak biographical song, including snatches of 'Oo Chi Chornia,' 'Yiddishe Mama,' etc., leading up to 'What you must give them today,' followed by exaggerated version of 'Murder, He Says.' From there on Miss Picon, working in a polished, easy manner, projects a dialect bit about a Jewish mother's concern for her drafted son, a swell melodic stanza about 'Hands' and another on a 'Woiking Goil.' She had to beg off.

Six Marvelettes, troupe of femme acrobats, all young and fresh looking, open. Act consists of pyramids, flips, cartwheels, etc. Nothing exceptional in the stunts, but looks okay and gets neat hand. Coleman Clark & Co. consists of two expert table tennis players, with an interpreter. Clark has Allen Thomas, National Junor champion to oppose him in an obviously fixed, but interesting nine-point match. Prior to this, they do a lot of trick stuff for dressing, including a bit with vari toned frying pans which ring out 'Jingle Bells' as ball bounces back and forth. There are other showmanly insertions and all add up. Audience liked it.

In the third slot is Alan Courtney, N. Y. record jockey turned actor. Perhaps his name on the marquee means something because of his record show on WOV, N. Y. What he does inside, however, adds up zero. Succession of tired gags and songs give a prolonged lull to the show. He tells it all when he wisecracks 'anybody can do this, all you need is nerve.'

Al Trace (New Acts) and his nine-piece orchestra composed of a bunch of zanies, goes over solidly. Biz okay. *Wood.*

CHICAGO, CHI

Chicago, June 5.

Tommy Tucker & Orch (15) with Amy Arnell, Donald Brown, Jesse & James, Georgie Price; 'Lady of Burlesque' (UA).

Tommy Tucker's orchestra is entertaining for the most part and won approval for most of its efforts here. Tucker gets started with 'You're So Nice To Come Home To,' 'Stardust' and 'Jingle, Jangle, Jingle' during which a lot of time is wasted in trying to work up comedy business.

Donald Brown, romantic baritone, makes good with 'Let's Get Lost' and 'As Time Goes By,' Jesse and James are a solid hit with tap dancing while twirling trays, other fast stepping and sensational high jump splits.

Kerwin Somerville, baritone-saxophonist, featured in the singing of 'Dig It Up, Dig' and 'The Man That Comes to Our House' does okay. Amy Arnell gathers nice applause for her warbling of 'Johnny Zero' and 'Papa's in Bed With His Breeches On.'

Georgie Price goes over bigger here than at the Blackstone hotel, and that's saying lots since he was a riot there. His impressions of Jolson, Cantor, George M. Cohan [illegible] merited heavy applause. *Morg.*

EARLE, PHILLY

Philadelphia, June 6.

Mitchell Ayres Orch (14) with Dick Dyer, Ruth McCullough, Johnny Bond, Connee Boswell, Jack Marshall, 3 Kings; 'All By Myself' (U).

Sixty minutes of solid entertainment is the package offered on the Earle boards this sesh.

Sparked by the dulcet tones of Connee Boswell giving forth with the toppers of the current hit parade as well as oldies which put the mob right into Connee's tiny mitt.

The bill gets off to swift pace with a medley of tunes by the Ayres band including 'Hallelujah' and 'Velvet Moon,' then swinging into a tricky novelty—an imitation of the top name bands broadcasting on Martin Block's famous recording show on WHN.

Dick Dyer, a clean-cut looking youngster, warbles 'All or Nothing at All' and 'Let's Get Lost' aiming at the femme trade and scoring heavily. The guys in the aud are the targets for pert Ruth McCullough's chanting of 'Why Don't You Do Right' and 'Johnny Zero' while Johnny Bond is socko in the novelty department with a comic rendition of 'I Opened a Trunk.'

Queen Connee has things her own way the minute she unleashes those talented pipes. Seated on a high stool, her informal and charming manner is dynamite.

Miss Boswell tees off with 'Weep No More My Lady,' following in rapid-fire order 'I Heard That Song Before,' 'Wing and a Prayer,' 'Don't Get Around Much Anymore' and her always-clicko clincher, 'Stormy Weather.' She had to beg off or she'd be there yet.

Jack Marshall, last seen here at Walton Roof, proves he's as clicko with the theatre trade as he was with the cafe customers. The comic, whose mugging and material are both fresh and amusing, registers neatly with his takeoff of a WAAC getting into her uniform; a double-talk-nursery rhyme routine; his familiar hat-folding trick and his sock 'Butchie McGuirk' act.

Other supporting act is the ace balancing turn of the Three Kings (two guys and a gal) who perform bewildering feats winding up with the distaff portion atop a six-foot pole balanced on the chin of one of the husky males.

House was about three-quarters filled when caught (Saturday afternoon). *Shal.*

HIPP, BALTO.

Baltimore, June 5.

Dorothy Keller, Radio Ramblers (3), Lou Hoffman, Pat & Sylvia, Harry Krivit's Rockets (16), Felice Iula and House Orch (12); 'The Desperados' (Col).

Well organized and nicely paced layout. Sans master of ceremonies, acts follow each other in rapid succession with net result okay. Line of 16 Rockettes is smartly used to tie show together.

Following a Scotch hoofing number by the Rockets, Dorothy Keller, swift tapping looker, gives out with three potent routines running the gamut of rhythm to jive all nicely handled and a smart getaway. Makes swell spot for Pat and Sylvia, mixed singing duo who sell legit vocals to the very hilt. Have fine voices and a sure selling stance. They open with a rather dated medley wrapped around 'For Me and My Gal,' and follow with 'As Time Goes By' and 'Beguine,' latter a sock as punched out by the male member. Combine for strong closer with 'Conchita Lopez' and encore with Irish song for a beg off.

Lou Hoffman follows with his comedy juggling, utilizing balls, boxes and high hats. Garners laughs and completes some nifty tricks to good response. Radio Ramblers next and a sock from teeoff. Have legit voices and obviously know their way about a stint like this one. Impressions of celebs are smartly sold and closing bit of opera is punchy. Encore of the Sid Tomack version of 'Sonny Boy' more recently revived by the Andrews Sisters, is good for ample bends.

Line closes with very tricky full stage radium number in which girls simulate garden of flowers in blacked out stage. Some Pansy-the-Horse business and fluorescent scenery provide enhancing effect. Biz all right. *Burm.*

EMBASSY, N. Y.

(NEWSREELS)

Outstanding pictures to come from the Tunisian campaign in North Africa and the successful exploit of the Coast Guard cutter 'Spencer' against a Nazi sub give this newsreel show a terrific lift. Although a bit late after the actual victory in Bizerte and Tunis, Pathe's adept handling of the exciting entry of Allied forces into Tunis still carries a terrific wallop. There is no doubt as [illegible] how happy the victory made Tunis' populace. Actual fighting scenes in and about the suburbs and a good closeup of captured Axis soldiers enhances the story (runs about 10 minutes). Irving Smith, Universal, and Jack Barnett, Movietone, of the newsreel pool, are said to have obtained the best shots for yarn.

Movietone also has an interesting story about Bizerte, giving a comprehensive airplane view of the air bombing of this city. Paramount recounts the victorious battle between the 'Spencer' and a Nazi U-boat, one of the most dramatic newsreel yarns of the war to date.

Universal chips in several human interest and 'freak' stories, outstanding being the one about the pooch mascot of the WAACS. It's a real chuckle. Reel also covers the Memorial Day parade in N. Y. and services in Washington.

West Point's wartime graduation gets topflight coverage from Movietone. This newsreel also makes something of the ban on pleasure driving in N. Y. Graduation of a Marine paratrooper, first flying priest of that corps, is adeptly handled by Par.

H. V. Kaltenborn answers questions about Spain, the Polish-Russo problem and chances of Japan invading Australia with usual reasonableness. News Forum, another Embassy shorts special, answers the question if American cities will be bombed by the Axis. Answering in the affirmative, it is a sensible, smart summary of the situation.

March of Time's 'Inside Fascist Spain' rounds out the bill. *Wear.*

ORIENTAL, CHI

Chicago, June 4.

Kenny Baker, Dave Apollon & Filipino Boys (4), Anthony, Allyn & Hodge, Allwite & Blue, Jimmy Costello; 'Sherlock Holmes in Washington' (U).

Plenty of solid entertainment in the current bill with Kenny Baker and Dave Apollon and His Filipinos sharing headline and applause honors. Jimmy Costello is an acceptable emcee after his stint in the deuce spot.

Allwite and Blue, man and woman, pace the show with expert hand balancing and adagio tricks. Man handles the woman with ease and works smoothly. Close with 'blind flying' in which the woman does balancing while blindfolded. Good hand.

Jimmy Costello offers a line of chatter, some old, some new, that was mildly received at the show caught. Made up for it later with nifty impressions of Bing Crosby, Morton Downey, Rudy Vallee, Harry Richman, Eddie Cantor and Jimmie Durante that sent him off to nice applause. Could improve act by pruning the gab.

Anthony, Allyn and Hodges, two men and a woman, start off with expertly done ballroom routine to tune of 'Danse Macabre' and then swing into a dance mixup that has the audience roaring with laughter. Then show some expert adagio stuff for generous response.

Kenny Baker, with Emil Seidel at the piano, came on to a big hand and gave them 'Lone Prairie,' 'Stardust,' 'Old Black Magic,' 'Could It Be Wrong?' and 'When Irish Eyes Are Smiling' and had them begging for more. Solid hit.

Dave Apollon and His Filipino Boys were socko in the closing spot. Backed by three Filipinos, playing two guitars and bass, Apollon's showmanship, musical genius and terrific sense of comedy values, which he works to the utmost with the boys, added up to wowing the seatholders. Paul Limico, one of the guitar players, almost stopped the show with his singing of 'There Are Such Things' and 'Sing Me a Song of the Island.' The ensemble numbers include 'Begin the Beguine' and a medley beginning with the 'Hawaiian War Chant' and ending with a Russian number with Apollon's fine mandolin playing outstanding. Sock hit. *Morg.*

TOWER, K. C.

Kansas City, June 4.

Marion Hutton & The Modernaires (4), Cy Landry, Grace & Evelyn Storey, William Morton, Three B's, Tower Orch with Jack Parks & Marilyn Ballinger; 'Follow the Band' (U).

Current bill is one of the best in months, judged on entertainment values, and p. a. of Marion Hutton and The Modernaires assures a gross that will keep the wickets turning.

Following opening theme, orch segues into 'Ain't Misbehavin',' plays two choruses and then backs up pretty Marilyn Ballinger as she gives out with the refrain both straight and swing. William Morton, young magician who is doubling as m.c., brings on Grace & Evelyn Storey, sister duo, who have a sprightly dance turn.

Second spot goes to the Three B's, a trio of boys who get rhythm out of a combo of guitar, drum and washtub fitted with a small rope strung through a hole in the bottom and held taut to produce bass tones. The lads won a big hand at show caught and took four bows. On next is Morton in his [illegible] act which he puts across with a nice line of patter. His tricks include stunts with silk handkerchiefs, rice bowls, rabbit and hat and other familiar illusions.

Next-to-closing is Cy Landry, comic, who scores heavily with his soft-shoe hoofing, mugging and gagging. Working in comedy get-up, Landry clowns all the way. His soft-shoe stepping is outstanding, and stopped the show. He took five bows, and then begged off.

Marion Hutton and The Modernaires come on after a brief build-up by the m.c. and wham out a chorus of 'Heard That Song Before.' Then follows a medley which includes 'Moonlight Cocktail,' 'Don't Sit Under the Apple Tree' and other pops.

Miss Hutton swings into 'Murder, He Says,' and with the aid of the foursome really sells, to merit the palm whacking it gets. Next comes 'Juke Box Saturday Night,' with the Harry James and Inkspots bits. Jack Parks, Tower Orch front man, steps out to take the opening bars of 'Ciribiribin' is the James manner, and the foursome follows through with the mimicry of the Negro ensemble.

Finale is 'Strip Polka,' with Miss Hutton and the boys giving out with an arrangement which gains effect by use of comedy business by her as she appears to begin a tease. Group took six bows when caught, and the drapes closed in as the house begged for more. Capacity and standees at first night show. *Earl.*

Activities of American Theatre Wing And USO-Camp Shows Spotlighted

Whatever the outcome of the National Conference of the Entertainment Industry for War Activities, held in New York last week, it was clear that the American Theatre Wing and USO-Camp Shows have sparked the participation of show business in war service. Also indicated that if the Conference participants live up to their intentions, such participation will be accelerated.

There can be no difference of opinion that the Wing was originated and is operated by legitimate theatre people in New York, as encompassed by Broadway. Wing has 24 war activities, anyone of which could have been a separate organization, but the whole is being administrated by virtually the same committee formed more than a year ago.

Wing's Stage Door Canteen radio program was a success from inception and is bringing in an excellent weekly income. The Canteen picture, (Sol Lesser-UA) is so highly regarded that it is conservatively estimated that the Wing's share will approximate $2,000,000.

The Wing's leaders were baffled at the sudden influx of a Hollywood delegation and surmised a surprise move to upset the routine that had been working out so well. If there was any such idea it did not come to the surface and it is conceded that Hollywood's Victory Committee has done a good job too, the talent pool idea also being commended.

The fact that in attendance there were several individuals formerly identified with 'radical' moves within Equity and the defunct Federal Theatre Project, made the eastern end wary. It was determined that there be no interference with the present Wing setup. There were no arguments or fireworks, and the supposed militants or malcontents were unobtrusive in the main.

From the USO viewpoint it is intended to formulate more entertainment units for camps and off-shore performances, and such shows will be safeguarded against the use of propaganda. More shows will be feasible by the increase of talent which is expected to be the principal function of the Continuations Committee, the one concrete result of the conference. Makeup of the committee was first preponderantly made up of people from the radio and Hollywood guilds, but objections or suggestions were made from the floor for changes so that all the talent and allied unions and war activities groups are represented. The expected increased talent pool will help the Wing expand its 'Lunchtime Follies.' war plant shows.

During a sub-committee session it was suggested that American entertainers be put in uniform as they are in Russia and China, where the government conducts the shows for troops. That was batted down, the explanation being that Washington does not want to enter show business, nor is there any authority among brasshats to tell the Wing or USO how to operate.

Government officials. He complimented crafts and unions such as the American Federation of Musicians and the IATSE for their cooperation. Tibbett declared, 'Never in all our recorded history has there been such an opportunity for the creative forces of our entertainment world. This truth is only beginning to be realized in this country today. We must admit our Allies are ahead of us in making effective use of their professional entertainment class.

'The British government reaches not only the armed forces but goes into factories in a very thorough way. China makes use of its actors in mobile troupes which have even more far-reaching functions. Troupes go right up behind the front lines to entertain soldiers while certain units also function as educators. In Russia a total of 270,000 performances was given in the first 20 months of the war at the front, in hospitals, army camps and other military institutions.'

Cowles' Tribute to Show Biz

Gardner Cowles, Jr., head of the domestic branch of the Office of War Information, said the industry had a 'right to be proud' of its war record so far, that it had contributed more than its quota to the armed forces, and improved morale in war plants and abroad through entertainment.

He pointed out, however, that when Goebbels' propaganda hinted that the U. S. was fast becoming lethargic and beginning to let up on the war effort the Nazi was spotlighting a real danger—that of 'dangerous optimism' at home. Such a feeling, warned Cowles, could cripple war production. 'Psychological unity was never more important,' he added. 'The American people need to be inspired. No one knows so well how to solve this problem as the entertainment industry. Washington needs every kind of help you can give.'

Lt. Col. Marvin Young, U. S. Army Special Services Division, briefly reviewed entertainment contributions to the war, while Rachel Crothers traced the growth of the American Theatre Wing.

USO-Camp Shows' Job

Lawrence Phillips, executive v.p. of USO-Camp Shows, recalled that the 1941 program submitted to the War and Navy Departments called for entertainment to be delivered to 195 Army-Navy posts, camps and stations, six days weekly, two performances nightly, at intervals of two weeks, by means of 25 road companies. In addition to performances by paid entertainers, 183 volunteer performances were provided at posts and stations and on shipboard by name bands, concert artists and special variety shows, through entertainers working free, for 133,133 men. By May, 1942, number of posts, camps and stations had increased from 195 to 350. From June 1 to Oct. 17, 1942, an audience of 3,580,867 was reached, 2,834 shows being given. Guest performers reached 912,433 in addition. Second winter program, beginning Nov. 23, 1943, involves servicing 1,336 posts, camps and stations. Phillips noted that, at inception confronted with problem of entertaining 2,000,000 men today there's a problem of entertaining 10,000,000.

John Anderson, N. Y. Journal-American drama critic, suggested as [illegible] troops: 1, the establishment of resident stock companies near training camps; 2, extending Broadway runs by six weeks for tours of army camps; 3, wider use of community theatres through the U. S.

Anderson also referred favorably to plans for 'living newspaper' plays weekly, throughout the U. S., with texts to be supplied by the OWI.

Walt Dennis, chief of the news bureau of the National Association of Broadcasters, estimated radio time and talent value contributed to the war effort at around $100,000,000 to date. He stated that current rate of 821 shows weekly was being given by local stations before camps in their respective areas.

During first day's session sketches were presented to the delegates at the theatre from 'It's Up to You.' U. S. Agriculture Department show produced with the cooperation of the American Theatre Wing; 'Lunchtime Follies,' same of shows going into war plants; and a reproduction of the CBS radio program, 'The Man Behind the Gun,' which proved a smash hit.

Among other speakers during the various sessions were Francis S. Harmon, vice-chairman of WAC; Rex Stout, Robert Rossen, (Hollywood Writers Mobilizaton), James H. Sauter (UTWAC), Olin Downes (N. Y. Times), Jean Hersholt, president of M. P. Relief Fund, and Larry Adler.

Show Biz Talent Priorities

Continued from page 3

system of priorities on the use of industry talent for war purposes, preferably through setting up a central Government agency in Washington to determine which talent is to be used and when.

Hollywood Victory Committee and other industry entertainment agencies are seeking to end the confusion created by demands often coming simultaneously from several Government agencies. Since it is at times impossible to fulfill all requests delegates plan to work for the establishment of a single, overall Government bureau. At time of the September bond drive, it was pointed out by one of the H. V. C execs, so much talent was requisitioned that servicing of other Government needs went by the board.

James Cagney, Screen Actors Guild prexy, touched on the problem when he said that further tightening up in booking of talent was required. 'A priority on talent must be established,' said Cagney, 'in order to do more of the more important things and less of the less important things.'

Must Ration Stars

He noted that most requests were from around 60 or 70 of Hollywood's topnotchers and pointed out that these same people were also the [illegible] cause of their b.o. value. It took a great deal to convince Government agencies that the handful of topnotchers in Hollywood could not be made available at all times.

Cagney referred to the difficulties in fighting the impression generally prevailing around the country that actors 'don't necessarily work.' He added that 650 contract players and 250 freelancers had signed pledges for H.V.C. availability.

Ilka Chase, on second day (Friday) of conference, presented a proposal for a pool of resources by means of voluntary enlistments. Under this arrangement Miss Chase said, 'All members of the industry would agree (subject to their contractual obligations) to hold themselves in readiness to be drafted for a limited period of time, into any kind of participation in the war effort, asked for by an authorized entertainment agency.' She suggested that enlisted personnel should include employers, authors, lyricists, musicians, producers, agents, scenic designers, stagehands, musicians, cameramen, engineers, etc.

'It is intended,' said Miss Chase, 'that those performing these services would be paid by the existing war entertainment agencies according to standards mutually established by the agencies and the trade unions, but it is felt that services that are now given on a voluntary basis through the Hollywood Victory Committee and the United Theatrical War Activities, should continue on that basis.

'In the event that such a pool, composed of the four great branches of the entertainment industry—motion pictures, radio, the stage and music—meets with approval, it may be deemed advisable to set up an administrative board composed of members of the Guilds and organizations contributing their services and of members of the already existing war agencies.'

Primary purpose of the pool is to give service to already existing war agencies who, by having a guaranteed fund of talent to draw on, would be in a position to fulfill commitments more readily.

March's Ideas

Fredric March proposed the plan for creation of the permanent conference board to be composed of 40 to 50 representatives from USO-Camp Shows, American Theatre Wing, United Theatrical War Activities Committee, Writers War Board, Hollywood Victory Committee, Four A's, ASCAP, BMI and creative Guilds from screen, writers, stage, radio, unions and crafts.

March emphasized, 'No participating agency of the conference board in any sense surrenders its autonomy or existing authority to the board, nor shall the board ever be in a position to assume control over the money, policies, ideas, administration or activities of any existing war agencies.'

Board will serve as a central point for discussing the needs and problems arising from the war effort. Among those recommended for appointment to the permanent conference board were John Anderson, Harry Brandt, William Fricke, Ilka Chase, Anita Grannes, George Heller, Philip Loeb, Neville Miller, Robert Rossen, James A. Sauter, George J. Schaefer, Kenneth Thomson, James Cagney, Bert Lytell, Lawrence Tibbett, Elmer Rice, Paul Turner, Abe Lastfogel and others.

Apart from creation of the board, sessions were devoted mainly to reprise of the industry's contribution to the war effort to date. Paul Dullzell, 4 A's prexy, opened the meeting with the suggestion, 'The real test is what we can give to winning the war not what we can get out of it. Subordinate your own interests and those of the branch of the industry you represent to the common good.'

F. D. R.'s Wire

Lawrence Tibbett who, with Cagney, co-chairmanned the conference, read a wire from President Roosevelt to the Conference. Tibbett referred to the war work by radio, screen and stage and declared it had been recognized by Army, Navy and

WB Sets Sales Parleys for N. Y., Chi, Frisco; Other Theatre-Exchange Notes

With Warners expected to release fewer pictures during the coming 1943-44 season than the 23 which will probably wind up the current semester, Ben Kalmenson, general sales manager, has set three regional meetings to discuss product lineup, selling policy and merchandising plans. The first will be held in N. Y. July 1-3, the second at Chicago July 6-10 and the third in San Francisco July 15-17.

Kalmenson will preside at all sessions, while others from the homeoffice scheduled to attend are Joe Bernhard, v.p.; Mort Blumenstock, eastern advertising-publicity manager; Arthur Sachson, assistant general sales manager; Norman H. Moray, shorts sales chief; Roy Haines, southern-western division manager; Jules Lapidus, eastern division manager; A. W. Schwalberg, supervisor of exchanges; Howard Levinson, attorney; Robert Schless and Joseph Hummel, foreign-department execs.

Studio contingent planning to attend the regionals will include Jack L. Warner, exec producer; Charles Einfeld, advertising-publicity director, and Whitney Bolton, studio publicity director.

District and branch managers as well as all salesmen will attend in the zones in which they are located.

RKO has set its annual sales convention for July 12, 13 and 14 at the Waldorf-Astoria hotel, New York.

L. J. Schlaifer, 20th-Fox homeoffice rep, in Chicago last week as personal representative for W. C. Gehring, western sales manager.

Hubert Scott to Columbus

Columbus, O., June 8.

Hubert N. Scott, former assistant manager of Loew's State, Cleveland, named manager of Loew's Broad, Columbus, succeeding Robert Kilgore, now in the Army. Scott began his career four years ago as an usher at Loew's in Indianapolis.

Lou Holleb has become manager of the Alhambra, nabe, and Walter Long replaces him as manager of the Majestic. For a number of years Holleb had the New theatre, and three different times was at the Majestic.

Mono's Chi Conclave

Chicago, June 8.

Approximately 25 managers, franchise holders and homeoffice officials attended the one-day regional sales meeting of Monogram Pictures at the Blackstone hotel last Saturday (5).

Steve Broidy, v.p. in charge of sales, announced that an extensive radio campaign would be used on 'Ground Crew.' He also announced that hereafter all midwest exchanges would be shifted to the eastern division and be under the supervision of Harry Thomas, eastern sales manager.

Goldstein Graverwhaleming

Staying behind to await the arrival east of Betty Grable Friday (4), Jack Goldstein, 20th-Fox publicity manager, canceled plans to go west with Hal Horne, publicity-ad head, that day. Richard Condon, heading special exploitation at the studio, left over the weekend.

Spyros Skouras, 20th prexy, and Tom Connors, sales head, who also planned a Coast visit at this time, have postponed their departure.

Al Benson's Promotion

Al Benson, in sales for Paramount for 12 years, has been appointed sales manager of the company's Washing- [illegible] in which he will function under J. E. Fontaine, branch manager at that point.

For a time in the realty and building business, Benson returned to Par Dec. 1, 1941, as district short subject representative with headquarters at the Philadelphia exchange. In former years he had occupied various other sales posts, including several in the Par Philly exchange; as a special representative out of the homeoffice and as branch manager at Toronto. In addition, he opened two new branches for the company, now not functioning.

Benson started on the new Washington assignment Monday (7).

E. C. Prinsen Takes Over

Youngstown, O., June 8.

E. C. Prinsen, former manager of the Palace, now the subject of a four-way law suit to determine who holds the lease, has bought controlling interest in the State Theatre Co., and will take over active operation some time before July 30. The stock, sold for an undisclosed amount, was purchased from the Renner family, which owned the largest single block, and other stockholders closely allied with the Renner interests. Prinsen said the present policy of second-run features will continue for the nonce, and that he would manage the theatre. The Renner interests and others who have sold their stock held control of the theatre since it was built in 1928. There was a brief period starting in 1931 when the State was leased to Paramount, but operation reverted to the original owners in a couple of years. Prinsen has been in the theatre business for 32 years, ten of them in Youngstown with the Palace.

Joseph E. Shagrin, manager of the State for the past three and a half years, has resigned to take over the active management of the Strand, in which he recently acquired an interest. The Strand was recently leased by Nate Schultz, Cleveland theatre owner and operator. Extensive improvements are in progress at the Strand, which will be completely renovated. New equipment is being installed to modernize the theatre thoroughly. Shagrin will assume his new duties immediately after leaving the State. He continues to be actively interested in the Foster Amusement Co., which he heads and which operates Foster, Youngstown.

Texas' 'Early Bird' Shows

San Antonio, June 8.

A series of 'early bird' shows for war workers in this area is to be instituted by Interstate, according to city manager E. E. Collins. A complete show will be presented by the various downtown houses on designated days beginning at 10 a.m.

The Aztec will be open on Thursday morning, the Majestic on Friday, on Saturday the Empire, and on Mondays the Texas.

PAR HOLDING 'BELL' BACK UNTIL PREEM

Paramount has decided not to tradeshow 'For Whom the Bell Tolls' to exhibitors in advance of its roadshow opening at the Rivoli, N. Y., on July 14, or to anyone else, including the so-called projection circuit, a term used to define screenings of films in offices of other companies for execs of chains who are Par buyers.

Nor will the company hold homeoffice showings of the film for everyone in Par, with only selected top execs to have the privilege of seeing it with a view to laying roadshow plans, sales policy, etc.

While in the east, Y. Frank Freeman, v.p. over the studio, who arrived Monday morning (7) with the first print of 'Bell,' discussions will be held with respect to plans for roadshowing of the film in several selected key spots across the country following the N. Y. opening. Freeman will remain east until after the Par stockholders' meeting next Tuesday (15) and may also go to Washington on Government matters in connection with production. He is giving a luncheon to the tradepress tomorrow (Thursday).

'Bell,' which will run two hours, 50 minutes, involves an investment of over $3,000,000 and following roadshow runs will probably be sold at advanced admissions, with general release a season or two in the distance.

Advertising campaign started Monday (7) and will probably involve the highest budget Par has ever set aside on a film, the amount to be worked out during Freeman's stay in the east. It will include 50,000 square feet of billboard space in the metropolitan N. Y. area for the Rivoli run. Radio will be included among media employed.

McCormick, Koerner To Huddle on Coast

S. Barret McCormick, RKO advertising and publicity chief, left New York for the Coast over the past weekend. He's to confab with Charles Koerner on merchandising new product.

Plans return in two weeks.

Nat'l Screen Distribs 'Father's Day' Trailer

National Screen Service is releasing a 'Father's Day' trailer featuring Walter Huston.

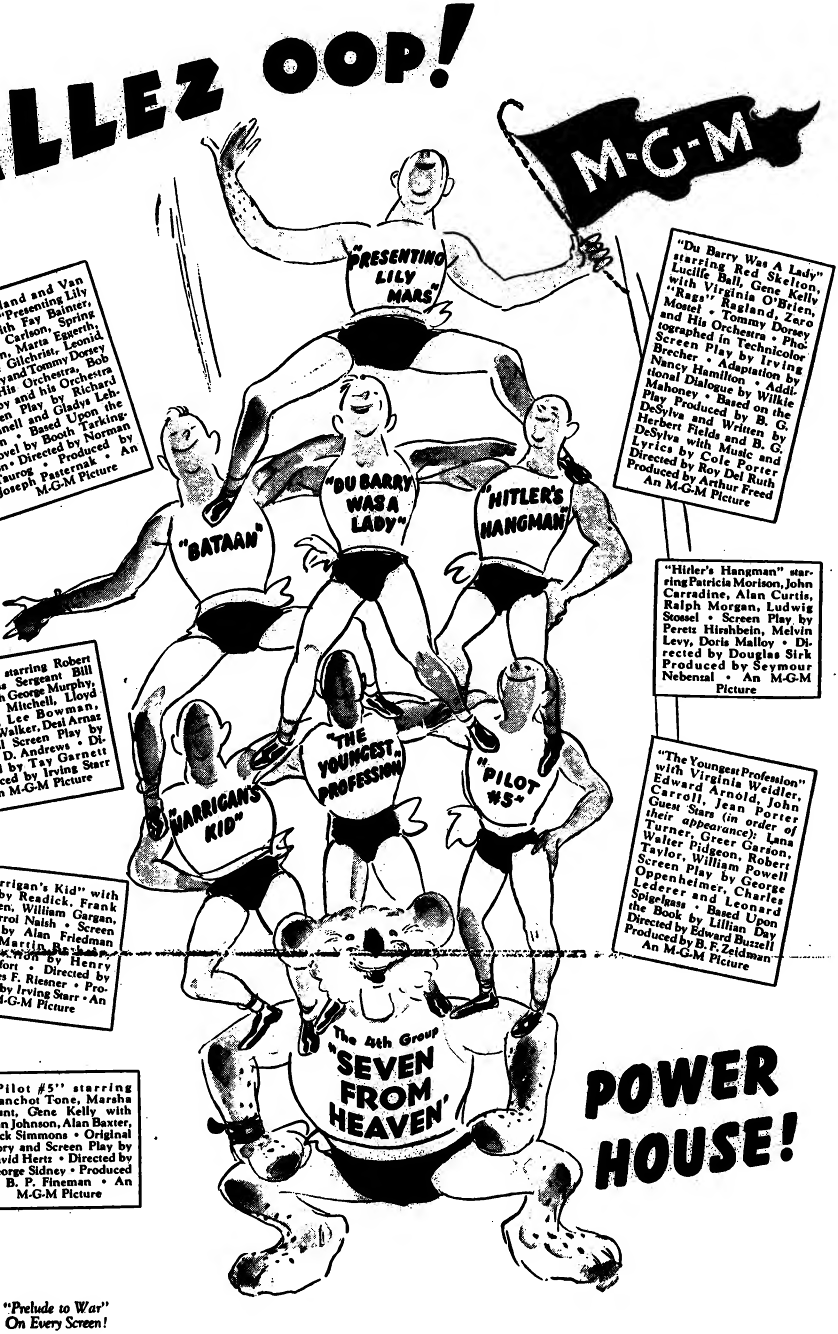
It's plug for purchase of war bonds as Father's Day gifts.

Trotta's AMPA Encore

Vincent Trotta, who was president in 1941-42, has been nominated for president of AMPA next year, topping the slate prepared by the board of directors. Maurice Bergman, retiring president completed his term of office more than a month ago but there has been some delay in holding the usual election. Now is slated for June 24.

James Zahin, of the Fabian circuit, is nominee for vice-president; Hap Hadley, for treasurer; and Blanche Livingston, threatres, for secretary.

ALLEZ OOP!



Judy Garland and Van Heflin in "Presenting Lily Mars" with Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey and Tommy Dorsey and His Orchestra, Bob Crosby and his Orchestra • Screen Play by Richard Connell and Gladys Lehman • Based Upon the Novel by Booth Tarkington • Directed by Norman Taurog • Produced by Joseph Pasternak • An M-G-M Picture

"Du Barry Was A Lady" starring Red Skelton, Lucille Ball, Gene Kelly with Virginia O'Brien, "Rags" Ragland, Zero Mostel • Tommy Dorsey and His Orchestra • Photographed in Technicolor • Screen Play by Irving Brecher • Adaptation by Nancy Hamilton • Additional Dialogue by Wilkie Mahoney • Based on the Play Produced by B. G. DeSylva and Written by Herbert Fields and B. G. DeSylva with Music and Lyrics by Cole Porter • Directed by Roy Del Ruth • Produced by Arthur Freed • An M-G-M Picture

"Hitler's Hangman" starring Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan, Ludwig Stossel • Screen Play by Peretz Hirshbein, Melvin Levy, Doris Malloy • Directed by Douglas Sirk • Produced by Seymour Nebenzal • An M-G-M Picture

"Bataan" starring Robert Taylor as Sergeant Bill Dane with George Murphy, Thomas Mitchell, Lloyd Nolan, Lee Bowman, Robert Walker, Desi Arnaz • Original Screen Play by Robert D. Andrews • Directed by Tay Garnett • Produced by Irving Starr • An M-G-M Picture

"The Youngest Profession" with Virginia Weidler, Edward Arnold, John Carroll, Jean Porter • Guest Stars (*in order of their appearance*): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell • Screen Play by George Oppenheimer, Charles Lederer and Leonard Spigelgass • Based Upon the Book by Lillian Day • Directed by Edward Buzzell • Produced by B. F. Zeidman • An M-G-M Picture

"Harrigan's Kid" with Bobby Readick, Frank Craven, William Gargan, J. Carrol Naish • Screen Play by Alan Friedman and Martin Berkeley • Adaptation by Henry Blankfort • Directed by Charles F. Riesner • Produced by Irving Starr • An M-G-M Picture

"Pilot #5" starring Franchot Tone, Marsha Hunt, Gene Kelly with Van Johnson, Alan Baxter, Dick Simmons • Original Story and Screen Play by David Hertz • Directed by George Sidney • Produced by B. P. Fineman • An M-G-M Picture

POWER HOUSE!

"Prelude to War" On Every Screen!

London Film Grosses N.S.G. Mostly Due to Shortage; 'Cabin' Low 12G, 'Gone' Passes 800G in 4th Yr. at Ritz

London, May 27.

Picture grosses in West End are on the decline, with managements giving all sorts of alibis. But real reason is due mainly to lack of product, with too many war pictures on hand. Other and more minor causes are higher prices of admission, due to extra tax, and decline of patronage in the West End, particularly the forces element, who are obviously busy on the pending second front.

Biz decline is not to the extent of pre-war days, as business has been very good and the relapse is not so serious.

(The following are approximate grosses (estimated), at rate of $4 to the Pound):

Carlton (Par)—'Star Spangled Rhythm' (Par) (5th week). This one has just finished its general release and despite that is doing better than expected, especially weekend trade. Nothing set to replace and, with grosses around $4,000, house is about getting by.

Empire (Metro) 'Cabin in Sky' (M-G)—Terminated one week's run to around $12,000, low for this house. 'Assignment in Brittany' (M-G) replaced.

Gaumont (GB)—'Girl Trouble' (20th) (1st week). Poor $6,000, with picture only in for one week. Makes room for 'Desperadoes' (Col).

Leicester Square (Woolf)—'We Dive At Dawn' (Gainsborough). In first stanza, and in for at least four weeks. First week's gross around $14,000, fine.

London Pavilion (UA)—'The Crystal Ball' (UA) (3d week). Opened to surprise $14,400, with second week nearer $12,000, and third unlikely to be much below that. Could easily have stayed fourth week, but vacating to make room for 'Hello, Beautiful' ('The Powers Girl') (UA), which is running concurrently with Regal (WB).

Marble Arch Pavilion (GB)—'Chetniks' (20th) (2d week). Has created very little interest, and was pulled from Gaumont (GB), where it ran concurrently with this house for first week. Barely touched $4,000 in its first stanza, but from reports has improved this week and may do $5,000, fair. Being replaced by 'Desperadoes' (Col), which is doubling from Gaumont (GB).

New Gallery (GB)—'Something to Shout About' (Col). Intended for two weeks but failed to hold up, with grosses barely touching $4,000, and being pulled, with 'Meanest Man in World' (20th) replacing for one week. Will be followed by 'When We Are Married' (British National), expected to stay at least two weeks.

Odeon (Odeons)—'Black Swan' (20th) (5th week). Scored surprise hit and held over. First week chalked up hefty $21,600, with second well over $20,000. Third topped $19,000, with fourth near $18,000. Fifth doing $16,500. Staying for two more weeks, after which being replaced by 'Colonel Blimp' (Powell-Pressburger), one of the few pictures made in England in Technicolor. Latter expected to stay for at least six weeks.

Plaza (Par)—'Cat and Canary' (Par) and 'Sing, You Sinners' (Par). First time in years Par's ace house has had to resort to revivals, with shortage of product only reason for this. Pic terminated first week's run to around $6,800, poor, but being held over as no new product available. Although no replacer announced it's likely to be 'Dixie' (Par) or 'China' (Par).

Regal (WB) — 'Hitler's Children' (RKO) (2d week.) Failed to attract due to lack of salesmanship. First stanza barely touched $8,000, poor for this big house. Second week, $6,000. Being replaced by 'Hello, Beautiful' ('Powers Girl') (UA) running concurrently at London Pavilion (UA).

Ritz (M-G) — 'Gone With Wind' (M-G) (4th year). Picture has created world record for its lengthy run, having grossed over $800,000 in its stay, with no sign of diminution at 400-seat house.

Studio One (Indie)—'La Fin Du Jour' (French) (6th week). With scarcity of French pictures, this one doing splendidly despite revival. Has grossed as high as $4,000, but now nearer $3,200, still very profitable. Likely to stay for another four weeks at least.

Tatler (GB)—'Lenin in 1918' (Russian, Anglo American release). House being operated by Anglo-American Films for sole purpose of running Russian films, which has proved profitable. Doing steady $3,000 per week, plenty in the black. Picture in second week, and easily good for five more.

Tivoli (GB)—'Something To Shout About' (Col). Barely exceeded $4,000 in only week. House recently reopened and now has to use second runs due to shortage of product. 'Cargo of Innocents' (M-G), which finished two weeks at Empire, Metro's own house, recently, follows for one week.

Warner (WB)—'Edge of Darkness' (WB) (2d week). Has done nicely, with first week exceeding $14,000, and second week likely to be nearer $10,000. Staying for at least another week, with 'Mission To Moscow' (WB) scheduled to follow and expected to stay eight weeks.

London Film Notes

London, May 25.

20th-Fox now using a new form of film-hire contract which bars exhibs from issuing Annie Oakleys while playing 20th pix.

Ministry of Information now exporting 21,000 reels of film a year to overseas markets. Dubbing being done in Turkish and Chinese as well as the routine European languages.

Edward Black, brother of George and long in charge of much of Gaumont-British film production, has been promoted to directorate of Gainsborough Studios Co., G-B production unit.

Sidney Bernstein back from North Africa, after 10 weeks there to set troops film shows for Ministry of Information.

Charles Russ, many years Midland circuit supervisor of Gaumont-British, transferred to London as an executive in the theatre controlling dept. Edgar Mitchell, Northern supervisor, to Midlands as replacement.

Dillon Damen to Associated British Cinemas as publicity manager. Damen had been handling publicity for some of Arthur Rank's producing units, notably Michael Powell's Archers Co., as a free lance.

Current estimates figure yearly admissions to United Kingdom cinemas at 1,500,000,000, and the estimated boxoffice revenue at $400,000,000, with an average seat price over all of 27¼c. Distributors gross of this boxoffice take is around $160,000,000.

Producers hitherto making shorts for the government are now spreading out into the commercial feature field. Currently the urge to go into feature production is being felt by Ronald Haines, who runs British Foundation Films Co. Haines this year has made six two-reelers and one four-reeler for the government, as well as six two-reelers and five documentaries for commercial distribution. Claims to have bought a number of stories and to be 'planning' to acquire floor space. And it takes some planning these days!

After squawks from Kinematograph Renters Society, Ministry of Information has agreed to revert to former method of fixing distribution of its commercial films. This method was originally agreed between MOI and film trade, but former has been ducking on it till squawks from Exhibs Assn. led distributors' society to take steps. MOI has also agreed not to show its feature films at first-run houses before the distributor has been allocated the pix. This winds up—for the present—another trade grievance. MOI has sometimes booked a feature not only to first-run houses but to a whole circuit before it has been available for general booking. And apparently without regard to understanding with Exhibs' Association that all MOI commercial features are bookable at 25% day and date everywhere.

Korda's M-G Setup

London, May 21.

Sir Alexander Korda, back from America, says a new company will be formed to produce films for Metro release. On board of directors will be Sam Eckman, Jr., Sidney Wright, attorney on Metro British board, Sir D. Cunninghame and Harold Boxall, Korda's personal rep and head of Denham Laboratories.

Should there be difficulty in finding studio space, aid will be sought from the British Ministry of Information. Plans are for building a new Culver City here for post-war production.

Argentina Pro-U.N. Says Reisman; Pix Biz Booming in S.A.

There was no hint of any revolution in Buenos Aires when he left there last May 26, Phil Reisman, RKO's foreign sales chief, explained yesterday (Tuesday) soon after his arrival in N. Y. from a two-month swing through the eastern half of the Latin-Americas. He refused to speculate on the attitude of the new Argentine regime but explained that Argentina's populace, like other South American countries, is sympathetic towards the Allies.

'The people of Argentina are as pro-Allies as all Latin-American lands,' Reisman explained. 'In theatres I attended in Buenos Aires, the audiences cheered pictures of Roosevelt and Churchill in the newsreels and were silent when views of Axis groups were shown.'

Reisman said that Argentine film business is up about 20% over last year while conditions are even better in Brazil. He felt that the raw stock situation would work out satisfactorily in Argentina despite recent government seizure of a positive stock shipment received there from the U. S. Reisman explained that Argentine producers are not making 25 prints per feature, as done in the past, because of the raw stock shortage.

Native Production

Argentina is making better screen product now, having good studios and excellent technicians, according to Reisman. The industry there will turn out 50 to 70 features, made by five or six well-financed majors, this season. He said there was no chance that RKO would distribute any of these films in the U. S.

Reisman's trip was both on RKO and business for the Office of Coordinator of Inter-American Affairs. He explained that the CIAA is getting pictures down to the Latin-Americas, and that missions now are taking films up into isolated areas of Brazil. A film unit headed by Commander John Ford, Sam Engel and Gregg Toland, set up by the CIAA, is in Brazil now gathering material to show Brazil's contribution to the war effort.

Just how the people of Brazil feel about the Allies, Reisman said, was shown when news of the Tunisian victory was announced.

The news was received in night clubs with cheering that lasted for more than 20 minutes.

Hare Joins Basil Radford, Ending 10-Year Tieup With Drayton; Bebe As 'Panama Hattie'; London Legit

Current London Shows

London, June 8.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Case 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

London, May 25.

Revival rumors and new shows are still the main topic in the West End.

Most imminent are Firth Shephard's 'Magic Carpet,' due at Princes May 27 [since opened—Ed.], with cast headed by Sydney Howard, Cyril Fletcher, O'Gorman Bros., Betty Astell. Music supplied by the American, Manning Sherwin.

With 'Damaged Goods' doing a foldEroo after 10 days, the new show at the Whitehall is likely to be 'The Moon Is Down,' by John Steinbeck, which is being sponsored by vaudevillian Georgie Wood and which, from reports, is clicking in the sticks.

Partnership of Robertson Hare and Alfred Drayton, which has been in existence for over 10 years, is now over, with Hare having joined forces with Basil Radford. New team is being presented by Linnet & Dunfee in new Ben Travers vehicle, 'She Follows Me About,' which is to replace 'Brighton Rock' at Garrick theatre in several weeks. 'Rock' is still doing biz, but has to fold due to Richard Attenborough, one of the leads, being called up for military service.

Linnet & Dunfee's other show, 'Quiet Week-End,' in its second year, and a real money spinner, is folding, with new play by Esther McCracken, author of 'Week-End,' replacing.

The Noel Coward season at the Haymarket, although playing to capacity, will fold after six weeks due to author being committed to film one of his plays, 'This Happy Breed,' for Two Cities Films. H. M. Tennent, who is presenting the actor-author at the Haymarket, is transferring 'Love for Love' from the Phoenix, also a big hit, in its place, with Phoenix likely to have revival of 'Duchess of Dantzig' or 'No, No Nanette,' both under the aegis of Bernard Delfont.

'Hattie' Stars Bebe Daniels

'Panama Hattie,' presented by Tom Arnold & Lee Ephraim, starts rehearsals June 14, having been postponed three weeks, with Bebe Daniels starring. Show is skedded to open out of town for eight weeks, starting middle of July in Liverpool, then Glasgow, Edinburgh, Manchester. Leeds and Birmingham follow. Supporting Miss Daniels are Claud Allister, Richard Hearne and Max Wall.

New show for Jack Hulbert and Cicely Courtneidge is already completed, authors being same as their previous successes. They are Arthur Macrae, Archie Menzies and Hulbert himself. But music will be supplied for first time by Manning Sherwin with lyrics by Harold Purcell & Max Kisher of the British Broadcasting Corp. Palace has 'Hi De Hi,' the Jack Hylton revue, starring Flanagan and Allen, as eight- [illegible] sponsored by Tom Arnold and Lee Ephraim, to follow in August.

George Black's new musical, based on a Lisbon incident, starring Patricia Burke, makes its appearance at London Hippodrome, following 'Let's Face It' in July.

Most prominent of the revivals is 'Lilac Domino,' which Jack Hylton recently acquired from J. L. Sacks. Hylton is considering putting Pat Taylor in lead.

Teddy Royce, who produced 'The Count of Luxembourg' in London some 30 years ago, is flirting with idea of reviving it shortly, with George Gee in the W. H. Berry role, while Guy Charles Productions plans to revive 'The Beggar on Horseback.' Latter was first produced in London some 15 years ago.

Harry Hanson and George Black, Jr., have decided to revive 'Sun Up,' a fair hit some 14 years ago at the Vaudeville theatre with Lucille La Verne in the lead. Her part in the revival will be played by Margaret Yarde. It opens in the sticks in July.

Revival of 'Abraham Lincoln' is terminating at the Playhouse in two weeks, being replaced by 'The Russian,' translation of play now running in Moscow. Play being presented by the Old Vic management in association with C.E.M.A., the government subsidized body.

Balcon Group Sets New Distrib Unit

London, May 25.

With Stephen Courtauld as chairman, Reginald P. Baker as managing director, Dave Griffiths as general manager and Michael Balcon in control of production, a new distributing concern has been formed called Ealing Distribution, Ltd., to replace the Ealing Studio interests' former Associated British Film Distributors Co.

This is the finalizing of the break from United Artists owing to allegations of bad release of Balcon's film in U. S., which he claimed were frequently sold to small arty UA houses.

FLANAGAN-ALLEN IN NEW LONDON CLICK

London, June 8.

'Case 27,' which opened at the Comedy theatre June 2, is not viewed as likely but 'Hi De Hi,' which came into the Palace on June 3, looks like a hit. Former is a psychological study that is far-fetched and unlikely to stay long.

'Hi-De-Hi' is a magnificently produced revue starring Flanagan and Allen, presented by Jack Hylton. It was hilariously received. However, it can only remain 12 weeks after which it may move to the Palladium.

Argentina's Political Switch Will Also Shift Yanks' Pix-Radio Stance

Washington, June 8.

The anti-Nazi revolution in Argentina will have major repercussions in the Latin-American film industry, and also looms important to the CIAA in the type of recordings it may ship to Argentina broadcast stations, it is pointed out here.

Recent American film policy was an all-out drive to knock Argentina off its pedestal as the world's largest producer of Spanish-language films and to up Mexico to that spot. If, however, the revolution results in Argentina lining up strongly with the other Western Hemisphere countries, the State Department, CIAA, War Production Board and GEW, which have been putting the squeeze on the boys from Buenos Aires, will have to do a complete flip-flop in policy.

Leading method being used to date was to cut down Argentina raw film shipments to roughly half of what the industry down there needed. On the other hand, Mexico was getting plenty of raw stock and technical advice also.

Although the situation here is still so new that one Government spokesmen said: 'We are still reading the newspapers to find out what is happening down there,' developments are likely to take place speedily to ease the squeeze on Argentina raw film.

CIAA platters shipped to the Argentine were carefully censored by that country to be certain there was nothing in the way of Allied propaganda contained in them. This is now likely to be liberalized considerably. On the other hand, Axis propaganda which arrived at B. A. by Spanish boat may now be entirely taboo.

RECORD SHAKING!
HUNT STROMBERG'S
LADY OF BURLESQUE
Hunt Stromberg presents BARBARA STANWYCK in "LADY OF BURLESQUE" with MICHAEL O'SHEA and J. Edward Bromberg • Charles Dingle • Frank Conroy • Gloria Dickson • Marion Martin • Iris Adrian Victoria Faust • Pinky Lee • Frank Fenton • Janis Carter • Eddie Gordon • Directed by WILLIAM A. WELLMAN A Hunt Stromberg Production • Based on the Best-Selling Novel "G-String Murders" by Gypsy Rose Lee
UNITED ARTISTS holds the hold-over headlines!
Exhibitors of America! Book "PRELUDE TO WAR", the sensational 53-minute sock film

Literati

Job Freeze Hits N. Y. Dailies

Manpower situation on the New York dailies is acute, with job-freezin', intensifying the headache of city editors created by general shortage of newspapermen. Previously metropolitan papers had undertaken some raiding, with outlying dailies as targets. Now the daily newspaper is an 'essential industry,' and editorial staff members are 'frozen' in their jobs. They must have employers' consent to change or even try-out for similar jobs on other dailies, and there is practically no chance of city editors letting men go because replacements are so hard to find.

One afternoon daily is finding it impossible to keep the rim of its copy desk fully manned and has been inviting copyreaders on other papers to come in to work on their day off. One morning paper has an A.K. staff, mostly replacements of regular staff members gone to war; which is giving its city editor the miseries.

Despite the manpower crisis, N.Y. dailies still refuse to use femmes generally as reporters or on rewrite. Have broken tradition to the extent of using a number of girl 'copy boys,' but seemingly won't go further. Nearly every part of the country finds more and more women doing general newspaper work. Many papers now have a preponderance of femmes, the Raleigh (N. C.) News & Observer, being staffed by women.

Nichols New This Week Ed

Continued illness of Mrs. William Brown Meloney has caused her to give up the editorship of This Week, newspaper mag supplement, and William I. Nichols, the publication's m.e., takes over. Mrs. Meloney will continue some affiliation with the mag insert, however, as editorial director, her duties being mostly of advisory nature.

Nichols' assumption of the This Week editorship was by election, with 21 leading papers in the chain that distribute the supplement having to okay his selection. He's been m.e. since 1939. Bedridden for some time, Mrs. Meloney had been editing This Week from the Waldorf-Astoria. She's now on her country estate at Pawling, New York. Son of Mrs. Meloney, William Brown Meloney, Jr., is a writer, and husband of Rose Franken, playwright and short story scribbler. Mrs. Meloney has been editor of This Week since inception in 1935.

Mag Covers to OWI

Contest for the best magazine covers depicting the theme 'women in necessary civilian jobs' is being sponsored by the Office of War Information and the War Manpower Commission. Awards in eight categories will be made Sept. 2, 1943 at the Museum of Modern Art, New York, and will be based on the selection of judges picked by the Museum.

Covers, to be featured by monthlies for their September issue, and by weeklies for week including Labor Day, are intended to recruit women for war jobs, as well as for clerical, teaching; for all jobs left vacant by men in the armed service.

D. C. Times-Herald's Drama Ed

John Maynard becomes the new drama editor of the Washington Times-Herald, replacing Katherine Smith who resigned to become the bride of Lt. Don Craig at Fort Worth, Texas, on June 18.

Maynard has been a feature writer on the Times-Herald and has had no experience in the amusement business. He has an interest in the theatre since his father was Charlie Maynard, who for many years booked the one-nighters in the office of Klaw & Erlanger.

Joseph, Kantor Going Over

Alvin Josephy, former special events writer with station WOR, resigned from the OWI radio department to become a combat correspondent with the Marine Corps. He expects to go overseas soon.

MacKinley Kantor is leaving on Satevepost assignment.

Pix Plug Book Sales

Saturday Review of Literature is working on a feature on the interdependability of books and films and has evidence galore on how pix versions plug book sales. Warners adds that E. P. Dutton has a best-seller in 'Action in the North Atlantic' as result of WB's current filmization of the Guy Gilpatric book. WB's 'Kings Row' did plenty for that book, the publishers having purposely held back its release until the film. 'Mission to Moscow' is a more recent example of what a film can do for a book.

Sometimes the delayed film release is frustrating to the book publisher, as witness Pocketbook's 'Arsenic and Old Lace,' which is waiting for the film to be marketed.

Dennison's Sabbatical

Merrill Dennison, who scripted 'A Woman of America' for Procter & Gamble since the program's inception at the beginning of this year, has retired from the writing job to write another novel. His last novel, 'Klondike Mike,' was a Book of the Month Club choice.

Scripting is now being done by Mona Kent.

Nazi Publications on Downbeat

Two-thirds of all German newspapers are now published by Nazi Party publishing houses, OWI announced last Friday (4). Survey on the subject was made by 'Das Reich', paper of Propaganda Minister Joe Goebbels, which pointed out that Nazis have stepped up the policy of concentrating ownership as well as control of German press and mags.

In 1932, Germany had about 3,000 daily newspapers. Today, there are only 1,400. Magazines also have felt the squeeze. Out of 2,500, about 600 have been wiped out and another 400 merged.

True Detective's Shift

Nineteen years after first issue was published True Detective, original fact dick mag, has opened its pages to features on stars of stage and screen.

Editor John Shuttleworth (no relation to Jack, of 'Judge') has since 1924 followed pattern of original contents of True Detective, stuck to factual police cases. Only exceptions to police reporter by-lines have been names of Winchell, Fred Allen and a few others from Broadway and Hollywood who have a definite interest in certain crimes. Such stories carried blurb 'favorite detective case of'....

Lately Shuttleworth has been impressed with ability of Humphrey Bogart and Ray Johnson (Inner Sanctum), decided to create an entertainment section of his mag devoted to radio scripts he liked and also to fictionizations of mystery scenarios. TD now reviews mystery pix (stint by Joe Wiegers, p.a. for all Macfadden publications). Device used for scripts is making short stories of them.

Shuttleworth has lined up Inner Sanctum, Suspense, Counterspy and other scripts for future issues of his mag. Credit for radio programs and film scenarios is played up big. July cover of TD has Ray Johnson posed as fact story villain in same issue.

CHATTER

Vanya Oakes to the Coast.

Betty Kirk to Mexico for some magazine assignments.

Thomas Sancton, New Republic editor, doing a book.

Harold Vinal will summer in Maine, at Vinal Haven.

William Arthur Brown, mag illustrator, in Hollywood making sketches of film players for Redbook.

With his new book out of the way, Irving Stone has joined the Research Institute as editor in charge of post-war planning.

Frances Winwar, biogger and novelist, wed to Richard Wilson Webb. He scribbles, too, but mystery fiction only.

John Lardners added a son to their two daughters. Father, a son of the late Ring Lardner, is covering the war for Newsweek.

Cornelia Otis Skinner and Emily Kimbrough are writing another book of humorous adventures, 'Rover Girls in Hollywood,' for publication by Dodd, Mead.

Gannett Binghamton Corp. chartered to conduct a printing-publishing business, with an office in Rochester, home of the Gannett publications. Capital stock is $100,000, $100 par.

John Cecil Holm, who's become a musical comedy librettist since his 'Three Men On a Horse,' reminds people he's a book author by inclosing a blotter on his book, 'Sunday Best,' in all letters.

Lt. (j.g.) Robert K. Haas, Jr., son of Robert K. Haas, a member of the book publishing firm of Random House, has been reported killed in action by the Navy Department. Circumstances of his death were not disclosed.

Edith Carolin has left Life writing staff to join the WAACs.

Luis Rosado, feature writer for Hollywood Features Syndicate, upped to managing editor.

James R. Young completing a second book on Japan, where he was a newspaper correspondent for 13 years.

Tilt Radio Coin

Continued from page 1

the major companies, no longer satisfied with mere mention of a film, are holding out for and practically writing their own healthy commercials with strong hitch-hikers, at the conclusion of programs, which include mention of co-stars, producers and others not appearing on the broadcast. Terms, of course, depend on how valuable the Hollywood star in each instance is considered by the radio sponsors and agencies.

Film execs note that resistance to payment for film talent for radio appearances, when such talent is used to plug a film, has greatly diminished because of the number of important network programs looking for Hollywood names owing to the results obtained.

Legiters Not as Effective

Pointed out by one company rep that the great legit stars are not known to radio; that programs depend on the Hollywood stars for big Crossleys. Although experience has shown film actors are not good ether performers—pacing and technique being entirely at variance with radio requirements—they're nonetheless worth the trouble of repeated rehearsals and the cost because of their ether draw. Philip Morris Playhouse survey, for instance, promptly proved that the Crossley goes up when film names are used.

When stars who have been out of pictures for a year can still draw on the air, contention is that it's due to previous personality buildup via the screen, which has never been matched by radio as a glamour developer.

Among many radio shows using stars are 'Cavalcade of America,' 'Manhattan at Midnight,' Philip Morris Playhouse, Armstrong Theatre of Today, Ellery Queen, Fred Allen, Duffy's Tavern, Reader's Digest, New York Philharmonic, occasionally March of Time, Battle of the Sexes, etc. With exception of the last named all have recently been paying big prices for picture names. All air producers watch for talent coming into New York from the Coast.

In case of the N. Y. Philharmonic stanza for U. S. Rubber over CBS, opening of an eight-minute interlude recently, providing entry for film names, points up fluid nature of radio exploitation channels. Radio contacts and ramifications change more rapidly than any other publicity media, requiring constant watching. Sustainers becoming commercials overnight result in changes directed by the agency, client or the program manager which may diminish or eliminate a source. Jockeying for position has become second nature to film company reps handling radio exploitation.

Among those currently handling radio contacts for film companies are Burt Champion and Martin Lewis, Paramount; Perry Charles, Metro; Martin Starr, United Artists; Ted Lloyd, 20th-Fox; Will Yolen, Warners. Straight commerical time-buying is of course handled by exploitation department heads of the various companies in consultation with advertising agencies.

Film Gossip, However, NSG

Martin Starr, recently completing a survey for United Artists, found that of the 395 stations affiliated with the four major networks which he canvassed approximately 84% carry show business gossip, with 90% of these programs sponsored. Chief complaint from many of these and other stations was that material sent in by film companies was dull —often stupid.

Aside from a couple of programs on the Blue net, few of the affiliated stations carry network gossip, instead using local gossipers. Surveys, based on letters from program directors, show that the only reason so little picture material written by home office departments is used is because it's not properly written.

Payoff comes when station gossipers get material timed to the split second but with the stop-watch timing on a hit-or-miss basis. As a result of lack of material once-a-weekers on big stations are often forced to rewrite syndicate columns while gossipers going on across the board find the going even tougher.

Sea-Going Bistro Boniface

Continued from page 3

ered with figures is how Yessner is hurdling the week's tremendous nut. His show, with a production behind the two star acts, is said to stand him $14,000. His heavy bill for advertising, rent, band, payroll, press agents, etc., adds up to another $7,500 at least. To that must be added food and liquor costs. And that's not a pile of straw anywhere, much less in Philly. Which has nitery men figuring the 'Admiral' could just about sail through if he filled his joint for each of the three shows every night, at the current $4 minimum.

$4 Minimum

That $4 minimum, incidentally, was a second guess. After preeming his joint eight months or so ago with $1 chop suey dinners, he gradually pushed up the scale until it hit a peak at the Richman-Ritz opening last Wednesday—a $5 per person cover charge. Philly's yokels poured in, took one gander at the rap and waltzed to softer climes. Result: Shangri-La was so void of patronage for the gala debut that the management didn't even bother putting on a show.

Shifting the engine-room telegraph to a quick reverse, the 'Admiral' within the hour had his press and advertising gang coralling all the spot announcement radio time they could grab. Out went the call —Richman and the Ritz Bros., no cover charge. Since then, 'No Cover Charge' has had a prominent spot in newspaper and car card advertising, too, and the Shangri-La has been packing 'em in.

Nevertheless, the chop suey dinner for a buck has graduated into Scotch at 90c a throw. And that's even a farther cry from the nickel milk-shakes that were Yessner's specialty at the sidewalk stand-up bars which preceded the nitery fling. The cow-juice flips were a graduation in themselves from the 'Admiral's' preceding period as a pitchman.

A sentimentalist despite the cauliflower ear and accompanying accoutrements of days aboard a battlewagon, Yessner chose the Market street locale for his nitery because it was in front of the spot that he made his first pitch—a successful one—not so many years ago. And, of course, adjacent to the entrance of the Shangri-La is one of 'Dewey's' milk-shake emporiums.

Yessner opened with name bands and tremendous productions. That lasted through Dick Stabile and Barney Rapp, without outstanding success. Thereupon came a succession of name acts, including Georgie Price, Mitzi Green, Walter O'Keefe, Tony Canzoneri and Bea Wain. Following the Ritz-Richman layout, he has booked Ted Lewis.

$4,000 Profit

Philadelphia, June 8.

Noel Sherman, producer-booker of the show at the Shangri-La, states the place will do a gross on the first week ending tonight (Tuesday) of around $28,000 for a profit of $4,000.

New Gadgets Out in Open

Hollywood, June 8.

New technical developments in film and war efforts will be reviewed at the 54th semi-annual meeting of the Society of Motion Picture Engineers in Hollywood Oct. 18-22.

All autumn conferences of SMPE will be held on the Coast in the future, under a recent ruling of the board of directors.

POE REPS ANDREW STONE

Seymour Poe has been appointed New York representative for Andrew Stone, United Artists producer.

Poe also handled 'Moon and Sixpence' for David Loew and Al Lewin.

New York Theatres

4th WEEK
HUMPHREY BOGART
Raymond Massey - Alan Hale
In Warner Bros. Hit
"ACTION IN THE NORTH ATLANTIC"
In Person
CAB CALLOWAY
And His Jumpin Jive Jubilee, Featuring His Entire Company of Entertainers—Also Humphrey Bogarts' 'Casablanca' Pal Sam
DOOLEY WILSON
How He Sings 'As Time Goes By'
B'way & 47th St. STRAND

7th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

RADIO CITY MUSIC HALL
"THE MORE THE MERRIER"
Spectacular Stage Productions

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

'MY FRIEND FLICKA'
in TECHNICOLOR
A 20th Century-Fox Picture
In Person
The MARTINIANS
Larry ADLER
Hazel MAYFAIR
The MERRY MACS
ROXY

LOEW'S State
In Person
BILL BARDO and Orchestra
MARIO & FLORIA
Extra!
JOE HOWARD
Thurs., June 10
On the Screen
Alan LADD
Loretta YOUNG
In Paramount
'CHINA'

On Screen
Robert TAYLOR
In M-G-M's
'BATAAN'
Capitol
BROADWAY AT 51st STREET
In Person
Bob Allen
Helen O'Connell
Willie Howard
William Gargan

Charles Laughton
Maureen O'Hara
"THIS LAND IS MINE"
With GEORGE SANDERS
RIVOLI

PALACE B'WAY & 47th St.
STARTS TOMORROW
Errol Flynn • Ann Sheridan
"EDGE OF DARKNESS"
—and—
"Gildersleeve's Bad Day"
With HAROLD PEARY

"FIVE GRAVES TO CAIRO"
A Paramount Picture
In Person
Frank SINATRA
Gracie BARRIE
Mal Hallett Orchestra
PARAMOUNT Times Square

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
ASTOR
COOL

Mister BIG

You're not too BIG

Yes, Mr. Exhibitor, you owe it to yourself and to our business to screen "Mister Big" before playing it. You will then see its vast possibilities and you'll realize that this industry has a new star in Donald O'Connor...You are going to hear a lot about him.

Book "PRELUDE TO WAR," the sensational 55-minute Government film... rental free

DONALD
O'CONNOR
The PRIZE SURPRIZE
of the year!
"BIG"
DONALD O'CONNOR
in
Mister BIG
GLORIA JEAN · PEGGY RYAN
ROBERT PAIGE · ELYSE KNOX · SAMUEL S. HINDS
BOBBY SCHEERER · THE BEN CARTER CHOIR
RAY EBERLE · EDDIE MILLER'S BOB CATS
UNIVERSAL PICTURES

Hannagan, Edsel Ford Aide, Fired; Wismer Heads Maxon Radio Dept.

Detroit, June 8.

The death of Edsel Ford, president of the Ford Motor Co., was followed last week by the dismissal of Steve Hannagan as public relations counsel at the company when Henry Ford re-sumed the presidency of the concern. Hannagan had been brought in by the younger Ford and his dismissal was followed swiftly by other announcements.

Harry Wismer, a relative of the Fords by marriage, was returned as manager of the radio department of the Lou R. Maxon Co., which represents the Ford Motor Co. Maxon, who recently won out in a hot fight for control of the OPA and who has been lambasted recently by the unions because of his business connections and advertising account tie-ups in the food line, announced that Wismer will continue his network specialty as a sports commentator as well as handling the agency's radio business.

Wismer began his broadcasting as a football commentator at Michigan State College and, following his graduation, became associated with G. A. Richards, owner of WJR, as sports director and a member of the production staff. He also had a marked rise as a football specialist, and in the past two years has worked on the network, covering both the pro football championship and Rose Bowl games with Bill Stern.

He became a vicepresident of the Maxon agency through handling the Dearborn branch and institutional copy of the Ford Co. His return to the agency followed immediately on the dismissal of Hannagan, whom Edsel Ford had brought in with the idea of a different coverage of news at the Ford company.

Wismer was married three years ago to Mary Elizabeth Bryant, a niece of Mrs. Henry Ford.

'Lone Ranger' In Local Whodunit

Detroit, June 8.

'Who Did Originate the Lone Ranger' or 'What Happened to the Last Two Columns' has turned into double-header mystery here to plenty of the public.

Jack Pickering, columnist on the Detroit Times, last week took off on a series of three columns which would have provided the radio serial and WXYZ here with plenty of publicity. The columns were built around Fran Striker, the writer of the script, full of such dope as that he works from midnight to 5 a.m. rolling out the script, that each year he rolls out copy equal to four times the size of the Bible, etc. Chatty stuff had plenty of verve, stressed the idea that from the radio script it had grown into a million dollar property through movie, serial, cartoon, advertising and other business developments. Pickering also fogged public interest by announcing that for the first time he was breaking with precedent by making it a three-day series of columns.

Public of the Hearst paper was left on the ropes when the subsequent two columns failed to appear.

Understanding is that George W. Trendle, owner of Station WXYZ and the 'Lone Ranger,' burned up when he saw the credits being tossed Striker's way and took other umbrage out of the idea of the writer getting the nod on originating the cowboy serial.

First story mentioned, too, that Trendle had wanted a radio serial built around a character like Zane Grey's 'Lone Star Ranger.' Report is that he called top executives of the Hearst paper and got the subsequent two columns, in the galleys, junked. No explanation was run in the newspaper although hundreds of readers called to find out what had happened to 'The Lone Ranger' stories.

Carl Brown to Marquette Agency as N. Y. Head

Carl Brown has joined the Sherman & Marquette agency as v.p. in charge of the New York office.

Brown leaves Blockett-Sample-Hummert, where he was account executive on General Mills. Previous to that, he owned and operated his own agency in Des Moines.

Premieres

(June 9-20)

June 13

'Calling America,' with Bob Trout; 8-8:30 p.m., Sundays; WABC-CBS; E. R. Squibb Company; Geyer, Cornell and Newell.

June 13

'Memo for Tomorrow,' news commentary series with Charles Hodges; 10:45-11 a.m. Sundays; WOR-MBS; Conti products, Bermingham, Castleman & Pierce.

June 14

'Living Should Be Fun,' with Carlton Fredericks; 11:45-12 p.m., Mon., Fri.; WJZ-BLUE; sustaining.

Jerl Sullavan, songs, with Paul Baron's orch.; 6:30-6:45 p.m., Mon., Wed., Fri.; WABC-CBS; sustaining.

June 15

'Beat the Band,' quiz show with Hildegarde. Bob Grant's orch.; 10:30-11 p.m., Sundays; NBC-WEAF; Brown and Williamson; Seeds.

June 15

'George Hicks Reports,' from 'somewhere in Britain,' 7:05-7:15 p.m., Tuesdays; WJZ-BLUE; sustaining.

New Owner of Phillies Ball Club Buys Time For Season to Plug Team

Philadelphia, June 8.

For what is believed to be the first time in radio history, a major league baseball club has bought time to keep the fans interest in the baseball race for the season.

Last week William Cox, new owner of the Phillies, signed a contract with KYW for a 10-minute show to plug the ball club six days a week. The show will be handled by Leroy Miller, jockey of the 'Musical Clock.'

Cox, a New York lumber magnate, has put life in the failing Phils and has made many innovations in the matter of public relations, which has reflected in the terrific hypoing of the boxoffice. A couple of weeks after a record-breaking crowd of 38,000 jammed the ballpark, he took large ads on the sports pages of all the dailies, thanking the fans for the patronage—something almost unheard of in sports annals here.

The radio shows begin Monday (14). The account was placed by Seberhagen ad agency and will be handled jointly by Miller and Bill Phillips, public relations director for the Phillies.

CBS Ups Berns

Larry Berns, CBS staff director, has been upped to producer status with the network.

Besides directing 'Good Listening' and 'Broadway Band Box,' he has recently completed audition of two new comedy shows, one with Jerry Lester, the other with Colonel (F. Chase Taylor) Stoopnagle.

Agcies. Eye $1,000,000 Set by United Drug

It's open season for the United Drug account, which recently boosted its advertising appropriation to around $1,000,000. Several agencies are now pitching for the business.

United Drug has for the past half dozen years limited its radio to the twice-annual spot splurges in behalf of the Rexall 1c sales. The indications are that this Rexall segment will remain under any circumstances with the Street & Finney agency.

Rule 'True Story' As Sustaining

'My True Story,' the status of which was in dispute between the Blue network and the American Federation of Radio Artists, has been designated a sustaining program by a panel of the American Arbitrotion Assn. The decision, issued last week, substantiates the network's stand on the matter. AFRA argued that as the series is broadcast in cooperation with True Story mag and credits that publication on the air, it should be classified as commercial and pay actor fees accordingly.

The three arbiters, however, held that although the show has both commercial and sustaining aspects, the former are not strong enough to justify classifying it a sponsored stanza. Members of the panel included Roy S. Durstine, head of the agency of that name, appointed by the Blue; Robert Lynd, Columbia University professor, named by AFRA, and Willard L. Thorp, of Dun & Bradstreet, selected by the other two.

SUGAR CO. SPONSORS DONATION OF BLOOD

San Francisco, June 8.

The sugar industry, a holdout from radio ballyhoo, was cracked for the first time locally when CBS here sold Spreckels Sugar Co. a weekly coast airer that will be devoted to, not the peddling of sugar, but to a patriotic message.

The message to be reiterated for the length of the 52-week contract, through dramatization of personal experiences of servicemen back from the fronts, will urge the donation of blood to the Red Cross.

Show is to be heard from 9 to 9:30 p.m. each Monday, starting June 21, on an eight-station Pacific hookup.

Radio 'Voice of America' Beamed From No. Africa

Washington, June 8.

A powerful new radio transmitter built in the U. S. has just arrived in North Africa and is being installed by teams of French workers and Americans. To be known as 'Voice of America,' it will be used for propaganda broadcasts to continental Europe.

Meantime, Radio France in Algiers will handle the 'Voice of America' broadcasts. Radio France [illegible] beamed to European France and called 'France Seen from Exile.'

Longshoremen Assigned to Jobs Via Radio; Once Took 5 Hrs., Now 10 Mins.

San Francisco, June 8.

Radio was put to a new use here when the Pacific Coast Maritime Industry Board of the Federal War Shipping Administration launched a plan yesterday (7) for dispatching of longshoremen through KYA broadcasts, saving the man hours formerly required in telephone dispatching and relieving the telephone system of some 1,000 calls per day.

The dispatching procedure is conducted on two five-minute broadcasts daily. The men taking work on the night shift get their assignments on the 4:05 p.m. broadcast, and those on day shifts are assigned for the following morning on the 7:15 p.m. session.

Dispatching procedure by telephone used to take five hours daily, instead of the 10-minutes consumed under the present radio setup.

FCC granted KYA, an Indie, special authority to air the dispatching sessions. Maritime Board broadcasting time is free.

85% Femmes Selected As Students for Annual NBC Chi Radio Institute

Chicago, June 8.

Selection of students for the second annual NBC-Northwestern University Summer Radio Institute has been completed. In keeping with the 1943 Institute's sharply defined goal of preparing students as radio replacements for men drafted by the armed forces, 115 of the 135 accepted students, or more than 85%, are women.

Successful applicants were selected by the Institute's co-directors, Judith Waller, NBC Central Division public service director, and Albert Crews, chairman of the radio department, School of Speech at Northwestern. Course will be held June 21 through July 31.

4 Nets Gross $45,440,000 for 1st 4 Mos. in '43; Record April, $11,980,000

The four national networks jointly set a record high in time sales for an April when they grossed $11,980,000 for April, 1943. Another distinctive angle about this figure is that it represents $30,000 more than the quartet tallied for the previous month. Network sales as a rule reach their income peak during March.

Still another red-letter mark connected with the April take is the hop taken by the Blue Network when compared with that link's revenue for the like month of 1942. The margin for the Blue was 99%, which in itself stands as a record increase from any viewpoint in network sales. Columbia went up 23% and NBC 16%. The accumulative turnover for the four networks for the January-April period figured at $45,440,000, or 14% better than it had been for the like span of 1942.

Following is a breakdown of the network figures for last March and the initial four months:

NETWORK GROSS TIME SALES

(Estimated)

FOR APRIL

	1943	1942	P.C.
Blue	$2,240,000	$1,140,000	+96
Columbia	4,600,000	3,725,000	+23
Mutual	900,000	905,000	-6
NBC	4,180,000	3,600,000	+16
Total	$11,980,000	$9,370,000	+28

FOR FIRST FOUR MONTHS

	1943	1942	P.C.
Blue	$8,380,000	$5,260,000	+59
Columbia	17,040,000	15,220,000	+12
Mutual	3,720,000	3,920,000	—5
NBC	18,300,000	14,900,000	+9
Total	$45,440,000	$39,300,000	+16

CBS SCHOOLS NEW AIDES

Program Dept. to Start Three-Week Orientation Course June 21

A three-week orientation course for new employees in the program department will be offered by CBS beginning June 21. Executives of the department will address the sessions, which will be held nightly. Each exec will outline the phase of the work he handles and, after an hour's straight spiel, there will be a question-and-answer period.

About 50 to 75 employees are expected to attend the meetings, which will take place in one of the CBS studios. More than 100 outsiders also asked to attend the sessions, but were turned down for lack of facilities. The course is intended to familiarize the new employees with the ideas, outlined by William S. Paley, CBS president, at the recent National Assn. of Broadcasters convention, for a strong network program department.

Douglas Coulter, director of broadcasts, will make the first evening talk. Others scheduled include Davidson Taylor, assistant director of broadcasts; Roy Langham, special assistant to Coulter; Robert J. Landry, director of program writing; James Seward, program department business head; James Fassett, music director; Lyman Bryson, educational director, and Jan Schimek, chief commercial editor.

CBS' Bryson on Pix-Radio And Post-War Planning

A definite alliance between radio and films in connection with post-war planning, is seen by Lyman Bryson, director of education for the Columbia Broadcasting System. His conclusions, which include utilizing documentary film and radio forms in an effort to get people here ready for the job of answering the question, 'What are we going to do with the victory after we get it,' were reached after a recent Coast trip, where he talked to both motion picture and radio executives.

The essential idea behind the alliance is to get the American people ready for post-war planning through mediums that reach the majority of people emotionally. Such things as being fooled by false concepts will be counteracted by actually laying bluntly and openly before the public the exact issues facing them.

Blue's 1st Gal Messenger

The Blue Network has installed its first femme recruit to its messenger 'boy' service. It's Frances Gaisser, brunet ex-model for wholesale and retail dress houses. She's with the network's press department and her job is to deliver copy to the newspaper offices.

Miss Gaisser's husband, a six-footer, weighing 103 pounds, is in the Navy.

Mutual Tops Million Gross for May, Best In Network's History

The Mutual Network grossed $1,080,797 in time sales last month. It's an increase of 44.3% over the tally for May, 1942 ($748,745), and the May, '43, figure represents the biggest in the history of the network for that month.

On the first five months of the year the network is ahead in 1943 by 2.8%. The accumulative billings for the January-May span this year are $4,802,437. In 1942 they were $4,669,731.

De Salisbury Heads Promotion at WEAF

Edward de Salisbury has moved into promotion manager post at WEAF, New York, from NBC's Special Service Promotion.

DeSalisbury joined NBC in 1930 as advertising production manager. Between 1934 and 1939 he was sales promotion manager for the NBC Artists Service, now the National Concert Artists Corp.

Analysts Adopt Rules

The Assn. of Radio News Analysts has adopted a code of ethics by unanimous vote of its members. Code committee, which included H. V. Kaltenborn, chairman; John W. Vandercook and Waverly Root, pointed out that most of the provisions of its Code correspond to the established practices of the National Assn. of Broadcasters and the leading advertising sponsors.

The code calls for painstaking accuracy, sound judgment and good taste, avoidance of sensationalism, strictures against use of plugs as news and opposition to all forms of censorship of broadcasts, except as it affects public safety.

Shift Tepee for 1-Timer

Normon, Okla., June 8.

The world's only Indian language program, aired weekly over the University of Oklahoma station WNAD, will be picked up for one broadcast next fall by the CBS 'American School of the Air.' It will be the first time the show has ever been heard except via the local outlet.

Virginia Hawk, director of WNAD, has charge of the series, which is broadcast by Chief Kesh-Ke-Kosh, of the Sac tribe, and includes Indian music, chants, native dances, tribal news and 'interviews,' all in the Indian language. The series was recently reported at length in 'Variety.'

156 for Blue

Blue net affiliates now add up to 156, with the recent affiliation of WATR, Waterbury, Conn.

WATR is a 1,000-watt station, operating full time, on a frequency of 1,320 kilocycles.

LABOR'S RADIO CAMPAIGN

Sale of Blue Network Seen Shortly; 1 of 3 Offers Particularly Good

There were indications yesterday (Tuesday) that the sale of the Blue Network will occur much sooner than it has been figured by the trade.

Financial officers of RCA and the Blue are giving intensive study to at least three propositions of purchase that have recently been submitted, and one high official within these organizations disclosed yesterday (Tuesday) that one offer looked so good that he wouldn't be surprised to see the sale 'come to a head fast.'

Lunsdorf P. Yandell, who resigned last year as Blue Network treasurer to go to London for the Red Cross, is back with the web as v.p. and it is probable that he will be assigned the task of handling the fiscal details of the transfer in the event of a sale. Until the consummation point is reached Yandell will be on vacation with his family, whom he hadn't seen in 10 months.

You Can Never Tell

Hollywood, June 8.

The absorbing question of the day in the radio trade is 'whadya know about that?' Meaning, of course, the 1-A slipped to Bill Morrow and the 4-F drawn by Ed Beloin.

Opposite types are the Jack Benny writers—Beloin the quiet, retiring homebody, and the other partner, carefree, happy-go-lucky and playboyish. Morrow went into boot camp last weekend.

Cuba Honors Paley, Chester

William S. Paley, CBS president, and Edmund A. Chester, the network's director of shortwave and Latin American relations, have been awarded the Carlos Manuel de Cespedes National Order of Merit, highest civilian decoration of the Cuban government. The award is for their work 'in furthering continental solidarity' through CBS.

Presentation of the orders will be made today (Wednesday) in N. Y. by Roberto Hernandez, Cuban general consul.

Seek 2d Show For Lady Esther

Pedlar & Ryan agency is scouting for a second show in behalf of Lady Esther. The latter's 'Screen Guild' series will continue on CBS Monday nights through the summer. The 'Guild' will retain its present 10-10:30 p.m. niche during July-August.

When 'Lux Theatre,' which precedes the Lady Esther show, goes off for its summer vacation, CBS will turn over the first half of the vacated hour to a dramatic sustainer tagged 'Romance' and the other 30 minutes to a combination of Frank Sinatra and Raymond Scott.

VAIL RESIGNS NBC FOR FREELANCING

Lester Vail, one of the vet members of the NBC director staff, has resigned, effective the end of this week, to freelance. Besides continuing to handle 'Just Plain Bill' for Blackett-Sample-Hummert which he already does as an outside assignment, he will direct a new recorded popularized history series to be heard on WQXR, New York, for Time mag.

A former legit and film actor, Vail staged two plays for the Theatre Guild in the last couple of seasons. They were 'Hope for a Harvest' and 'Mr. Sycamore.'

BATES AFTER TALENT BUT MUM ON ACCOUNT

Ted Bates agency has been inquiring among talent agents during the past week for available material, but the agency has declined to reveal either the account or the network.

Bates' major radio activity is in behalf of Palmolive-Colgate-Peet.

Ex-Tokyo INS Chief Set For NBC Jap Comment

San Francisco, June 8.

NBC has signed Larry Smith, Frisco newspaperman, for a five-day-a-week transcontinental commentary devoted solely to the Japanese side of the war. Smith, former International News Service bureau chief in Tokyo, will also continue the Sunday morning stint on the NBC Pacific web that got him his start on the ether waves several months ago.

[illegible] and, meantime, Smith breaks away from his newspaper grind to spend all his time broadcasting.

Bernard Heads Esty On Coast; Moore Into Navy

Hollywood, June 8.

Don Bernard moves up as Coast head of the William Esty agency June 19, taking over from Bill Moore, who 10 days later reports at the Quonset, R. I., naval base as lieutenant, j.g.

Deal with Esty allows Bernard to produce outside shows. He'll continue to look after 'Blondie.'

Martyn Seriously Ill

Gilbert Martyn, Blue network director of announcer training, is seriously ill in Mercy hospital, Denver. He has a chronic abdominal ailment and was on his way by plane to Denver for treatment when he collapsed. He has since received two blood transfusions.

Besides his network duties he has been newsreel announcer for Paramount.

QUIZ KIDS' HOUSTON P.A.

Houston, June 8.

The Quiz Kids will make a non-broadcast appearance here at the Houston Coliseum tomorrow night (9).

Joe Kelly will pump the questions, as he does on the air.

Colored Show Replaces Burns-Allen for Summer

Hollywood, June 8.

CBS will fill the Burns and Allen time this summer with 'Blueberry Hill,' an all-colored variety show. Only regulars so far are Mantan Moreland and Benny Carter's orchestra, with Lena Horne as the likely first guest July 6.

Don Bernard produces for the network.

2 New CBS Writers

Elwood Hoffman, author of 'This Is Our Enemy,' for the Office of War Information, has resigned to join the CBS scripting staff. He reports today (Wednesday).

Virginia Rooks, Hollywood film and radio writer, also joins the CBS staff, effective Monday (14).

QUITS AGENCY FOR NUPTIALS

Lucille Mafucci resigned last week as assistant to Linnea Nelson, chief time buyer for J. Walter Thompson. She left immediately for Spokane to get married.

The groom-to-be is a lieutenant in the Army air corps.

CIO, AFL PLAN OWN BUILDUP

Washington, June 8.

Organized labor in Washington is eyeing two name news commentators with a view to requesting radio stations to give it time to combat what it claims is 'propaganda' to break down the Office of Price Information and a vicious anti-labor trend.

If the applications are refused the matter will be taken up with the FCC.

Committees of both the AFL and CIO are keeping close tabs on news broadcasts with a view to silencing those whose views stray from objective news-reporting by the injection of personal comment and political coloring.

Labor officials are committed to a program of subsidies to combat the soaring cost of living, and they do not propose to have efforts neutralized by news commentators who orate pontifically against this legislation. A campaign such as lessened the influence of Boake Carter is contemplated.

P&G Dropping Serial Repeats For New Shows

Procter & Gamble's latest policy calls for elimination of repeat broadcasts of daytime serials on another network. The programs involved are 'Vic and Sadie,' 'Ma Perkins' and 'Pepper Young's Family.' The policy will require the installation of replacements, but whether they will be made on NBC or CBS it is yet to be decided.

The idea of repeating the same serial on another network was originated by P & G, and it was predicated on the dual theory of differences in coverage and housewife listening habits.

The latest effort of the Pedlar & Ryan agency to sell P & G on an institutional show has, it is reported, failed, as had the two previous attempts. The account has always held that its merchandising ramifications do not lend themselves to anything but direct selling.

5-Wk. Contract for Dinah As Bergen Replacement

Dinah Shore's contract as vocalist and co-star, with Paul Whiteman, on the summer show [illegible] replacing Edgar Bergen for Chase & Sanborn is for only five weeks. She may or may not continue after that, having no contractual obligation to do so. She has several other propositions pending, so her decision depends on how they work out.

Singer was announced for the series before she actually signed her contract or committed herself verbally.

General Motors Likely to Sponsor Toscanini-NBC Symph Orch at 785G

Gotta Go, Now

A name spieler has become known to the personnel of his sponsor's agency for the punctilious protocol he maintains when making his weekly call on the agency. Not only does he make sure to visit the 'right persons' first but he apportions the length of his stay in each office according to the importance of the individual in the organization.

To make sure that his time count doesn't go awry, the spieler reportedly even resorts doing his rounds to a stopwatch.

NBC is negotiating with General Motors for sponsorship of the NBC symphony orchestra with Arturo Toscanini. The flat price, covering cost of time and program asked by NBC is $785,000 on the basis of a 52-week contract. Time of broadcast suggested in the discussions is the same time the Symphony is now broadcast—5 to 6 p.m., Sunday. It is understood that NBC previously quoted a price of $1,000,000 for this series. GM's policy committee, according to indications, will approve the deal when it holds its June 15 meeting.

Samuel Chotzinoff, NBC director of serious music and close friend of Toscanini, disclosed Monday (7) that in the event of a sale the deal would include Toscanini as well as the other name maestros who have been associated with the series.

A rumor that the conductor was originally engaged by NBC on the premise that he wouldn't appear on a sponsored program, was negated by the general opinion that Toscanini himself had never made any such declaration, but, rather, that the question just had never come up because symphonies have never been sponsored to any extent.

CBS is now scouting a sponsor for its Philadelphia symphony orchestra, and the Blue would like to find an angel for its Boston Symph. U. S. Rubber has been underwriting the N. Y. Philharmonic (CBS) since May 23.

Int'l Silver Back To Drama July 4

International Silver resumes its 'Theatre' format July 4 in the Sunday 6-6:30 p.m. spot on CBS. The stanza's origination for the summer 13 weeks will shuttle between New York and Hollywood. The budget for that period will be of moderate proportions, but after that the cost for the dramatic series will return to the $8,000-bracket and air from Hollywood exclusively. The 'Silver Theatre' replaces Edward Murrow on the account's payroll.

The expansion of the International Silver period from its 15-minute quota will result in the switch of the 'Dear John' (Welch's Grape-juice) series from 6:15-6:30 to 2-2:15 p.m.

McAVITY FOR MACK AS SEALTEST PRODUCER

Hollywood, June 8.

Tom McAvity, producer of the ill-fated Ransom Sherman program for Roma Wine, swings over to the McKee & Albright agency June 17 to take the reins from Dick Mack on the Sealtest show (Rudy Vallee). Latter is on a leave of absence for the summer and may resume in the fall.

Status of Vallee is still undetermined, some word being awaited on either his commission in the Coast Guard or the directive from the Navy Department which may remove him and all other uniformed men from commercial shows. Jack Haley has been mentioned frequently as replacer if Vallee has to leave the show.

Screen Guild to Air 'Human Comedy' July 12

Hollywood, June 8

Screen Guild Players scored a 10-strike over Lux by landing William Saroyan's 'The Human Comedy' for July 12 broadcast.

Starred will be Mickey Rooney and Frank Morgan, in the parts they originated in the Metro pic.

Noted Comedies To Sub for Kate

Columbia will install a series of famous American comedies in Kate Smith's Friday night spot when the songstress goes on her 13-week vacation next month. The scripts will be culled from legit and pictures. Elliott Nugent will serve as the permanent narrator or 'host.'

Guest stars will be booked for the leads and the weekly cost of the stanza is expected to run around $6,500.

Durante Should Do More On Camel Show, Clayton Squawks to Esty Agency

Lou Clayton, manager of [illegible] Durante, is disputing with the [illegible] routine on the Camel show (NBC). Clayton doesn't think that [illegible] enough [illegible] broadcast, and another argument [illegible] by Clayton is that since the [illegible] his reputation as a [illegible] comedian he ought to do one of his special lyrics on each broadcast. Durante, Clayton [illegible], has a truck load of such material.

The agency [illegible] that the account and itself are [illegible] with the way that the [illegible] has been going and that the program already has a singer.

The representations on Clayton and Durante's behalf were made last week by Bill [illegible], who agented the Camel stand.

Lever Stresses Sex Appeal

Young & Rubicam Finds Publications Want Allure in Actresses' Photos

Good looks and figures have almost become mandatory for some of the ingenue assignments on Lever Bros. dramatic programs produced by Young & Rubicam. The agency tried for a while to draw the combination from among New York's model population but it found that glamour plus an aptitude for script reading is a rarity.

The glamour idea emanated from the agency's publicity department. The latter found that newspapers and magazines weren't interested in the photos of dramatic players in radio unless the emphasis was on allure. Also that retailers were disinclined to display pictures of such players unless the stills were in some way tied up with the product.

Coral Tempest's recent booking on 'Bright Horizon' (Swan Soap) was inspired by the quest for photogenic lookers. Although she had been on the agency's audition list for some time, Miss Tempest didn't snag a call until somebody in the Y & R publicity department ran across her photo. After she was given a thorough reading test and accepted as an actress, Miss Tempest was rushed off to Helene Rubenstein's home and posed in La Rubenstein's sunken tub for a series of bubble-bath photos.

Squibb Buys Variety Program Starting Sun.

E. R. Squibb & Sons has bought 'Calling America' on CBS, to start Sunday (13) 8 to 8:30 p.m.

Show is a variety program, featuring dramas of human interest about Americans at the front. Bob Trout will m.c., and Walter Cassel, Met baritone, will be featured. Victor Bay's orchestra will concentrate on familiar classics and semi-classics.

Agency is Geyer, Cornell & Newell.

Supreme Court Network Verdict Hit By NAB Board Claim That Decision 'Jeopardizes Free Radio in America'

Washington, June 8.

Supreme Court network decision (May 10) was socked here last Thursday (3) and Friday (4) at a special session of the National Assn. of Broadcasters' board of directors, which claimed the verdict 'gravely jeopardizes the maintenance of free radio in America.'

Meeting also:

1. Received a promise of consideration from Senator Burton K. Wheeler, Montana Democrat, and co-author of the White-Wheeler bill, to clip the wings of the FCC.

2. Conferred also with Senator Wallace H. White, Maine Republican, other co-author of the bill.

3. Took a crack at Government advertising or other form of Federal subsidy to stations, but left the door wide open for the stations to get a hunk of the coin in case any is provided by Uncle Sam for the purpose.

4. Voted to enlarge the NAB Special Legislative Committee to handle problems growing out of the network decision.

NAB resolution on the network case stated:

'The Board of Directors of the National Assn. of Broadcasters unanimously endorses the statement issued by its special committee in Washington, D. C., on May 19, 1943, especially the conclusion therein stated that the Supreme Court decision of May 10 gravely jeopardizes the maintenance of free radio in America.

'In furtherance of its position, the Board points out that the success of any broadcasting station has depended upon the degree to which it served the will and wishes of its listening public in the character and content of its programs. Management has therefore been extremely sensitive to the expressed wishes of its public.

'The Supreme Court decision says, 'It (the law) puts upon the Commission (FCC) the burden of determining the composition of that traffic.' Thus the determination of the character and content of programs is transferred to a single Federal-appointed agency, remote from the people. This power to determine what shall be the character and content of radio programs, by its mere existence and not necessarily by its exercise, constitutes an abridgement of the right of free speech guaranteed under the First Amendment.

'Responsibility of Congress'

'It is obviously the responsibility of the Congress to review the present law in the light of the Supreme Court decision and to enact legislation under which the functions and powers of the government regulatory agency are delimited and clear; and the right of the American people to collaborate with stations in determining the [illegible] are restored.'

Wheeler told the broadcasters: 'Absolute Government control of radio is the worst thing that could happen to this country. I will give serious and careful consideration to your problem,' he promised.

NAB directors talked over the White-Wheeler bill with the authors, pointing out certain provisions which would appear to be harmful to the industry and strongly endorsing others.

Resolution on the matter of Federal subsidies developed from the Bankhead bill, now before Congress, which calls for expenditure of $25-30,000,000 in advertising, principally for bond selling. Resolution said:

'Whereas, the broadcasting industry through the National Assn. of Broadcasters has opposed the acceptance of Government funds for advertising, or the acceptance of Government loans or subsidy in any form; and

'Whereas, there is before Congress today proposed legislation which provides for the expenditure of Government funds for advertising in newspapers;

'Now, therefore, be it resolved that the Board of Directors of the National Assn. of Broadcasters reaffirms its former actions, but does now take the position that if Congress contemplates such legislation every effort should be made to see that there be no discrimination as

(Continued on page 35)

Within the Rules?

Washington, June 8.

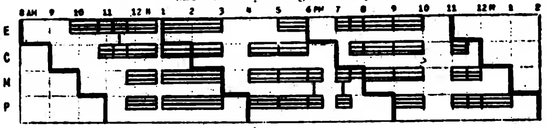
While the National Assn. of Broadcasters directors met here last week to denounce the Supreme Court decision on the network case, an alley cat crawled into the NAB basement and gave birth to four kittens.

They were promptly named MBS, CBS, NBC and Blue.

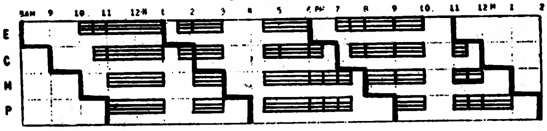
NETWORK TIME PATTERN

Following individual diagrams show the time that each of the networks has blocked out for itself on the schedules of affiliated stations for network commercial programs, according to the FCC rules on chain broadcasting. The ruled interlined boxes represent the time requisitioned by the networks from affiliates in relation to the Eastern (E), Central (C), Mountain (M) and Pacific (P) time zones. The white areas represent time that the stations do not have to make available to the networks. The 'staircase' in the diagrams marks off the five-hour time segments in terms of local time, as provided by FCC rules. Entire pattern is based on N.Y. time.

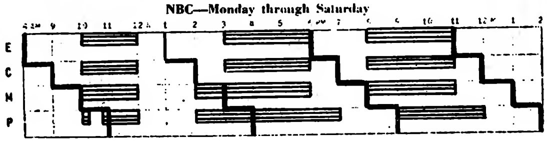
CBS—Monday through Saturday



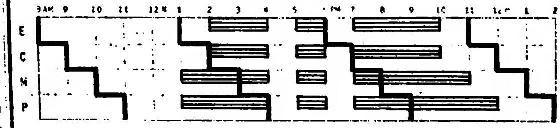
CBS—Sunday



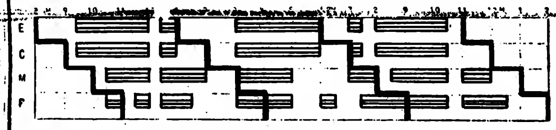
NBC—Monday through Saturday



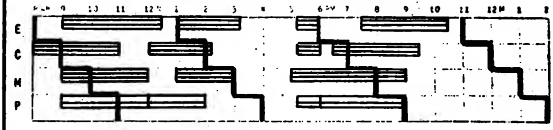
NBC—Sunday



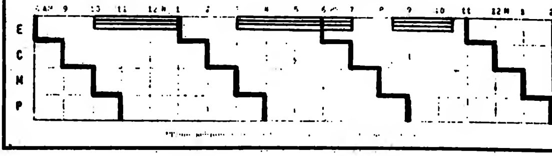
BLUE NETWORK—Sunday through Saturday



MUTUAL NETWORK—Monday through Saturday



MUTUAL NETWORK—Sunday



Blue-NBC Affiliates' Contracts

The affiliates of all networks have now been furnished with the new network contracts which bring the relations between the stations and the webs within the purview of the FCC's rules on chain broadcasting. These rules go into effect this Friday (14).

The Blue and NBC submitted their revised agreements to affiliates the latter part of last week, following by a few days similar action taken by CBS and Mutual. The Blue and NBC letters of affiliate agreements are being herewith published. The FCC rules referred to in each of the network's covenants were carried in the June 2 issue of 'Variety.'

The Blue Network's letter to its affiliates follows:

In accordance with our previous advices to you, we have carefully considered the network regulations promulgated by the Federal Communications Commission and have discussed in detail with the members of your Stations Advisory Committee the effect of those regulations upon our contracts.

Since those regulations will probably become effective on June 15, 1943, we believe it to be in your best interest and ours to attempt as promptly as possible to arrive at an equitable adjustment of our contractual relations in the light of the regulations. With that end in view we have prepared and are forwarding herewith in duplicate a modification of our agreement which in our opinion will bring that agreement into complete conformity with the network regulations and which we believe you will find satisfactory.

The enclosed modification has been discussed with Chairman Fly and he has indicated that it is in compliance with the network regulations.

1. We are pleased to extend to your station the first call in its community upon Blue Network program service as permitted under Section 3.102 of the Regulations of the Federal Communications Commission and accordingly the first paragraph of Section I of our aforesaid agreement entitled, **Network Affiliation and Program Service**, is hereby modified to read as follows:

> In order that your station may continue to serve the public interest, convenience and necessity by broadcasting programs of a quality and character generally beyond the reach of individual station, Blue will, at its own expense, extend its program transmission lines to your control board at your main studios and offer your station the first call in the community in which those studios are located upon all Blue Network programs scheduled to be broadcast by a station in that community. Such programs will be of wide variety, including musical, educational, religious, sports, public affairs, international and special events programs.
>
> The network sustaining programs which we will offer to furnish are for sustaining use only and may not be [illegible] your station for commercial sponsorship or used for any other purpose, without our prior written consent.

2. Paragraph (2) of Section III of

(Continued on page 35)

NETS DENY AFFILIATES ASK RENEGOTIATIONS

Both NBC and CBS denied the report yesterday (Tuesday) that numerous affiliates had taken the receipt of revised contracts, as required by the new FCC rules, as a cue for suggesting to their respective networks that they sit down and renegotiate the basic terms of their agreements. Both Herbert Akerberg and William S. Hedges, v.p.s in charge of stations for CBS and NBC, respectively, declared that no such cases had come to their attention.

Akerberg recalled that he did, however, hear from an affiliate whose contract runs out in October. The affiliate suggested that if it was okay with CBS he would come into New York and discuss a renewal, bringing along his confirmation of the revised contract at the same time. Akerberg disclosed yesterday that he had already received confirmations from 88 out of 116 CBS affiliates and that he expected to have all the acknowledgments in by tomorrow night (Thursday).

DEFINE PRIORITY PROGRAMS

CBS Issues Rules Warning

Following are some pointedly phrased excerpts from the letter which Herbert Akerberg, CBS v.p., in charge of station relations, sent to the network's affiliated stations yesterday (Tuesday).

'As I believe all of us in radio understand by now, the nub of the whole question of how well we can operate under the rules is how carefully stations handle their sales of local and spot time. . . .

'As the chairman (James L. Fly) has repeatedly stated in effect, the rules are intended to give stations complete freedom of choice on a lot of things, but put them under no compulsion on most of these things. One of these things is how much time, and what time, a station sells on a national spot or local basis without a recapture clause. . . .

'Practically every CBS station I have talked to, and this certainly goes for the CBS Advisory Board, has told us they want to maintain the strongest possible schedule of CBS commercial programs. They know that if we were ever whittled down to anything like the three hours of so-called 'option time' in each segment, we would have to stop rendering anything like a first class CBS network service. And, moreover, we wouldn't be giving most of our stations (the smaller ones) enough actual network sales for their own economic needs. . . .

'We realize, of course, that every station that enjoys any spot or local business is going to be under terrific pressure from now on to make a lot of these sales on a guaranteed basis. The pressure will come from the advertiser, from the agency, and from some of the station representatives. But unless our affiliates generally keep control of this situation for themselves and resist that pressure, except in time periods where they definitely do not want any network business, we will gradually find time outside the so-called option hours blocked from clearance in a crazy-quilt pattern—a dozen stations blocked in one time period, a dozen in another, etc., and the whole structure will be destroyed.'

OWI MEASURES WARTIME NEEDS

Philadelphia, June 8.

The Philadelphia regional headquarters of the Office of War Information last week issued the first 'priority guide' for radio stations as a yardstick for outlets as to which programs should get preference in the allocation of time.

The OWI's regional director, Howard Browning, pointed out that the guide was not mandatory, but added:

'We hope that it will be helpful to you and suggest that, all things being equal, you can make your best contribution to the war effort by following it as closely as possible.' War programs are classified into three categories: (a) Essential (b) important (c) useful.

The guide also pointed out that many subjects are recommended only for certain districts. Another important point to the guide was a group of subjects marked 'refused clearance.'

Recruiting Taboo

The first guide placed under the taboo list plugs for recruitment for the Army, Navy, Marine and Coast Guard (male) as well as WAAC, WAVE, SPAR and femme Marine

(Continued on page 34)

CBS Distribs to Agcies., Advertisers Booklet Explaining New FCC Rules

Columbia scooped the other networks yesterday (Tuesday) by distributing among ad agencies and advertisers a booklet explaining a number of questions which had been raised by them in connection with the effectiveness of the new FCC rules on chain broadcasting. The same booklet was sent to CBS-affiliated stations, accompanied by a letter from Herbert Akerberg, CBS v.p. in charge of station relations, frankly pointing out how they could harm their own interests by blocking the network time segments with spot programs and other devices.

The CBS booklet was primarily inspired by the request of the radio committee of the American Assn. of Advertising Agencies the week before for enlightenment on just what would be the effect of the rules on the business mechanics between national advertiser and network. The CBS booklet, after stating the FCC chain broadcasting rules, which take effect Friday (11), poses and answers 12 questions. The essence of the queries and answers is as follows:

1. The rules will not jeopardize a network account's program or programs since the rules strike only at options and not at the time under contract. Chairman James L. Fly has repeatedly stated that the rules should not affect advertisers' present contracts.

2. Network stations are not 'cut loose' from their network affiliations since, in addition to commercial programs, the affiliate will continue to look to the network for its 40 to 60 hours a week of non-commercial programs. CBS feels confident the affiliates will continue to maintain a strong network schedule.

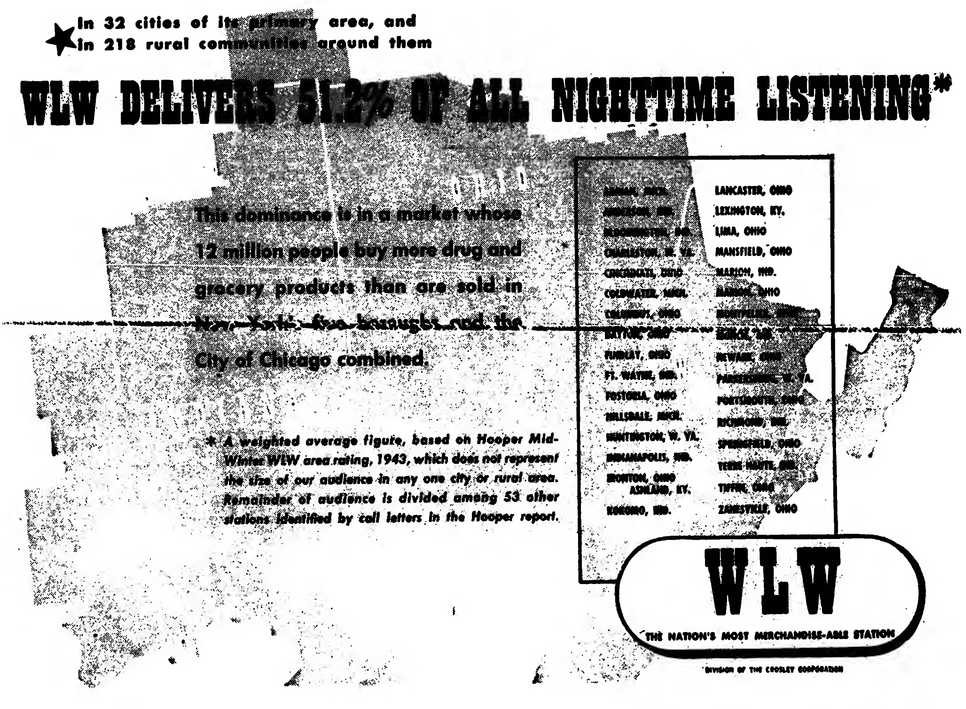
3. The 'first call' proviso of the rules 'protects the majority of network clients from any handful of advertisers who might otherwise compel the inclusion in their network hookups of the most powerful stations of other networks.' By an affiliate getting the first right to accept or reject a program the smaller station is protected from loss of network business to the more powerful outlet in the same market.

4. This answer sets forth the specific segments of time that have been blocked off by CBS on its affiliates' schedules under the rules.

5. These periods were selected according to network sales experience.

6. The difference between option

(Continued on page 35)



TO CELEBRATE TWELVE MONTHS OF FELLOWSHIP

Members of the Radio Directors Guild

Harry Ackerman
Ira Ashley
Oliver Barbour
Ensign Howard G. Barnes
Leonardo Bercovici
Don Bernard
Frederick Bethel
Roger Bower
Stuart Buchanan
Captain Edward A. Byron
Edmund L. Cashman
Philip Cohan
Leland Cooley
Wyllis Cooper
Lieutenant Ted Corday
Norman Corwin
Walter Craig
Carlo De Angelo
Guy della-Cioppa
Jerry Devine
John Dietz
Mitchell Grayson
Axel Gruenberg
Harry Holcombe
Clinton Johnston
Jack Johnstone
Bruce Kamman
Richard Leonard
Marx Loeb
Basil Loughrane
John W. Loveton
John Henry Macdonell
Lindsay MacHarrie
Nila Mack
Harold McGee
Earle L. McGill
Brewster Morgan
Herbert Moss
Arch Oboler
Lester O'Keefe
Herbert S. Polesie
William S. Rainey
Lieutenant Irving K. Reis
Thomas L. Riley
Alton Rinker
William N. Robson
William Rousseau
Lieut. Herbert C. Sanford
Robert Lewis Shayon
William M. Sweets
Frank Telford
William M. Tuttle
Lester Vail
Chick Vincent
Kenneth Webb
Private Robert Welch
Orson Welles
Theodora Yates
George Zachary

and to announce the address of the new offices and the telephone numbers

THE RADIO DIRECTORS GUILD

114 East 52nd Street
New York City
Telephones:
Plaza 9-6225 Plaza 3-4300

JACK CARSON
With Johnny Richards, Hanley Stafford, Maxie Rosenbloom
Director: Vick Knight
Writers: Leonard Levinson, Les Felton
Comedy, Songs, Orchestra
CAMPBELL SOUP
Wed., 9:30 p.m.; 30 Mins.
WABC-CBS, New York
(Foote, Cone & Belding)

Few programs before taking to the air have been subject to as much dispute as this one. The chances are that the new Campbell offering will continue to be the source of argument, but the debate this time will be without benefit of lawyers. Trade kibitzers will take over where the lawyers left off and exchange opinions on whether it was Camel or Campbell that got the best of the settlement which ended the controversy over what account had a bona fide call on the services of Jack Carson. Camel emerged from the haggling with five top radio names as successive guestees on its 'Caravan' show (CBS) over that number of weeks, and Campbell won the right to install Carson in the spot which Milton Berle had held for the previous 13 weeks.

If what was spread out in this NBC niche last Wednesday (2) is a true sample of the new series' permanent format, then it would seem that the edge of the bargain is pretty much Camel's. The opening night's (2) continuity gave repeated emphasis to the claim that this show was 'something new.' It made almost a ritual of ribbing the more-famed practitioners of radio comedy for their dependence on such homely themes as hair, teeth, relatives and girls for their jocosities. By inference plenty of scorn was heaped on the lowbrows who have found that type of loudspeaker humor to their favor and flavor.

That 'something different' turned out to be so much promise, and at times a bore. The woof of the program's 'magic carpet' was whimsy, and the weave was a flock of gags straight out of the old files. The pretense at highbrowism rested on such tenuous props as occasional mentions of figures out of history and literature and the use of the ghost of Marconi as a sort of puckish guide to the thoroughly-addled Carson. Puns tumbled upon puns, with most of these related to the program's macabre charade. A couple of samples are: 'this is a ghost to ghost network' and 'we can get writers at reduced wraiths.' It's quite likely that nine out of every 10 listeners must have wondered what all this 'spooking' was about and whether they or the performers were being taken for a ride.

Hanley Stafford filled the 'Marconi' hitch as best as could be expected under the circumstances. Slapsie Rosenbloom garnered his biggest laugh when he stumbled over a polysyllable, and Carson acted most of the time as though he were the guest on his own program. It was that sort of a structure. Nevertheless, there were some smart comedy situations and taglines. Most of these were planted in the early portion of the show.

On the musical side the program also sought to be 'something new.' Shep Fields had his straws, and the conductor on this stanza, Johnny Richards, who arranges on the Paramount lot, had his washingmachine. The noise of a washingmachine served as the central theme of the orchestra's main contribution. If the washingmachine is retained in the orchestra's repertoire, many listeners may find themselves under a cloud of confusion. They won't be sure just what it is Campbell sells, soup [illegible]

Anita Ellis, who was billed to do the singing, didn't show. Her spot was well filled by a girl vocalist merely referred to as 'Pat.' The entry of Miss Ellis was stopped by the Young & Rubicam agency at the 11th hour. Miss Ellis is a regular on the Tommy Riggs show, which Lever Bros. sponsors. Lever sells soup in addition to soap and Y & R felt that it wasn't right for her to double on a competitive soup manufacturer's program.

Vick Knight's production touches were standout, even though his comedy directive seemed to be of doubtful mass appeal. He might give thought to building a 'family' around Carson and polishing up the ace instrument in Carson's personality kit, a fast-talking wisenheimer off whom verbal darts and troublesome predicaments rebound like bullets off Superman.

The main points in the sales blurb were that Campbell Soup 'hits the spot' and that ration stamp value of canned soup has been reduced from six to three points a can. *Odec.*

Thinks He Can Make Husbands Like Carrots

'Living Should Be Fun' starts as a sustainer on the Blue network Monday (14). Carlton Fredericks, chemist, will tell housewives how to make husbands like carrots, and how to balance meals for the greatest nutritional value.

It's a 15-minuter, Mondays through Fridays, starting at 11:45 a.m.

Follow-up Comment

'Author Meets the Critics' was a lively session (26) over WHN, when George Jessel's autobiography 'So Help Me,' was bandied about by H. Allen Smith, author of 'Low Man on a Totem Pole,' producer Brock Pemberton, and Bennet Cerf, publisher of the book. Bandied is the term, for there was a good deal of good natured bantering between embryonic author Jessel and seasoned writer Smith, with Pemberton and Cerf rounding out the comments. However, Smith and Pemberton agreed that the book was an honest effort, with no trace of the usual hypocracy found in an autobiography, and that it should sell copies. Best salesman of all was, as usual, Jessel himself, who carried away the entire show with his evident sincerity about his work. He even said that 'I liked it,' after reading it for the first time since perusing the galleys, and he evidently meant it, and most likely had listeners rushing out to their nearest book store for a copy. End of program was touching with Jessel voicing his temporary retirement from vaudeville with that day's (Wednesday) performance at the Capitol theatre in N. Y. He mentioned that he was going to Hollywood to produce pictures for 20th-Fox, at which point Cerf hoped aloud that one of them would be 'So Help Me.' Here Jessel stopped the show by cracking, 'That's the fourth time you've asked me today.'

The Philip Morris 'Playhouse' Friday night (4) offered Mary Martin in an adaptation of 'The Gay Divorcee.' Ilka Chase and Jack Whiting completed the cast. Expert acting, adaptation and production turned this gay comedy into delightful radio sophistication. More radio programs could use this frothy, light touch. Songs were 'Needle in a Haystack,' 'Night and Day' and 'The Continental,' all done neatly by Miss Martin.

Alec Templeton's attempt to mimic Bing Crosby on the former's Dubonnet series (Blue) Wednesday night (2) didn't seem to quite come off. It failed to get even close. As is usual, Templeton's fingering on the piano made the tune-in worth while. Announcer Ken Roberts went overboard on the amount of commercials for a five-minute program.

The Satevepost's special show on the Blue Network late last Thursday night (3) had a marathonic atmosphere, even though it didn't extend beyond an hour. The occasion for the broadcast was the unveiling of the exhibit of Norman Rockwell's 'Four Freedoms' canvases in the Airlines Building, Rockefeller Center, N. Y. The interpolated entertainment was good, but the talks, mostly themed on the need for buying War Bonds, were somewhat too long and dry. Kate Smith sang and m.c.'d. Also heard from in song were Barry Wood and Joan Edwards. The instrumental comportment was likewise first rate, the direction coming from Harry Sosnik. A mixed choir joined the orchestra at the close in a rousing medley of World War I songs. The speakers included Robert Sherwood, Ted Collins, who introduced Miss Smith; Henry Taylor, Blue commentator; Harold Butler, British Minister of Information; Charles F. Kettering, General Motors research chief, and Walter Hoving, Fifth avenue merchant. There was also a pickup from London, in which hospitalized Allied soldiers told of their experiences and a dramatized bit dealing with the Rockwell canvases. The tour is in cooperation with the U. S. Treasury's war savings division.

Fred Allen was at his zaniest with his Ellery Queen comedy to cap Sunday night's frolic. He medleyed a hokum Charley Chan and a comic 'rewolwer' running gag into a very humorous pot-pourri.

James Waterman Wise, news commentator Sunday nights on WEVD, New York, has improved notably in the last few months. He now has a pleasant, comparatively easy style and only near the end of his script does he still tend to hurry and lapse into an oratorical manner. His opinions continue to be impressive.

Bob Allen's orchestra subbed for drafted Skinnay Ennis, last week on Bob Hope's show, and, aside from obvious nervousness in several instances, did a competent job. That the band was satisfying to the crowd of soldiers attending the broadcast from a camp near Columbia, S. C., was attested to by the hefty reaction it got to its lone solo, 'You'll Never Know,' shakingly interpreted by Allen. On the debit side was the band's work behind Frances Langford on 'I Heard That Song Before.' It was kicked off too slowly and generally messed up, hampering the singer. Another, probably not Allen's fault, however, since broadcasting from camps is no sofa of roses, was the balance of the band. Saxes came over best, brass fair and rhythm was practically non-existent.

'BABE RUTH IN PERSON'
With Babe Ruth and Ben Grauer
15 Mins., Saturday, 10:45 a.m.
Sustaining
WEAF-NBC, New York

WEAF will soon have an opportunity to discover whether the name 'Babe Ruth' still holds that old magic. Last Saturday (5) the station launched a show featuring the Bambino as question-and-answer man on matters pertaining to baseball.

It has been nearly 10 years since Ruth has had an air show of his own (Esso, 1 34; Quaker Oats, 4 34); but he handles lines and questions with the same aplomb with which he once handled curve ball pitching. A juvenile studio audience fired a barrage of questions at him, and Ruth shot back the answers. Two of the questions called for demonstrations, and the homerun king obliged, while Ben Grauer gave a muscle-by-muscle account of the action.

During the last five minutes of the stanza Ruth quizzed the juves, and those answering correctly received baseballs autographed by him.

The choice of personality and the hour should enable the stanza to pick up a wide audience of teenagers, and the policy of inviting different boys' clubs and school groups to participate on the show each week should further add to its appeal.

'FBI IN ACTION'
With WGY Players, Frank Glenn's Orch, Arthur Cornelius, Jr.
30 Mins.; Sat., 6:30 p.m.
Sustaining
WGY, Schenectady

This is one of WGY's most ambitious programs and bears the endorsement of FBI Chief J. Edgar Hoover, plus using as narrator an agent from the FBI's Albany office. On several broadcasts heard, Arthur Cornelius, Jr., agent in charge there, did the narration. And well, considering that he is not a professional miker. Last time caught, Agent E. L. Olsen was narrator.

Setup brings the FBI men closer to the public, unfolds case histories from the organization's files, entertains and educates. Feature emphasizes the message, 'Crime does not and never has paid.' Earle Pudney and Lorraine Rice, of WGY, are tabbed as scriptists. Pudney directs the program.

The series makes rather good listening, although not as dramatic as 'Gang Busters.' Probably it is not so intended. This is a meticulous detailing of big cases, with the narrator calm and cool, not staccato in speech. Even in the dramatized cutbacks, gunplay seems to be kept down.

The cast, younger WGY players, is hardly network calibre, although adequate. A flaw is noticeable, on occasions, in the pause between the fading narrator's voice and the pick-up of the action. A house orchestra led by Frank Glenn is employed for staccato musical bridges. *Jaco.*

Share-the-Wealth Plan Used by Philly FM-ers

Philadelphia, June 8.

The 'pool-your-resources' plans of four of Philly's five FM stations which recently received the okay of the FCC proved its practicality last week.

It was W53PH's turn to broadcast. Just as the station was getting ready to go on the air a power tube in its transmitter blew out. Immediately a spare tube was rushed over from W69PH, operated by WCAU, and W53PH's broadcast went on as [illegible]

Other stations participating in the pooling agreement are W49PH, operated by WIP, and W73PH, owned by WPEN. W53PH is operated by WFIL. Only station not in the pool is the FM outlet owned by KYW.

The pool was set up to conserve on critical material and manpower. Each station broadcasts one day a week, with the remaining days divided on a rotating basis.

'FOR THIS WE FIGHT'
With Sen. Elbert D. Thomas, Sen. Warren R. Austin, Alan Gould, Earl J. Johnson, Prof. James T. Shotwell
30 Mins.; Sat., 7 p.m.
Sustaining
WEAF-NBC, New York.

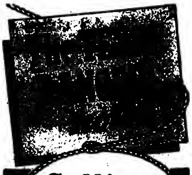
In the case of 'For This We Fight,' sincerity of intention has apparently blinded the creators of the program to the fundamentals of showmanship. For the stanza is merely 30 minutes of unleavened talk. It's aimed 'to stimulate discussion of war and post-war issues.' But except for listeners already concerned with the subject, it's not likely to stimulate anything.

This is just the sort of thing Columbia has tried, and to a great extent succeeded, in avoiding with its 'People's Platform' and 'Invitation to Learning' programs. Those shows, too, are distinctly highbrow stuff—dealing with ideas as such. But in those stanzas there is careful avoidance of straight talk. For all the preliminary confab, the programs themselves have the participants engaging in informal crossfire. That brings variation, the exchange and conflict of ideas, and always the prospect of the unexpected, which is the essence of drama.

But 'For This We Fight,' at least on the Saturday evening (5) opener, had four well-qualified men talking earnestly, but steadily and humorlessly. Moreover, the talk was on a subject the average listener simply doesn't want to have to think about very deeply—if he wants to think about anything very intently. Of the four, Sen. Elbert D. Thomas and Sen. Warren R. Austin, were just a trifle on the ponderous side, while Alan Gould, of the Associated Press, was lighter and more conversational and Earl J. Johnson, of United Press, merely summed up. Prof. James T. Shotwell introduced them. What they all said seemed well reasoned and impressive, but it was unimaginative radio.

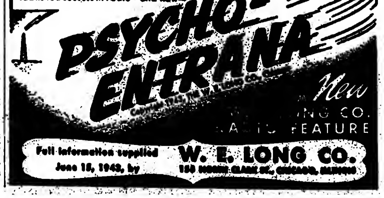
The series is being aired by the NBC Inter-American University of the Air, with the Commission to Study the Organization of Peace cooperating on the first group of shows and the 20th Century Fund on the second. *Hobe.*

St. Paul.—Alice Smith and Sylvia McCracken have joined the sales staff of KSTP. Margaret Baldwin the sales promotion department, and Henry Van Leur, Francis Campion and Rae Wright the newsroom.



Selling Beer ON WIRE Indianapolis

George E. Halley
TEXAS RANGERS LIBRARY



LYNN GARDNER
Songs
EDELBREW BEER
Fri., 7:30 p.m.
WOR, New York

Lynn Gardner, until recently a band vocalist (last with Bob Allen), steps out as soloist with this program. On her initial broadcast (4) she made a definitely good impression with a ballad, then lowered that estimate somewhat with a rhythm tune. There are few singers around today that can handle both styles with equal ability, and few attempt it. Miss Gardner should stick to ballads.

Singer's first melody was 'Never a Day Goes By,' which exhibited a warm, rangy voice that can carry her far with further development. Later, 'Taking a Chance on Love' displayed just an average ability in a faster groove, her voice thinning out and occasionally sounding strained. Accompaniment, on both tunes, by Ray Bloch's orchestra, was excellent. *Wood.*

'ST. LOUIS MUNICIPAL OPERA'
Cast: Marthe Errolle, Bob Lawrence, Ben Feld orch, chorus
30 Mins.; Sun., 2 p.m.
SUSTAINING
WABC-CBS, New York

This new summer sustainer Sunday afternoons on CBS gives network listeners an intro to the St. Louis Muny, which is starting its 25th season as America's leading outdoor theatrical enterprise. The show, originating in the studios of KMOX, St. Louis, will offer the principal singers, with Ben Feld's orchestra and chorus, from the Muny's operetta and musical comedy productions. That should not only provide pleasant listening, but will give the Muny the most valuable national exploitation it's ever had.

For the initial broadcast Sunday (6) the soloists were Marthe Errolle, soprano, and Bob Lawrence, baritone. Both they, the orchestra and chorus clicked. The program indicated the wide type musical shows the Muny gives. Selections included 'Hallelujah,' from 'Hit the Deck'; 'My Hero,' from 'Chocolate Soldier'; 'Dance of the Comedians,' from 'Bartered Bride'; 'Still of the Night,' from 'Rosalie'; 'Why Do I Love You?' from 'Show Boat'; 'At the Balalaika,' from 'Balalaika'; 'Dancing in the Dark,' from 'Hit the Deck,' and 'Italian Street Song,' from 'Naughty Marietta.' Musical theme of the stanza is 'Summertime,' from 'Porgy and Bess,' and the intro ties in with a spiel about summertime in St. Louis.

Only serious flaw in the opening show was the verbose continuity. However, that may have been partly necessary to familiarize the uninformed listener with the Muny and its shows. *Hobe.*

OZIE WATERS
Singing
15 Mins.; Mon. thru Sat.; 12:30-12:45, MWT
Sustaining
KFEL, Denver

For critters who likes their singin' in 10-gallon hats, this is as good as they'll be a-gittin'. Ozie Waters is a standard entertainer in the Rockies region and should have a small following elsewhere, having worked the midwest for years and through other network appearances.

For 15 minutes he strums his guitar and sings cowboy songs and hillbilly numbers between ad lib conversations with his announcer, Cecil Seavey. Program has a rambling, after-work-behind-the-bunkhouse flavor to it and sells the wide open spaces, but no product yet.

When Ozie goes off key it can be overlooked because his is an ingratiating personality that does especially well with light, verseiferous numbers. *Haik.*

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

LISTEN LULU

PAUL WHITEMAN, DINAH SHORE
With Eddie Cantor, Henry Busse, Bill Goodwin
Variety
CHASE & SANBORN COFFEE
Sun., 8 p.m.; 30 Mins.
WEAF-NBC, New York
(J. Walter Thompson)

'Pops' Whiteman's Sunday night replacement for Edgar Bergen-Charlie McCarthy proves that radio has come of age. An infant industry has attained maturity and stature. Everything about this summer substitute program pointed to that. This is in addition to the fact that the stand-in show is plenty solid.

It couldn't help but be, what with Dinah Shore, Eddie Cantor, Henry Busse and Bill Goodwin's slick commercials, backgrounded against the jazz dean's solid dansapation.

The dignity connotation is not to be misconstrued as being anything stuffy. The show was far from that. But it had repose, eclat and nostalgia, a clicky combo for anybody's radio.

Dinah Shore teed off with 'Great Day,' following the now trade-marked Gershwin 'Rhapsody in Blue,' Whiteman signature song. Miss Shore and Whiteman then cut a couple of dialog touches, and the latter per usual impressed with his delivery. She wanted to know the whyfore of 'Pops' and Whiteman explained the Mildred Bailey derivation.

Henry Busse, as one of the Paul Whiteman 'Alumni Assn.,' paved the way for the forthcoming guest-shots by both Dorseys, Mildred Bailey, Johnny Mercer, Bing Crosby, et al. Busse's reprise of 'When Day Is Done' (Whiteman gave due postmortem billing to its composer, Dr. Robert Katscher) was a bullseye. He mentioned how they had picked up 'Madonna' (original Viennese title) on one of their European tours, and how Buddy de Sylva had switched the title to 'Day Is Done' for U. S. consumption.

The 'Buzzer Mute,' perfected by Busse, was good stuff for the present-day hepcats, although Ray Lopez got the kudos for the derby-on-the-horn evolution. Following Miss Shore's 'Oklahoma' excerpt and Whiteman's reprise of the score came Eddie Cantor as the first guester. The 'drip grind' was a good comedy intro on the Chase & Sanborn coffee and tea show, this having been his first sponsor.

Bill Goodwin's commercials, incidentally, plug the tea as much as the caffeine brand, for obvious reasons. Goodwin also was a good straight (as he is on the Burns & Allen show) in recalling that Cantor introduced the first radio stooge (Rubinoff), also Bobby Breen, Deanna Durbin as well as Miss Shore. Cantor's comedy paraphrase on 'Boots,' to the burthen of 'Gags, Gags,' was solid.

Show, in toto, packed plenty of meat into the half hour and shapes up as a permanent pattern for year-round assignment, even when Bergen and McCarthy resume in the fall. *Abel.*

TINY HILL
Music, Songs
AMERICAN TOBACCO CO.
Fri., 8:30 p.m.
WEAF-NBC, N. Y.
(Foote, Cone & Belding)

Tiny Hill's band is one of those midwestern combinations that have been successful with a music style most jive lovers disdainfully label 'corny,' but which is proven b.o. in many situations and areas. It was set for the Lucky Strike 'Old Time Hit Parade' show to interpret the tunes it does best and which fit into the format of the program. Perhaps the melodies fit the show, but the band somehow seems out of place.

For what it does, Hill's group is a good little orchestra, but it adds nothing to the performances of Mark [illegible] and Martha Stuart, and a chorus. As a rule Hill is assigned two tunes, in this instance 'Mary Lou' and 'Baby Face,' both sung by Hill himself. Hill is not a singer but a stylist, and his voice palls quickly. His band's interpretation of the melodies was okay, however, and the arrangements of them were well done. *Wood.*

'VOICE OF FIRESTONE'
Songs, Instrumental
With Richard Crooks and Alfred Wallenstein orch.
Director: Edwin Dunham
Monday, 8:30 p.m.; 30 Mins.
FIRESTONE TIRE & RUBBER CO.
WEAF-NBC, New York
(Sweeney & James)

The 'Voice of Firestone' is typified by melodies in the popular key, and is a welcome addition to the growing list of summer replacements that have been making their bows within recent weeks.

It manages to uphold the Firestone concert tradition by featuring Richard Crooks and Alfred Wallenstein. Program debuted Monday (7).

'Who,' 'People Will Say We're in Love' and 'Star Dust' received the benefit of superior arranging and instrumentalizing by the Wallenstein aggregation.

Crooks maintained a high vocal standard with 'Night and Day,' 'Rio Rita' and 'I've Got Plenty of Nothin,' which wound up the session.

The commercials were unobtrusive, stressing Firestone's 15 years on the air.

ROMA VARIETIES
Mary Astor, Charles Ruggles, Mischa Auer, Carlos Ramirez, Lud Gluskin
Director: Russ Johnson
Comedy, Songs, Orchestra
ROMA WINE
Thurs., 8 p.m.; 30 Mins.
WABC-CBS, New York
(McCann-Erickson)

After a 13-week whirl with a 'family' comedy format built around Ransom Sherman, this Schenley subsid has turned to straight vaudeville. The change isn't particularly inspiring, even though the new series is somewhat of an improvement over its predecessor.

Notably absent is that strain of a badly meshed group of performers to be funny. Everything with this new setup, introduced Thursday (3), runs simply and smoothly. Mary Astor presides over the proceeding with the utmost brevity but with telling charm. She ushers on each item with a few words, the performer does his individual routine and at no time does one personality join the other at the mike. In a way the arrangement is refreshing.

Charles Ruggles' initial adventure in situation humor on this series allowed for a steady repercussion of laughs. It was a skillful piece of writing of its genre. The theme was house hunting. The climactic moments were well drawn and the stooges smartly cast. Mischa Auer also clicked in one of his 'Memoirs of Mischa the Magnificent' episodes. Auer gave a group of these readings on CBS last summer. The item on last week's occasion had quite a number of sparkling slants, with the inspiration being credited to the Warner Bros. film, 'Casablanca.'

The music department is a holdover from Roma's original retinue. The Latin-American Carlos Ramirez, a Metro contractee, again endows the half hour with an interlude of rich vocal lyricism, while Lud Gluskin conducts the orchestra and chorus with his usual finesse.

The program also offers a weekly guest. Last week's (3) spot went to the Lemuel Morgan Trio, who specialize in a mixture of Harlem rhythm and wisecracks. They caught on nicely.

The stress in the sales copy was put on quality and low cost. *Odec.*

Slave Tradition, Longtime Bugaboo Of Negro Drama, Up Again in Airer

'Radio Reader's Digest' last Sunday (6) bucked up against a problem that the films are only just beginning to solve—the dramatic presentation of a Negro character that satisfies the race-conscious Negroes and still fits in with the Caucasian's popular conception of his dark-skinned brethren.

The 'Digest' Sunday presentation, 'Tom's Last Forage,' was based on a 19th century story by John Trotweed Moore, 'Tom's Last Forage' tells of a slave's devotion to his master during the Civil War, a devotion that drives the slave to stealing food (in the script it's called foragin') to keep his master alive. But after the war the ex-slave is arrested and is about to be sentenced by his ex-master for foragin' food for his own family. Southern chivalry prevails; Tom is cleared of the charge and dies with the knowledge that his old master remembered a faithful service.

The script dripped with nostalgia for the slave-ridden ante-bellum south, and, as such, inspired the condemnation issued by the Negro Actors Guild. Richard Campbell, coordinator of Negro talent for USO-Camp Shows, Inc., was originally slated for the title role. But after reading tha script he withdrew. Juano Harnandez, who has a role in the legit 'Patriots,' replaced, delivering all that the role called far. Hernandez explained his acceptance with the statement that the 'Tom' part was no worse a reflection on the Negro character than his legit characterization in 'Patriots.'

The Guild didn't share his feelings and pointed out that, now of all times, the Negro should be portrayed as a normal member of tha American scene, and not as a simpering 'Uncle Tom' with a slave complex. Mabel Roane, executive secretary of the NAG, disclosed that a special meeting has been skedded for Friday (11) to sound out the members on the 'Digest' incident in particular, and the question of Negro portrayal on radio shows in general.

SHOULD WNYC BE DISCONTINUED?
Forum
With Newbold Morris, Joseph E. Kinsley, Frank Kingdon
Friday, 8:03-8:30 p.m.
Sustaining
WMCA, New York

The issue of government ownership of radio, recently brought to the forefront in New York by the city council's action eliminating the budget for municipal station WNYC, was revived Friday night (4) in an uncomplete debate via WMCA, N.Y.

Newbold Morris, president of the council, spoke for the continuance of the station, and Joseph E. Kinsley, chairman of the council finance committee which nixed the station's appropriation item, attempted to justify his committee's action. Frank Kingdon, WMCA and WOR, N.Y., commentator, was the moderator.

Considering that the protagonists had only 27 minutes at their disposal, they took up too much time readiog prepared scripts and were therefore unable to say much during the short rebuttal period. Kinsley, a staunch Tammany opponent of the LaGuardia administration, attacked the station on purely political grounds. He characterzied WNYC as a cream puff, a sounding board for Mayor LaGuardia, and added that $100,000 a year station appropriation was too great a price to pay to listen to LaGuardia roast his political opponents every Sunday afternoon.

Morris, a member of the Fusion party and of the Mayor's official family, stressed the educational and service contributions of WNYC. During the rebuttal period Kinsley didn't give Morris much opportunity to state his case. The councilman resorted to badgering and avoidance of the main issues. Kingdon had to warn Kinsley constantly about his interruptions.

IN 1943—
as in 1942—
WOR IS CARRYING
MORE SPOT BUSINESS
MONTH AFTER MONTH
THAN ANY STATION
IN GREATER-NEW YORK*

**Based on an analysis of National Radio Records*

WJR, Detroit, Exec Rebels at Growing Agency Demands for Complex Sales Reports; Plans Simple Statements

Detroit, June 8.

Rebelling against a growing practice, Owen F. Uridge, advertising director and assistant general manager of WJR here, has announced that the station has inaugurated a standard monthly report to advertising agencies on promotional activities at the station.

The monthly report will be the station's answer to the apparent growing demands on the part of agencies for detailed and complicated reports on merchandising and program promotions. In the future the station will decline to fill in questionnaires submitted by agencies, many of which are as long and complicated as a Governmental survey.

'In the face of mounting manpower shortages we simply are unable to meet these demands,' Uridge said. 'Some of the questionnaires from the agencies and also from clients even go so far as to ask for an estimate of the cost of courtesy announcements, newspaper mentions and similar media if the client had to pay for them at rate-card value.'

In the monthly report, the station will indicate the number of courtesy announcements extended to each client, the number of mentions in syndicated news and gossip columns, the number of mentions in a radio gossip column in two Sunday newspapers, the number of calls on retailers, jobbers and wholesalers in behalf of the product advertised.

Uridge said that no attempt would be made to indicate when air announcements are made plugging a particular show. Nor will tear sheets or other visual proof be made.

'We feel,' he added, 'that a simple summary of our activities is sufficient.'

WGAR, Cleve., Gives $500 Prize, for Fire Safety Programs, to Charity

Cleveland, June 8.

WGAR split the $500 it won as first prize in a fire prevention competition, giving $250 each to the Red Cross and the USO.

John F. Patt, vicepresident and general manager of WGAR, presented checks to the two groups. Coin won when WGAR received first prize from the National Board of Fire Underwriters for doing the most for fire prevention in the way of educational programs.

FLY STRESSES NEED FOR POST-WAR PLANNING

Washington, June 8.

James L. Fly, chairman of the FCC, said yesterday (Monday) that he was in complete agreement with the National Assn. of Broadcasters' stand on Government subsidy of radio through advertising, and that the radio industry should begin post-war planning.

Stressing the fact that future planning must be done by the industry itself, Fly said he was disappointed by the lack of activity of the post-war planning committee up to this point. He said post-war planning will be the subject of his talk Thursday (10) before the radio manufacturers association in Chicago.

N. Y. Muny Station Plugs Civvie Defense Recruiting

Station WNYC, New York City's municipally owned outlet, is giving extensive coverage this week to the Civilian Defense Volunteer Recruiting Drive. Broadcasts are being carried at 1:05 p.m. daily from the steps of City Hall, with city officials and theatrical names participating. Programs and announcements are also being aired for such civilian defense activities as anti-aircraft, plane-spotting, city patrol, nurse's aides, health assistants, fire auxiliaries, air wardens, etc.

Four special dramatic shows during the week are 'That They May Live,' with Bert Lytell, Monday night (7); 'Fire Fighters,' last night (Tuesday); 'The Fat of the Land,' with Erin O'Brien-Moore, tonight (Wednesday), and 'Mr. John Q. Flatiron Goes to War,' tomorrow night (Thursday).

FCC Nixes KOA On Deferment

Washington, June 8.

The FCC today (Tuesday) nixed a petition by KOA, Denver, to postpone action on the clear channel case till after the war. Also denied was a petition by WJW, Akron, to retain the 850-kilocycle band recently assigned it by the Commission but invalidated by the Supreme Court.

When WJW petioned the FCC for permission to move from Akron to Cleveland, it also requested a kilocycle change from 1,240 to 850, which is also KOA's band. In denying the KOA and WJW petitions, the FCC set June 30 as the date for a new hearing on both cases.

San Antonio.—Ardyce Pfantiel added to KABC continuity department. Betty Henry comes in to operate station's control board.

Inside Stuff—Radio

Following by only a week the 'Washboard Weepers' article in the Saturday Evening Post, a story under the by-line of Isabelle Savell in the N. Y. Herald-Tribune women's section Sunday (6) steamed up the writers and agency men who handle daytime serials. The piece, headlined 'War Shunned in Radio Fare of Housewife,' ridiculed the serials and their listeners, asserting that, 'with rare exceptions, our radio heroines never mention the war, rationing, hunger, poverty, minority problems, or, indeed, anything but their own febrile emotional crises.' The article went on to cite absurdities in certain specific programs and their commercials. None of the better shows was mentioned.

Agency men, some of them willingly admitting the faults of serials, noted that the women's section of the paper in which the Isabelle Savell article appeared also contained numerous silly or merely innocuous stories, and that certain of the ads in it might justifiably be criticized for lack of taste. Among the articles were ones about the effects of frustration on child psychology (a natural for daytime drama), several dozen social items overloaded with names, 'plants' from the sheet's travel department, and pieces about ants and chicken parasites. Among the ads were ones plugging 'internal sanitary protection' for women, promising to make the customer 'look 10-15 years younger immediately,' using such phrases as 'distinctive clientele' and 'refined family clientele' in connection with resorts, offering 'to control pests' and to protect shrubs and plants from dogs.

Detroit newspapers gave considerable space to post-war planning programs via the air, singling out the new NBC series of 'For This We Fight' as special evidence of looking ahead which is vital to the public at this time. Articles praised the new tack of radio, charged often with too much duplication and stress on its war broadcasting, and indicated that the round tables composed of journalists and statesmen was cued into the popular thinking at this time.

Ruthrauff & Ryan on June 21 will audition a program, headed by Ronald Colman, Dinah Shore and Gordon Jenkins, which the agency has put together for RCA. The runoff of the recording will be before a committee of six representing the parent corporation and the various RCA subsids.

J. Walter Thompson, which has part of the RCA account, is also readying a show for the occasion.

The American Federation of Radio Artists will look into the contractual status of Frank Sinatra, the union's executives indicated this week. Various reports that the singer's earnings are so split up that he actually gets only about half of his fees will be investigated. AFRA officials don't know, until they have the facts, whether anything can be done to clarify Sinatra's tangle.

NBC last week passed out 'Seven Rules for Preventing Panic,' written by J. Edgar Hoover, director of the FBI. Treatise, which ran two pages, treated the psychological reaction of mobs to emergencies and gave constructive criticism.

Civilians Benefit By WPB Order on Radio Tubes

Washington, June 8.

War Production Board took steps here Saturday (5) to guarantee that radio tubes made for home sets reach their proper destination and are not gobbled up by the armed services under preference ratings. WPB amended its L-265 order so as to remove at least 85% of civilian tubes from preference ratings.

The amendment prohibits the domestic transfer of civilian tubes on orders by the major claimant agencies and on orders carrying preference ratings. Civilian orders need no priority ratings. WPB also ended a requirement formerly in effect at the consumer level, regarding auto radios. Previously, when a car was sold second hand, it was necessary to either remove the radio or get a special WPB authorization to transfer the radio with the car.

Gives Up Chi CBS Post

Chicago, June 8.

Lavinia 'Duffy' Schwartz has resigned as CBS-WBBM Midwest Educational Director, a post she has held for the past five and a half years. Though no announcement has been made it is reported from reliable sources that she has accepted an executive position with the Office of War Information, with headquarters here.

Charles Logan, WBBM special events head, has been designated by Walter Preston, program director, to take over her duties pending a permanent appointee.

Those He-Kids

Kid commercials coming back on the air for fall are 'Terry and the Pirates,' to be picked up by Quaker Oats again, beginning Aug. 2; 'Dick Tracy,' now sustaining, returns to the sponsorship of Sweets Co. of America, Sept. 13, and 'Jack Armstrong,' now heard three nights a week, will return to five, beginning Aug. 30 for Wheaties.

All are on the Blue net.

QUITS WNYC FOR OWI

Bert Dixon, for the last 14 years an announcer at WNYC, New York, has resigned, effective Tuesday (15), to join the overseas branch of the Office of War Information as a photographic technician supervisor.

Mike Jablons, WNYC publicity and operations director, leaves at the end of the month to join the Army.

WOWO-WGL Give Out Ind. Flood News 21 Hrs. Daily

Fort Wayne, Ind., June 8.

In covering the floods in the Indiana area, WOWO-WGL had its newscasters, Bob Sherman and Fred Moore, on the job 21 hours a day. The stations, in addition to keeping listeners advised of the spread of the inundation, which forced the evacuation of around 2,000, broadcast reports from the board of health, the bureau of public works and the CDVO.

The station also had direct lines to the Civilian Control Center and maintained constant telephonic touch with the County Control Center.

Warns On Disease

Lehn & Fink, manufacturer of Lysol, launched a special spot announcement campaign in the flooded area. The blurbs urged home-owners to take precautions against disease.

The announcements were placed on WMBD, Peoria; KEPW, Fort Smith, Ark.; WKMO, Kokomo; WBOW, Terra Haute; WOWO, Fort Wayne; KMOX, St. Louis; KFVS, Cape Girardeau, Mo.; WKRO, Cairo, Ill.; KVOO, Tulsa, and KLRA, Little Rock.

THE THREE SISTERS

"So easy on the ears" Says WINCHELL

A Great New Vocal Trio

Featured on Columbia Records and WABC--CBS

•

Personal Management

GALE, Inc. 48 W. 48th St., N.Y.

★ INDUSTRIAL PAYROLL up 53%

For the year 1942 compared with 1941

A MUST Market in MASSACHUSETTS

WTAG

W... R

LISTEN LULU

CIAA Adds KWIX, Frisco, to Pan-Am. DX; Sets Latins for U.S. Radio Study

Washington, June 8.

The Coordinator of Inter-American Affairs Office is readying a third Coast station to shortwave English-language programs to Latin America, and has arranged to bring from 10 to 15 program specialists from the Latin republics to this country for an exchange of information and a course in American programming techniques. The new radio station, which begins operations Aug. 1, will be KWIX, San Francisco.

First of the Latin-American program specialists are expected here about July 1, from Mexico and Guatemala. The men have not yet been selected but they will come from private industry and will be chosen with the cooperation of their governments. They will be followed by other men from time to time. The plan is for them to remain here for several months, but there is no set time for their arrival or departure.

From them CIAA hopes to get a better understanding of what the Latin-American countries want in the way of radio entertainment to improve its programs. Although CIAA has brought up South American radio technicians from time to time, this will mark the first occasion that program people will visit here on any scale to learn U. S. technique.

When KWIX goes into operation, CIAA will be operating 16 DX stations in this country beamed to the Latins under its 'solid programming' schedule originated last fall. Programs in Spanish and Portuguese are sent from 11 stations in the east coast and two in Cincinnati. At present English shortwave programs originate seven hours a day from KGEI and KWID, Frisco. All stations are leased by the Government.

The English-language programs are designed to reach U. S. and British citizens in the other republics, members of the U. S. armed forces stationed south of the Rio Grande and others.

Thanks to cooperation from radio sponsors, CIAA finds itself able to pipe into the Frisco DX stations and send south some of the topnotch programs without any cost. Under the arrangements which have been made, no commercials are included in the broadcasts. Instead, news, music fill-ins or special messages related to the war are substituted for the sponsors' messages.

Ohio Women's Clubs Point Out Juve News Shows to Answer OCD

Cleveland, June 8.

Assertion by Dorothy Gordon, national chairman of children's radio programs, Office of Civilian Defense, that newscasts for children are an almost totally neglected field in U. S. radio broadcasting, was challenged here by women's clubs, which pointed out Ohio is tops among that endeavor.

Two programs by Ohio local station were complimented by women leaders. They are 'News of the Week,' by WOSU, Columbus, which is produced by the Ohio School of the Air, in which C. W. Pettegrew discusses a timely news subject and gives considerable background material timed especially for children in Grades IV through VI, and Bernice Foley's daily out-of-school broadcasts over WSAI.

McCann, Veniot Renamed To Commons Quiz Unit

Montreal, June 8.

House of Commons radio committee has begun organization for its enquiry into Canadian Broadcasting Corp. operations. It has re-elected Dr. J. J. McCann, chairman of the committee, and Dr. C. J. Veniot, vice-chairman. Both held the same positions in the 1942 committee and each is a supporter of the government in the present House.

Dr. McCann said he anticipated the committee's work will be considerably shorter than in 1942. It will consider construction of a shortwave broadcasting system recommended by it last July and subsequently approved by the government.

VILLABA TOPS XEOY

Mexico City, June 1.

Antonio Rojas Villaba, veteran radio and advertising man, is the new manager of local XEOY.

Villaba was formerly of WLWO, Cincinnati, and ex-veepee of the Grant Advertising Co. here.

Jamaica, B.W.I., Depends On Foreign DX—Frigon

Montreal, June 8.

Dr. Augustin Frigon, assistant general manager, Canadian Broadcasting Corp., back from Jamaica, B. W. I., where he had been at the invitation of the Jamaica Government for advice in formation of a government radio system on the Island, said there are only about 10,000 receivers there, almost entirely dependent on shortwave transmission from other countries, with only one hour a day for local broadcasting handled by low-power, shortwave station owned by the Jamaican government.

Dr. Frigon stated that when the Canadian high-power shortwave system is installed, not only Jamaicans but English-speaking inhabitants of South American countries would be interested, and there would be no lack of listeners in that part of the world.

Mexicans Too Suspicious Of American Radio Polls, Reports Don Francisco

Fear that typical radio survey methods would lead to Gestapo-like inquiries into reading and other personal habits has thus far nullified any attempts to take an American-type poll of Latin American air audience interests, reports Don Francisco, chief of the radio division of the Office of the Coordinator of Inter-American affairs. Francisco returned recently from a three-week tour of Mexico and Central America for the CIAA.

Despite this reluctance of Latin Americans to be quizzed, the Grant ad agency, Chicago, which maintains a large branch in Mexico City, has worked out a reasonably successful method of determining Mexican radio preferences, declares Francisco. The agency sends its research staffers into the field with portables. Whenever the pollers hear a radio, they adjust their sets till they get the same program. All that has to be done then is to note the station, the time of the day and the number of sets tuned to that show in different areas. What makes this method relatively simple, Francisco says, is the fact that a significant part of Mexican radio listening is done in bars, cafes and public squares from loudspeakers hooked up for 'mass' reception. The prevalence of open windows in Mexican towns and cities also permits passers-by to share in family-listening sessions.

Grant surveys, used extensively by Mexican advertisers, disclosed that about 25% of Mexico City sets are tuned to U. S. stations. This is primarily due to geographical circumstances, Francisco admits. Not only do U. S. shortwave signals come in strong, but many Mexican sets can pick up regular wave shows aired by border-state stations.

Argentine Activities

'Mujeres de America' (Women of America), new pro-democratic show on Mundo LR 1 Fridays at 6:45. It's commercial for Piver perfumes. Stars Maruja Gil Quesada, scripted by Ricardo L. Menecier.

Belgrano LR3 resumed musical comedy series daily except Saturday and Sunday, directed by Enrique T. Susini. Series features Argentine, French, Italian, Austrian and Hungarian and English works, with French and Austrian leading. Stars include Dora Peyrano, Amery Darbon and Elvira Tallaferro.

Patricia Palmer new film gabber on Radio Splendid LR 4.

Gillette back on Mundo with 'El Juzgado de Camama' and comedian Rodolfo Zenner.

Pepe Arias, top Argentine comic, again on Radio Mundo and chain for Mejoral (headache tablets).

Oscar Alonso signed by Radio Argentina for song program.

Miguel de Molina, Gypsy singer, and Spanish company, contracted by Radio Belgrano for Ricoltore (cooking oil).

Radio del Pueblo LS 6 celebrated 17th anniversary with festival in Luna park. Interesting novelty was election of The Queen of the Washwomen, sponsored by Jabon Campana (soap).

Aussie Fears on U. S. Air Domination Down Under Allayed by Cutting DX Hr

Sidney, June 8.

The fears of Australian commercial broadcasters that the country's program schedules would be dominated by American radio fare have been allayed. The U. S. Army's special service authorities have agreed to reduce the number of American program hours. The original plan had been to air 28 hours of such shows a week. The quota has now been clipped to 10 hours a week.

The Aussie stations, prior to the conference which brought about the reduction, had declared themselves as 'most anxious' to bring American troops familiar radio entertainment via shortwave, but some of the commercial outlets pointed out that the clearing of 28 hours of U. S.-originated shows might cause the Aussies to drift away from their home programs. The original plan had also been to rebroadcast the pickups from the United States from discs, but now the American troops will get the programs directly as they are converted from DX to Australian domestic wavelengths.

Tomlinson as Blue Analyst On Inter-U. S. Affairs

Edward Tomlinson, author and commentator on inter-American affairs, has taken over a newly created post at Blue net.

Tomlinson will act as adviser and analyst on Inter-American affairs. His permanent offices will be in Washington.

Frisco Newsrooms Find It Too Tough to Compete With Dailies on Manpower

San Francisco, June 8.

Radio newsrooms here are finding it tough going in trying to compete for manpower with the newspapers and wire services, most of which are shorthanded themselves despite fact they pay comparatively higher salaries than radio.

The four daily sheets and the Associated Press and United Press are all covered by contracts with the Newspaper Guild that call for minima the radio stations cannot meet. Minimum on the rags for experienced (five years or more) newshawks is $60.57 a week, an almost unheard of figure in the radio news rooms.

The few budding journalists that haven't been plucked by the army, and the aspiring femme reporters, are still attracted to the newspapers by the capital G Glamour they associate with newspaper life, and as long as the sheets are short of help they give the radio the go by.

Result is that stations, to keep their news staffs functioning at all, have to scramble for employees, going so far as to ask newspapermen on the four daily rags to scout likely material for them, if for some reason that material isn't immediately absorbed into the newspaper field.

Beaming B.B. to Latin Am.

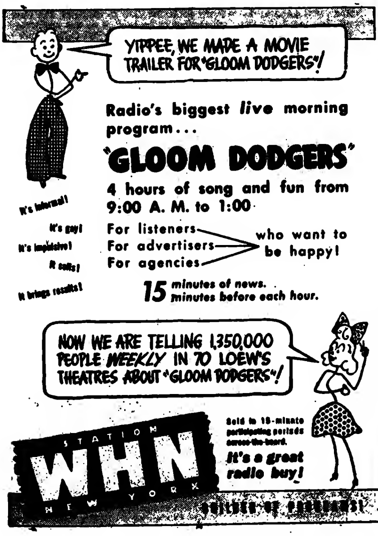
NBC international department is now short waving reenactment of major league baseball games to Latin American countries every day. Idea, which started June 1, was brought about because of the demand of the Caribbean countries (Cuba, Mexico, Puerto Rico, etc.). Such men as Jess Flores, Al Lopez, Chico Hernandez, Lefty Gomez, Robert Estella, Dolf Luque and Mike Gonzales, all well known to the national pastime lovers, are of Latin American extraction.

CBC Mont'l Ed to Head French Correspondent Group on Second Front

Montreal, June 8.

Marcel Ouimet, editor-in-chief of Canadian Broadcasting Corp.'s Montreal newsroom, will leave for Europe shortly to head the staff of the French-speaking correspondents to be appointed to the active battle zone, when, as and if the second front materializes. Two other members of the CBC news service, Benoit Lafleur and Paul Barrette, will go with him.

This will be the French counterpart of the English service which has already been organized and is now in the United Kingdom.



KSO Toots For Gabriel, Too!

Last week Mutual tooted the horn for modest Gabriel Heatter and his climbing Hooper (9.4 last winter).

KSO, like Mutual, doesn't mind tooting its own horn while giving out with a blast for Gabriel.

The last Des Moines Hooper gave G... Heatter a thumping 15.4 rating in his fou... per week schedule here. That shows what an outstanding program on a ditto station can do.

KSO, Des Moines, Iowa

WCCO, Mpls., Wins FCC Rehearing In Fight to Nip WNYC on Night Cut-ins

Minneapolis, June 8.

WCCO here has won, at least temporarily, its long fight to keep WNYC, of New York, from cutting in on its frequency during night broadcasts. Victory came in the form of an FCC ruling setting aside a previous order authorizing WNYC to operate until 10 p.m. on WCCO's frequency. The Commission ordered a rehearing of questions raised against the order by CBS, the WCCO licensee.

Dispute's basis was the CBS contention that WNYC would interfere with WCCO's broadcasts if both operated on the same frequency after sundown in Minneapolis. Under its original permit, WNYC was authorized to use the disputed lane only during daytime, when its signals do not reach into territory served by WCCO.

The disputed FCC order extended that authorization to permit WNYC to broadcast after sundown by using a directional antenna designed to eliminate interference with WCCO. War developments, however, have led to a delay in the aerial's construction and the question whether it actually would eliminate interference remained unsettled.

By the latest ruling, however, FCC rescoinded permission for WNYC to operate at night, and in effect, put the case back where it was before the contested order was issued.

WNYC filed an amended application yesterday (Tuesday) for night operation, and a rehearing will be held by the FCC within 30 days.

See House Group Ignoring Durr's Squawk on Cox As Head of Inquiry Into FCC

Washington, June 8.

The House judiciary committee is expected to ignore the request of FCC member Clifford J. Durr that the committee conduct hearings on the fitness of Rep. Eugene E. Cox (Dem., Ga.), to head the special committee probing the FCC. Durr, who has been slugging it out with the Cox committee since the day it was formed, made his second request to the judiciary committee last Friday (4).

'I believe,' Durr wrote to Rep. Satton W. Sumners, chairman of the House judiciary committee, 'that the facts set forth in my petition and the accompanying memorandum clearly show that Congressman Cox is not a suitable person to conduct an investigation of the FCC. I stand ready to prove these facts at any time, and I respectfully request that your committee hold hearings on the petition at an early date at which I may be allowed to appear and present witnesses and documentary evidence.'

Thus far the Cox committee has received secret testimony from three of the seven commissioners, Norman S. Case, George Payne and T. A. Craven. Durr has balked at secret sessions, but expressed his willingness to testify any time at a public hearing. Understanding here is that the Cox committee will throw its session open within the next two or three weeks.

Bob Crosby on NBC For Old Gold Starts July 9

J. Walter Thompson agency has contracted with NBC for the Friday 7:30-8 p.m. spot in behalf of Old Gold. It's the spot that Bob Crosby will fill, starting July 9. Up to this sale the Friday 7:30-8 p.m. period was the last of this time segment for the week that was left uncaptured by NBC.

Carroll Carroll will script the show and Robert Brewster will produce. The series will originate from Hollywood. There will be a rebroadcast at 9:30 p.m. for the mountain and westcoast areas. Old Gold has Sammy Kaye on CBS Wednesday nights.

Scripts Mutual 'Bond Wagon'

Shirley Burke, formerly scripter of 'Treasury Star Parade,' joins the 'Saturday Bond Wagon' in the same capacity.

Program heard Saturday nights, 10:15, on Mutual.

KSTP Discs Series On Minnesota Resources

St. Paul, June 8.

KSTP is recording a new series of 39 dramatic shows tagged 'Land Alive.' Scripts explain the use and conservation of Minnesota's natural resources and the role they may play in post-war rehabilitation. Series will be aired next fall for the State Department of Conservation.

Mrs. Jerry Vessels, radio director of the State Department, is preparing scripts, with Ben Leighton, of the KSTP staff, narrating and producing.

U.S. OK's Talent Hikes Per Pacts

Under a Treasury Department ruling of last week, all salary increases specified under option contracts or existing agreements may be paid to talent, and money withheld for that reason or under the salary limitation regulations may also be released. The Treasury ruling was contained in a letter to the American Federation of Radio Artists, which had raised the questions last March.

The union, in turn, sent communications yesterday (Tuesday) to all networks, agencies, producers, etc., outlining the terms of the Treasury memo. The ruling, applying to all classes of radio talent, including writers, directors, etc., as well as artists, is considered more liberal than one obtained from the Treasury some time ago by the Screen Actors Guild.

The Treasury interpretation specifically permits periodic wage boosts for contracts calling for the payment of annual salaries of either more or less than $5,000, without approval by the Government, provided the increases are 'reasonable in amount.' However, the raises must be within existing limits of each classification. The department recognizes that there should be wide variation in the salary classifications for various artist assignments and it permits raises in the different categories, such as leading roles, support and bit parts, without special okay in each case.

Big Budget for Valves In Cleve. Half-Hour

Cleveland, June 8.

WHK has sold a comparatively expensive locally-produced program to the Thompson Products Co., world's largest manufacturer of valves. It will be a Tuesday evening half-hour series and entail a cast of 30 musicians, 20 chorus people, eight actors and a couple announcers. Leslie Biebl will work on the script and production. Bob Evans is the m.c.

The program, 'Victory Time,' will include the dramatization of a company employee's story on his contribution to the war effort. Production and presentation, the station's management estimates, will in all require the service of 58 persons trained in radio and entertainment work and represent around 350 man-hours of work a week.

Ben Rocke Dies at 48

Ben Rocke, former independent radio producer, died Saturday (5) in N. Y. following a heart attack. Widely known in radio circles, Rocke, who was 48, had been inactive for several years due to the cardiac condition which caused his death. Services were held Monday (7) at West End Chapel, N. Y., and interment took place the same day at Mount Lebanon cemetery, N. Y.

As producer of radio shows, including 'Show of the Week,' 'Morning at Macy's,' 'Penthouse Party,' with Mary Pickford, '30 Minutes From Hollywood,' with George Jessel, the 'Bulldog Drummond' series and many others, Rocke was instrumental in discovering talent that later reached stardom. Among these are Barry Wood and Beatrice Kay.

Survived by widow, daughter and son.

Define Priority

Continued from page 29

recruitment announcements in certain restricted districts. This group was marked 'refused clearance' after consultation with the War Manpower Commission on the grounds that in this area, which already is suffering a manpower shortage, it would be manifestly unfair to plug recruitment. Recruitment to the femme services was marked as 'taboo' in Wilmington, Del.; Baltimore, Hagerstown and Cumberland, Md., and Chambersburg, Pa. In these areas there is a shortage of women help in war industry, as well as male workers.

Under the 'essential' list the OWI placed the following: Anti-black market campaigns, gasoline conservation, food production, manpower, WAACS, WAVES, SPARS and Marines (women) except in the restricted areas listed above.

Take-In-a-Roomer

Also listed as 'essential' are 'take-in-a-roomer' campaigns in overcrowded sections like Washington and Baltimore; recruitment of forest firefighters in certain areas in the heavily wooded belt; care of war workers' children (only in Pittsburgh, Erie, New Castle, Johnstown, Williamsport, Harrisburg, York, Lancaster, Reading, Allentown, Easton, Philadelphia and Sharon, Pa.) and 'victory foods' plugs on women's programs.

Those listed as 'important':

'Don't Travel' campaigns, jalopy salvage, Red Cross recruitment and replacement, recruitment of Coast Guard Reserve (only in Wilmington, Baltimore and Erie); food production (Victory Gardens), food conservation, and explanation of OPA price panels.

Listed as 'useful':

Rescue Squads (OCD); 'Take-In-a-roomer' (in Wilmington, Chester, Pittsburgh and Washington, Pa., only), war bond sales, anti-loose talk.

The guide is believed to be the first ever issued by the OWI and was sent to all stations in this region. Dr. Leon Levy, regional radio consultant for the OWI, pointed out that he first opposed the guide as 'complicated and impractical,' but had it submitted to the war program managers of Philly stations for their reaction.

After receiving their suggestions, certain revisions were made, Dr. Levy said.

'Naturally all Government requests for time cannot be taken care of,' Dr. Levy said. 'Nor are they of equal importance. Therefore, in order to take care of as many as possible, we have graded them into 'essential,' 'important' and 'useful.'

'If you are going to give time for war, you want to give it where it will do the most good.'

Dr. Levy declared that if the 'priority' plan is successful here it will be adopted on a nation-wide basis.

OTTAWA STATIONS OFF AS STORM CUTS LINES

Ottawa, June 8.

Storm last week slashed lines between studios and transmitters and cut off power at local stations. CKCO (indie) was only local station able to carry on.

CBO, local Canadian Broadcasting Corp. outlet, was off the air nearly three hours when power and transmitter lines snapped during relay of BBC news to the network. Program was kept from the net for 45 seconds until emergency power was supplied.

CKCH, Hull, operated by French-language newspaper Le Droit, of Ottawa, was off 12 minutes when lightning struck the antenna tower, and later for 14 minutes when power station supplying the studios was struck by lightning.

NAB Helps to Recruit Technicians for Army

Washington, June 8.

Acting in cooperation with the Army Signal Corps, which is faced with a shortage of experienced radio technicians, National Ass'n of Broadcasters is notifying all its member stations to steer technical personnel to the Corps.

Pointed out in the memorandum is that such men should not be side-tracked in a service where their technical experience is worthless, and that commissions await many of the men.

From the Production Centres

IN NEW YORK CITY . . .

Alma Adams, former singer and instrumentalist with Phil Spitalny's all-girl orchestra for six years, now engaged in NBC music library.

Trade press was invited to view screening of Mutuel's three-dimensional Kodachrome Sales Analysis Chart last week. Exhibit prepared for nation-wide showing by Robert Schmid, web's director of research and promotion....Lee Vines, CBS staff announcer, landed job plugging U. S. Rubber Co. for Philharmonic Symphony stanza....Frankie Froeba, who pounds the ivories on WNEW's 'Boys in the Back Room,' doubled at the Club 18 recently...Gertrude Hoffman is assisting Dorothy Kemble, Blue continuity acceptance editor. Miss Hoffman replaced Warren Ambrose, who resigned.

Radio Directors Guild moved its quarters from the Berkshire Hotel to the Gladstone, and resumed its daily luncheon table last week....Yasha Frank wrote and Earle McGill directed the CBS-produced demonstration show given Friday (4) before the Assn. of National Advertisers convention at the Waldorf-Astoria....McGill will take a vacation at his place in New Hampshire before actual sponsorship of 'Report to the Nation' starts. The show moves from Saturday night to 9:30-10 Sunday night with the June 15 broadcast....Larry Hammond, War Manpower Commission radio director, back from the Coast....Lawrence Tibbett, George Heller, Phil Ducy and Lucille Wall nominated as representatives of the New York local on the AFRA national board. Elections will be June 14, with three of the four nominees to be elected.

Katharine and Adele Seymour, co-adaptors of 'Light of the World,' move tomorrow (Thursday) to West Hampton, L. I., for the summer....Joseph Barnes, chief of Atlantic operations of the OWI overseas division, has also taken temporary charge of the overseas radio news bureau, with Leonard Carlton temporarily handling administrative end of the bureau. They've taken over the duties of John Houseman, who returned to Hollywood under his Paramount producer contract....Betty Ruth Smith replaced Virginia Clark as 'Helen Trent' title actress. Miss Clark retired after 10 years in the part....Ben Green, of the Kastor agency homeoffice, in town for week's visit.

Fred Allen had to pay co-authors Manfred Lee and Frederic Dannay a royalty for permission to have Carlton Young do his Ellery Queen characterization Sunday night (6) on the Texaco show....Ford Bond subbed as 'Just Plain Bill' announcer while Mark Goodson was hospitalized for a checkup....'Bachelor Mother' will be the first week's vehicle, starting June 28, on the 'Hollywood Star Playhouse' for Procter & Gamble ....Karl Swenson vacationing from his 'Our Gal Sunday' and 'Lorenzo Jones' assignments....Hal James, of the Kastor agency, to Cincinnati tomorrow (Thursday) for P. & G. confabs....Bill Ramsey, P. & G. radio head, taking two-week vacation to hoe his vegetables. His next trip to New York will probably be the end of June....Casting notes: Robert Keith ('David Harum'); Athena Lorde, Jackie Grimes, Kenneth Lynch, Jeanette Dowling and Bill Shelley ('Mr. Keen'); Doris Dalton ('Lora Lawton'); James van Dyke ('Young Widder Brown')....'Light of the World' is about to start another sequence about a Biblical femme fatale, Jezebel.

With Lieut. Com. Morgan Reichner now assigned to the radio section of the public relations office in Washington, the Navy's midtown New York radio public relations office is in charge of Lieut. Thayer Cummings.

C. E. Hooper headed for the Coast immediately after the luncheon he gave Monday (7) for the press....Jack Cowden, of CBS station relations department, inducted by Army Monday (7). Cowden had been in charge of promotion for the department for past two years.

William Anderson, of the presentation division of the CBS promotion department, joins the Army Friday (11). He will be assigned to the statistical control and management section of the Air Forces.

IN HOLLYWOOD . . .

Best news around town this week is Eddie Sherman's report on Lou Costello's speedy pickup from his prolonged illness and assurance of medicos that he is well on the way to complete recovery....Johnny Green moving his typewriter here from New York to pound out the 'Blondie' scripts....Jack Benny, Groucho Marx and Burns and Allen, among others, will drop in on Eddie Cantor's program tonight (Wednesday) to felicitate him on his 29th wedding anniversary....Sam Hayes and Hal Bock back from a two-week tour along the Coast to recruit women filter center workers for the aircraft warning service. Army bomber flew them in and out of 14 cities from border to border....John Swallow proudly displaying a medal hung on him by Major Gen. William Kepner of Fourth Fighter Command in recognition of his services to the military group. Citation was made at the officers exclusive club in Oakland, the Falcon's Roost, Swallow being the first civilian to be invited to the exclusive lair of the brasshats....Some talk that Kate Smith and Ted Collins may pass the summer here, their first away from Lake Placid in 10 years. Singer is said to be weakening to picture offers and Collins also has a picture yen, on the producing side....Lux will do 'The Philadelphia Story' June 14 with Robert Taylor, Loretta Young and Robert Young forming the starring triumvirate....Blue network's C. P. Jaeger here for talks with Coast bosses on the commercial aspects of house programs....Major Knox Manning around telling of his experiences at the head of a photographic unit in Tunisia. He's the former CBS announcer....KNX sold 42 Hair Oil three quarter-hour programs weekly starring Ian Keith in narrations of human interest yarns....Paul Warwick, Henry Legler and Ed Morris, veepee of Pabst breweries, in town for first camp broadcast of the Groucho Marx former....Tomhy Riggs and all hands set through the summer on option pickups....New spielers on Blue network are Terry O'Sullivan, from KFWB and Val Browne, KHJ....Dick Mack looking for a singer to replace Virginia O'Brien on 'Blue Ribbon Time.' Phil Baker drops in June 12 and Groucho Marx returns the call later....Blue network announcers are shying away from American Legion fight assignments with Buddy Twiss since Abbott Tessman and Hank Weaver are now in khaki and Coleman Willson has a date coming up with his draft board....For those who like to play marquee games with picture titles, here's the Coast lineup in the 2 p.m. niche: 'When a Girl Marries,' Housewives Protective League, and 'What's Doing, Ladies?'

'Duffy's Tavern' is new moniker applied to San Quentin prison by cons. Name was taken from Blue net airer because warden at San Quentin is Clinton T. Duffy.

IN CHICAGO . . .

Monte Randall, traffic manager of the Russel M. Seeds agency, has been inducted into the Army and reports at Camp Grant, Ill., June 9. He has been succeeded by H. W. Jackson, former sales manager of WCOS, Columbia, S. C....Arnold Stang replaces Eddie Firestone on the Quaker Oats show 'That Brewster Boy.' Stang joins the show June 11, which is also Firestone's farewell broadcast. Program handled by Ruthrauff & Ryan, Chicago.

Programs of NBC, Mutual and CBS went off the air for more than 30 minutes one night last week when wires servicing the outlying transmitters of WBBM, WMAQ, WGN and WAIT snapped following a big gas fire....Beryl Vaughan and Nanette Sargent are newcomers to 'Road of Life' cast....Edgar Kobak, Blue Network executive v.p., hosted all members of the local staff last week at a dinner given at the LaSalle hotel. Dinner was the first of its kind held for Blue employees here and followed along lines of similar gatherings held in New York for the purpose of giving aides a clearer picture of the company's operations....Don Gordon has replaced Marvin Mueller as announcer on NBC's 'Lonely Women' while the latter vacations in Colorado.

Blue-NBC Affiliates' Contracts

Continued from page 28

our aforesaid agreement is hereby modified to read as follows:

III Network Optional Time

(a-1). Insofar as Section 3.104 of the regulations of the Federal Communications Commission as amended Oct. 11, 1941, will permit, you hereby option to us the hours designated below as network optional time, for the broadcasting of the network commercial programs which we furnish to you. Network optional time will be as follows (all periods refer to New York City time):

EAST AND CENTRAL ZONE STATIONS

9:30 a.m. to 12:00 p.m.
12:30 p.m. to 1:00 p.m.
3:00 p.m. to 6:00 p.m.
7:00 p.m. to 7:30 p.m.
8:00 p.m. to 10:30 p.m.

MOUNTAIN ZONE STATIONS

10:30 a.m. to 12:00 p.m.
12:30 p.m. to 2:00 p.m.
3:00 p.m. to 5:00 p.m.
7:00 p.m. to 8:00 p.m.
8:30 p.m. to 10:30 p.m.
11:00 p.m. to 12:00 a.m.

PACIFIC ZONE STATIONS

10:30 a.m. to 11:00 a.m.
11:30 a.m. to 12:00 p.m.
12:30 p.m. to 1:30 p.m.
3:00 p.m. to 5:00 p.m.
6:00 p.m. to 6:30 p.m.
7:30 p.m. to 10:30 p.m.
11:00 p.m. to 12:30 a.m.

(a-a). Because of your public responsibility your station may reject any network program which you reasonably believe to be unsatisfactory or unsuitable or the broadcasting of which would in your opinion not be in the public interest or be less in the public interest than a program of outstanding national or local importance which you wish to substitute therefor, all in accordance with the provisions of Section 3.105 of the regulations of the Federal Communications Commission.

3. In case of contracts extending beyond two years, each of the foregoing modifications shall become effective simultaneously with the effective time of the particular regulation of the Federal Communications Commission to which such modification pertains and shall continue in effect for such time as that particular regulation remains in effect.

NBC's revised contract for its affiliated stations follows:

We hereby release you of any obligation you may now have to broadcast any network commercial program we may offer you if the program offered by us occurs at a time conflicting with the time for which you are committed to broadcast a program of another network or if the program offered by us is offered on less than 56 days' notice to you or if the program offered by us does not occur within the following hours:

(All periods refer to New York City time)

STATIONS IN EASTERN AND CENTRAL TIME ZONES

Weekdays: 10-12 a.m.; 3-6 p.m.; 8-11 p.m.

Sundays: no a.m.; 2-4 p.m.; 5-6 p.m.; 7-10 p.m.

STATIONS IN MOUNTAIN TIME ZONES

Weekdays: 10-12 a.m.; 2-6 p.m.; 8-11 p.m.

Sundays: No a.m.; 1-4 p.m.; 5-6 p.m.; 7-12 midnight.

STATIONS IN PACIFIC TIME ZONES

Weekdays: 10-10:15 a.m.; 10:45-12 noon; 2-7 p.m.; 9-12 midnight.

Sundays: No a.m.; 1-4 p.m.; 5-6 p.m.; 1-12 midnight.

The aforementioned waiver with respect to your obligations to broadcast our network commercial programs is made, however, with the understanding that you will continue to broadcast each of our network commercial programs which you are already obligated to broadcast in periods of time outside the hours mentioned above, but in no event beyond the period for which we are presently committed to the respective sponsors thereof to deliver your station.

We furthermore waive any rights which we may have under said contract which may be inconsistent with the provisions of Section 3.105 of said regulations.

We assume you will desire to waive any rights which you may have under said contract which may be in conflict with Section 3.102. In that event we hereby grant you the right of first refusal, good for seventy-two (72) hours, in your primary service area upon our network programs; provided, however, we shall have the right to permit any of our programs to be broadcast by any station now regularly broadcasting our programs or by any station which may be substituted therefor by us as an affiliate in the same community of any such station.

Each of the foregoing waivers shall become individually effective at such time as the corresponding regulation pursuant to which the waiver is made becomes effective and shall continue in effect for so long as that regulation is in effect.

As you recall, we have previously waived all rights under said contract which may have been inconsistent with Section 3.101 and 3.108 of the regulations.

With respect to Section 3.103, we will assume unless we hear from you to the contrary that our contract shall expire two years after the effective date of this section with the understanding that should this section be subsequently modified or be made ineffective within a period of two years from the effective date thereof so as to make licenses having network contracts extending for a duration longer than two years eligible for a renewal of their license, it is agreed our contract shall expire on the date presently specified or on the latest day permissable under any such modification, whichever date shall earlier occur. The foregoing change in expiration dates shall not affect of course any earlier rights of termination of either party which may now be contained in said contract.

CBS Distribs

Continued from page 29

time and non-option time under the rules is that during option time a network has the right to clear for a network program a period held by a national spot or local program, whereas during a non-option time the right to clear rests with the station. CBS believes that affiliates will continue to sell non-option time to spot or local advertisers with a reasonable recapture clause so that the stations may accept new network programs outside of option time.

7. Network advertisers will have to place their order for a new network period 56 days in advance of starting date only if the advertisers want a guarantee that every single station on the hookups designated can start with the first broadcast. The operational effect is only from the 28-day clearance arrangement by a matter of that many days.

8. CBS admits that it is theoretically possible for advertisers to set up their own private networks under the FCC rules but thinks that such a device would indicate a blindness to their own best interests by both account and station.

9. A national advertiser can buy guaranteed time on affiliated stations for recorded or local programs, and thereby block off network advertisers, only where the time is non-option. CBS believes it 'unlikely' stations will sell time on this basis in periods where the latter expect and desire live network shows.

10. CBS believes that it will be unnecessary for network advertisers to add non-CBS affiliates to CBS hookup stations because CBS will make it a policy, under the FCC rules, 'and as hitherto,' to avoid wasteful duplication of coverage on the one hand and, on the other hand, 'protect the listening areas and the established audiences of our affiliated stations. A non-CBS station, however, may be added outside the established CBS areas of coverage and also where the CBS affiliate refuses the program—provided the non-affiliated station serves substantially the same areas.'

11. CBS doesn't think that the shortened two-year contracts between networks and affiliates will cause 'widespread and frequent changes' in station affiliation because the majority of CBS affiliates have been with the network for years and are now on a renewal basis.

12. CBS intends to maintain its usual public service program operations in the field of news, entertainment, education, religion, public discussion and war morale broadcasts. Also its service to advertisers in promotion, research, merchandising, marketing and publicity.

John E. Flatley has joined the Chicago staff of Weed & Co., station rep.

87% U. S. Homes Have Radios, Mutual Reveals

Mutual presented its latest survey on a series of Kodachrome slides photographed from three-dimensional displays, before a group of the press, Thursday (3), in New York. The survey first presented the case of radio as a medium, then Mutual vs. other nets, and Mutual's penetration of the big-city and hometown markets.

According to this survey, 87% of American homes have radios, 51% automobiles, 43% telephones, and 54% bathrooms. It represented the average American family as listening four and a half hours a day, and claimed that Americans spend more time listening to the radio than in any other activity except working and sleeping.

Payroll Traffic

San Francisco.—KPO's new publicity manager is Stan Simpson, up from KTKC, Visalia, to succeed Louise Landis, who became a Standard Oil p.a. Leila Gillis is feature-writing addition. Helen Murray, formerly of NBC, Hollywood, into sales promotion, replacing Henry Schaffer, who will freelance. Mrs. Lynn Lee, North Dakota newspaperwoman, joined newsroom staff.

Fort Wayne, Ind.—Rosemary Stanger, once a receptionist for WOWO-WGL, is the station's newest replacement in its full-time announcing staff. This is WOWO-WGL's first try with a femme announcer. In the past she has handled the station's 'Women in the News' program, and recently supervised schedules, transcriptions and announcing on the FM station, W49FW.

Hartford — Two new mikemen have been added to the announcing staff of WTHT. They are George Pethick, formerly of WNAB, Bridgeport, and WATR, Waterbury, and Bob Gillespie, latterly with WTRY, Troy. Both replace Edward Brainard, now on the continuity staff of WOR, and Gene Soaras, new program director of WMFF, Plattsburg.

St. Louis.—Newest addition to KXOK's gabbing staff is John Murray, formerly of Louisville. He replaced Landis Wilkinson, who now is sporting the khaki.

Edward Krug has joined KWK as production manager. Dudley Brewer, who formerly sang at the Radio City Music Hall, has joined KWK in sales department.

Rollie Williams and Robert Carpenter have resigned as account execs of KMOX.

Washington.—Peggy Murray, editor of WOL, has resigned and will become private secretary to Thomas Farroll, chief liaison officer of the Foreign Outpost Division of OWI. Her spot with WOL will be filled by Elaine Squibb, Miss Murray's assistant for the past year.

New announcer at WTOP, CBS outlet, is John McKnight, who switched from KGAR, Cleveland.

Fort Wayne, Ind.—Bill Malone succeeds Jack O'Mara as sales promotion director of WOWO-WGL. For the past year and a half Malone has been O'Mara's assistant.

Due to War Training, Radio Appears Sure of Plenty Technicians Post-War

S.P. Court Network

Continued from page 28

between the press and radio or any other media of communication, and,

'Be it further resolved that the Board of Directors direct its Small Stations Committee to determine what class or classes of stations should receive such advertising and take such other action as may be necessary to carry out the provisions of this resolution.'

Add to Legislative Unit

Acting on the Board's decision to enlarge the Special Legislative Committee, Neville Miller, NAB prez, added James W. Woodruff, Jr., WRBL, Columbus, Ga.; G. Richard Shafto, WIS, Columbia, S. C.; Nathan Lord, WAVE, Louisville; and Ed Yocum, KGHL, Billings, Montana.

Originally appointed were the following: Don S. Elias, WWNC, Asheville, N. C.; Clair R. McCullough, WGAL, Lancaster, Pa.; James D. Shouse, WLW, Cincinnati; Frank M. Russell, NBC, Washington, and Joseph H. Ream, CBS, New York.

NAB board also gave the committee authority to spend funds and engage counsel.

Last week's meeting here was attended by the following NBC district directors: Neville Miller, Paul W. Morency, WTIC, Hartford; Kolin Hager, WGY, Schenectady; Roy Thompson, WFBG, Altoona, Pa.; Richard Shafto, WIS, Columbia, S.C.; James W. Woodruff, WRBL, Columbus, Ga.; Hoyt B. Wooten, WREC, Memphis; Nathan Lord, WAVE; John E. Fetzer, WKZO, Kalamazoo, Mich.; Leslie C. Johnson, WHBF, Rock Island, Ill.; John J. Gillin, Jr., WOW, Omaha; E. L. Hayek, KATE, Albert Lea, Minn.; Hugh Halff, WOAI, San Antonio, Tex.; Ed Yocum, KGHL; Calvin J. Smith, KFAC, Los Angeles; Harry R. Spence, KXRO, Aberdeen, Wash.; and the following directors at large:

Large stations: James D. Shouse, WLW; J. O. Maland, WHO; medium stations: Barney Lavin, WDAY, Fargo, N. D.; Don S. Elias, WWNC; small stations: Herb Hollister, KANS, Wichita, Kansas. Network: Paul W. Kesten, CBS, New York; Frank M. Russel, NBC, Washington.

FCC Extends for 3 Yrs. Hams' Radio Licenses

Washington, June 8.

All amateur radio operator licenses, which have expired since Dec. 7, 1941, were reinstated by the Federal Communications Commission last week. The licenses were automatically renewed for a three-year period from the expiration date.

In addition, the FCC announced, that all radio ham licenses expiring up to Dec. 17, 1944, will also be automatically extended for three years. Excepted from the action are licenses which were voluntarily surrendered, those finally suspended by the FCC, and those wherein radio hams failed to comply with FCC regulations covering citizenship.

Purpose of reinstatement, it was explained, was to take care of hams now in the armed forces, or otherwise so located that they have been unable to apply for license extensions.

(Due to War Training, Radio Appears Sure of Plenty Technicians Post-War)

Washington, June 8.

Promise of a post-war America as mechanically minded in the field of radio as it is today in automobiles is promised under a report made by Paul V. McNutt, chairman of the War Manpower Commission. Since October, 1940, he said, more than 80,000 men and women have been trained for radio work in engineering, science and war training courses, with an additional 18,000 enrolled in electronics courses.

Most popular courses, according to the McNutt report, are: fundamentals of radio, radio and pre-radar; and ultra-high frequency techniques. More than 220 colleges and universities have offered the courses in over 1,000 communities.

'As many as 15,000 persons,' said the statement, 'have been enrolled at one time in fundamentals of radio, for training in the principles of radio circuits. A Signal Corps training officer notes that approximately 6,000 employees of one Signal Corps station have received this radio training. He points out that, while few of these men and women had technical knowledge, skill, or interest in radio before they were employed, they met all qualifications for assignment as inspectors, radio repairmen, specialists, and candidates for advanced training upon completion of the course.' Those who pass through the ultra-high frequency course, according to McNutt, 'may go into the armed forces or communications industries as highly specialized technical experts in the manufacture, use and maintenance of extremely complex and vital radar equipment.'

Since more than 2,500 have taken this work in the past two years, the country is promised a good labor supply for radio and television after the war.

BLUE, COCA-COLA SPLIT 18-20G ON NEWS STRIP

Blue net and Coca-Cola are sharing costs of a new news strip to run on a 40-foot bank of lights on the Broadway Trans-Lux theatre building.

Blue will contribute $8,000 to $10,000 a year, and furnish news bulletins with a plug for WJZ. Coca-Cola matches with $10,000, with a plug for cokes beneath the news.

Installation to be leased from Trans-Lux Ad News Corp.

Coast Blue Promotes Initiative on Staff

San Francisco, June 8.

KGO and the Blue net here are fishing among their staffs for operation ideas.

The lures are $5 in War Savings Stamps for every idea 'deemed worthwhile' and an additional $5 'if the idea can be put to immediate, practical use.'

Gillette to Sponsor All-Star Ball Game

The 1943 all-star baseball game between teams of the National and American leagues, to be played Tuesday night, July 13, will be sponsored by Gillette over the Mutual network. If, because of weather conditions, the game is postponed, it will be broadcast July 14, at 1:30 p.m.

Gillette will shortwave the game to the AEF. Sponsor pays $25,000 for the rights to broadcast, and this goes to the Major Leagues' Baseball Equipment Fund to buy baseball equipment for the armed forces.

WRVA, Richmond, Invites Militarists, OWI Execs to Its 1st 'War Radio Clinic'

Richmond, Va., June 8.

WRVA has invited some 25 military men and Office of War Information officials to attend the first of the station's 'War Radio Clinics' at the WRVA studios next Wednesday (16). The purpose of the all-day gathering is to obtain a more closely controlled operation of WRVA's Army-Navy-Marine programs picked up from various surrounding posts.

The attendees will be the public service and special service officers of the originating military posts. The regional director of the OWI will speak for about 20 minutes, with a like period assigned to a spokesman from the Office of Censorship. The bureau of public relations of the Army and Navy will be invited to have observers on hand and all speakers and observers will be asked to be prepared to answer questions. WRVA will host the group at luncheon and dinner. The sessions will be presided over by Irvin G. Abeloff, WRVA's program service manager.

Among the posts from which WRVA picks up programs regularly are Camp Lee, Camp Pickett, Fort Eustis, Camp Peary and the Norfolk Naval Training Station, and the titles of the shows are 'Okay, America,' 'Letter to Dad,' 'Fort Eustis Open House,' 'Conquer We Must,' 'Boots to Builders' and 'Navy Smoker.' The station makes it a condition of pickup that the broadcasts also contain Government messages dealing with the civilian front, such as war bonds, salvage and security information.

WRVA's military program services were recognized via a plaque in the 'Variety' Showmanagement Awards for 1942.

'I Was There' Sugared

Hollywood, June 8.

KNX sold its packaged dramatic show, 'I Was There,' to Spreckels sugar outfit for Coast ride beginning June 21. Half-hour stanzas are devoted to eyewitness accounts of historical events.

J. Walter Thompson is the agency.

TIME TO EXPAND

'Time Views The News,' five-weekly 15-minute news broadcasts heard now only on WQXR, N. Y., has been made available to entire Atlantic Coast Network.

Series, which features Westbrook Van Voorhis, is compiled from Time's 203 correspondents throughout the world.

Armstrong Hot $26,000 in Frisco; Allen Big 67G, N. Y., Barnet 26G, Hub

(Estimates for This Week)

Bob Allen, New York (Capitol; 4,820; 35-$1.10)—With Helen O'Connell, Willie Howard and William Gargan, in person, and 'Bataan' (M-G). Combination of stagebill and film pushing b.o. to very big $67,000 or better, and holds.

Louis Armstrong, San Francisco (Golden Gate; 2,850; 44-75)—With 'Harrigan's Kid' (M-G). Band is responsible for building this up to fine $26,000.

Mitchell Ayres, Philadelphia (Earle; 2,768; 35-75)—Backed by Connee Boswell, Jack Marshall and 'All By Myself' (U). Combo, although adding up to a good show, is being hurt by general biz slump, mediocre $16,200.

Charlie Barnet, Boston (RKO Boston; 3,200; 44-99)—Plus Little Tough Guys (2); Gil Lamb, others, on stage, and 'Forever and a Day' (RKO). Film isn't helping band too much, $26,000 being about average or a little above.

Gracie Barrie, New York (Paramount; 3,664; 35-$1.10)—With Frank Sinatra and Gene Sheldon on stage, and 'Five Graves to Cairo' (Par). Strong b.o. draught of Sinatra combining with others on stage and picture to account for sturdy take, second week ended last night (Tuesday), hitting $51,000. Begins third frame today (Wednesday).

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Holding up strongly, this week (3d) looking to $45,000 or over, and holds.

Jimmy Dorsey, Cleveland (Palace; 3,700; 35-85)—Plus 'Rhythm Islands' (U). Quick start offset Sunday street-car strike, biz picking up Monday; breezy $29,000 sighted.

Benny Goodman, Los Angeles (Orpheum; 2,200; 40-65)—With 'Keep 'Em Slugging' (U). Goodman is still swing king here and will rack up jolting $24,500.

Ray Heatherton, Providence (Metropolitan; 3,200; 35-55)—Plus 'Spy Train' (Mono) and Bonnie Baker on stage. Fairly good $6,500 in three days.

Al Trace, New York (State; 3,450; 35-$1.10)—With Molly Picon and Alan Courtney, on stage, and 'Presenting Lily Mars' (M-G) (2d run). Mildish $21,000 is seen for this show.

Tommy Tucker, Chicago (Chicago; 4,000; 35-75)—With 'Lady of Burlesque' (UA), and Georgie Price, on stage. Bright $47,000.

2 Hurt in Dancery Collapse

Yarmouth, N. S., June 8.

Part of the floor of the Strand ballroom, nee Strand theatre, collapsed while dancing was in progress recently.

Two women were hurt slightly when they fell about eight feet to the cellar floor.

Auld Gets Honorable Discharge From Army

Georgie Auld, long an outstanding tenor sax player, was released from the Army last week. He was given an honorable discharge from the band at Camp Kilmer, N. J.

Auld had his own band under William Morris agency management before going into the Army, but before that was with Benny Goodman, Artie Shaw and a number of other top bands. His plans are indefinite.

Pa. AFM Local Urges Dance Sked Switches As Car Ban Loophole

Philadelphia, June 8.

Local 472, Musicians Union, with headquarters in York, Pa., last week instituted an advertising campaign to counteract the 'panic-cancellations' of bands by upstate band promoters because of the ban on pleasure-driving.

Taking advertising space in the York dailies, the local urged promoters to rearrange their dancing hours to conform with shifts of war workers, and change locations to be near public transportation lines in an effort to counter the effect of the no-driving ukase.

'It's not unpatriotic to dance—it's only unpatriotic to drive,' said the union's ad. It further pointed out that it was the operator's duty to provide public dancing to keep up the morale of the home front.

Transit Curbs Forces Pastor to Cancel 6 Dates

Tony Pastor's orchestra was forced to cancel six southern one-nighters and lay off completely this week because it was found virtually impossible to make the transportation connections. Since the leader and his men wanted a vacation anyhow, little attempt was made to replace.

Band gets back to work Monday (15), at the Met Ballroom, Philadelphia, where it remains one week.

Sonny James, Out Of Army, to Reorg Band

Sonny James, former bandleader who's been in the Army almost a year, is reorganizing his outfit after being given an honorable discharge.

James gets into N. Y. this week to begin work on the new outfit, which will be booked through Music Corp. of America.

Seaman Thornhill Builds Pearl Harbor Navy Band

Claude Thornhill is building a Navy band of his own at Pearl Harbor, according to info received in New York by friends of the leader. Until recently Thornhill was pianist with Artie Shaw's Navy band, but when Shaw left P. H. about six weeks ago, Thornhill stayed behind to set another outfit.

Shaw's outfit is now safely in the southern Pacific area, touring camps.

Slack Bows To AFM Decision

Freddie Slack will not appeal the American Federation of Musicians' recent decision awarding the booking rights on his band to the William Morris agency, after it had been sold for months by Music Corp. of America. Slack and his manager, Joe Glaser, decided to abide by the AFM's order when the latter deemed further argument futile and figured that it was now just a case between the two agencies. Had Slack pressed the appeal he would have appeared before the AFM executive board meeting in Chicago Monday (7).

MCA-Morris dispute over Slack began last September, when the leader moved over to MCA after making an agreement with Morris. Several weeks ago the AFM decided the outfit was Morris property and ordered MCA to relinquish the band and also pay the opposition agency all commissions it had collected from Slack's activities since the origin of the dispute. This sum amounts to approximately $5,000.

Since the AFM's decision MCA has assertedly attempted to buy Slack's contract from Morris for $15,000, including the $5,000 it owes Morris in commissions.

Will Osborne Beats Rain And Cold at K.C. for $1,800

(Estimates)

Peter Cutler (Totem Pole B., Auburndale, Mass., June 2-5). Cutler has been here 14 consecutive Saturdays; spot now switches to four days weekly. Al Donahue's band opening tonight (Wednesday). Cutler played to 3,400 admissions at $1.25 couple for $2,550 gross.

Will Osborne (Pla-Mor B., Kansas City, June 5). Showers and cool weather dented gross, but Osborne did very well in drawing about 1,800 at $1.10.

Bobby Sherwood-Andy Jacobson (Raymor-Playmor B., Boston, June 5). Sherwood's an old hand here; teamed with localite Jacobson he drew 1,700 at 99c-75c for okay $1,479 this trip.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Lani McIntire*	Lexington (300; 75c-$1.50)	69	1,925	117,025
Jerry Wald*	New Yorker (400; $1-$1.50)	8	2,100	15,350
Charlie Spivak	Pennsylvania (500; $1-$1.50)	2	3,300	6,400
Xavier Cugat	Waldorf (550; $1-$2)	4	2,550	13,750
Abe Lyman	Lincoln (275; $1-$1.50)	20	1,250	24,150
Guy Lombardo	Roosevelt (400; $1-$1.50)	12	1,875	19,750
Harry James	Astor (1,000; $1-$1.25)	3	5,750	16,400

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

BANDS AT HOTEL B O.S

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Business up again. Williams close behind Hildegarde's record; 6,700 tabs.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy keeping up nice average here. Around 3,500 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Dropped off slightly but last five days of Georgie Price and two days of Dr. Giovanni, who opened Friday (4) with Bondshu, brought in 1,950.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Holiday crowds and Brown's popularity kept patronage up around hefty 6,000. Brown broke opening night record last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan's increasing draw and hotel's close proximity to Lake Michigan responsible for added business last week. Around 6,000.

Boston

Shep Fields-Jan Savitt (Main Ballroom, Hotel Bradford; 1,750; $1.10 admission). Fields on first three days of week, usually slow ones, accounted for 1,300 hoofers, while Savitt on latter three had 2,675. Good.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). Marina is the show attraction and drew 2,100 covers, excellent biz. Newman's 14th week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Local niteries sagged bit last week, but this downtown room maintained good strength with 3,700 clocked. Maurice and Andrea, the Workmans, Marie Bono and Johnny Polzia constitute the floor show acts currently.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). As solid as Gibraltar with this class trade and again pegging away at 4,000 covers.

Ted Lewis (Biltmore; 1,000; $1-$1.50). Room was enlarged and Lewis is keeping it filled most of the time. Just the tonic spot needed and won't have any trouble reaching around 5,500 covers on first week of four. Of course, there's a floor show, too, but it's Lewis all the way.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). No letup. Place jammed as usual, with Breese and floor show headed by Romo Vincent accounting for 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Another fine week with 3,700 people.

(Los Angeles)

Woody Herman (Palladium B, Hollywood, third week). Still on the upbeat and should get past 23,000, which is nice goin' here.

Frankie Masters (Trianon B, Southgate, fourth week). Well liked here and moving in the 7,000 tab class, the level of bigger name bands that have played here. Jimmie Lunceford comes in June 9.

Noble Sissle (Casino N, Hollywood, 11th week). Keeping the count around 5,000 which is okay here. All-colored floor show a big help.

Emil Coleman (Ciro's N, Hollywood, second week). Nice takings at 1,600, but credit the bulk to Joe Lewis, in for a week.

Jan Garber (Casino Gardens B, Ocean Park, first week). Around 7,000, most of it on the weekend.

Count Basie (Aragon B, Ocean Park). A block away from Garber on the beach front and will match his figure.

GERTIE FROM BIZERTE

Night Transit Nix Hits Bridgeport Park Dancery

Bridgeport, Conn., June 8.

Though it's within a city-owned amusement park serviced by city-run busses, the ballroom at local Pleasure Beach Park is being hurt by transportation problems. Reason is that city officials have reduced the bus service to the park and have completely eliminated late night service and, as a result, dancers, afraid of being stranded if they miss the last bus, avoid the dancery.

Instead of its usually big play (around 1,500 to 3,000 or more, depending on the band), the ballroom has been getting 500 to 600 admissions since it opened several weeks ago, despite the fact that the park itself is drawing well into five figures.

"LISTEN ... LULU"

HAVE YOU HEARD
LENNY KENT
?

Thanks To Everyone Who Made It A Hit!
NEVER A DAY GOES BY
Walter Donaldson
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MILLER MUSIC CORPORATION • New York

FORM B DUE FOR DISCARD

James Seen Losing 2G Wkly. on Pay-% Setup at Astor Due to 750 Cover Limit

New rules put into effect by the N. Y. Fire Department just prior to Harry James' opening at the Hotel Astor, N. Y., several weeks ago, are responsible for James' failure to approximate the cover business he did there last year. Since the Cocoanut Grove, Boston, fire last November there has been a general tightening of safety regulations pertaining to niteries and, despite the fact that it formerly handled more than 1,000 people at one time, the Astor Roof is now limited to 750. Street level rooms are not effected since exodus from them is simpler.

Since James opened at the Astor three weeks ago the trade has been wondering why his cover totals were so low in comparison to the 6,000-7,000 and higher he drew there last year, particularly since the outfit is much hotter now as boxoffice than it was then. For his first week of the current run James played to 4,-950 covers; second, 5,700, and the third, ending Saturday (5), 0,000.

Astor's inability to seat more than 750 undoubtedly cuts in on James' salary. He works on a guarantee, plus a percentage of the cover charges over a certain amount, and the enforced 750 limit may mean as much as $1,500 to $2,000 a week to him. Astor's inability to handle more than 750 is probably helping other bands around town, spreading out the surplus to spots they're playing.

James' Metro Film

James heads for the Coast immediately after finishing a five-day stay at Frank Dailey's Meadowbrook July 2, to begin work at Metro July 5 on 'Co-Ed,' with Red Skelton. Metro put in a hurry-call for James last week after deciding to use him instead of Tommy Dorsey's orchestra in that film.

Almost immediately after finishing 'Co-Ed,' James will do another film for Metro, which will keep him on the Coast almost until about Oct. 7, allowing him only a week or less to get back to open at the Hotel Astor, N. Y., for the fall.

802's Unity Members Push Move to Kill 3% Relief Tariff 'Revival'

Members of the Unity Party, which was defeated recently by the incumbent Blue ticket at N. Y. local 802 of the AFM, are currently approaching bandleaders in N. Y. for donations and their musicians for signatures to a petition to help defeat a supposed move to reinstate the recently erased 3% relief tax. According to the defeated candidates, there is a report around that the Blue office-holders are contemplating putting the tax law back into effect.

This tax was deducted from working members salaries, in addition to other taxes and dues, to form a fund for relief of unemployed members. It was recently dropped from 802's books by popular vote of the members, and, according to current 802 executives, the only way it can get back on the books is by vote, which isn't likely.

Petrillo Said to Mull New Plan for Recordings

Chicago, June 8.

James C. Petrillo, American Federation of Musicians president, is reported here as working on a new plan for recordings which will be submitted to the AFM executive board meeting here this week. Several lawyers never before associated with AFM have reputedly been consulted to make the plan airtight.

Board, meeting at the Palmer House, is expected to discuss the formation of a new public relations office and to spend anywhere from $75,000 to $150,000 yearly to familiarize the public with AFM operations.

Burton Sets Mgt. Agcy.

Bill Burton, manager of Jimmy Dorsey, Dick Haymes and Helen O'Connell, has set up a management agency in New York.

Heretofore Burton has spent all his time with Dorsey, going on the road with the band, etc., but recently Dick Gabbe, former General Amus. Corp. one-night booker, became Dorsey's road manager.

Musicians In Army Protesting They're Ignored

Washington, June 8.

Musicians inducted by the U. S. Army are filing complaints with the American Federation of Musicians that the classification sections in the induction centers are paying little or no attention to the previous occupation of the soldier—musicians.

There are some 260 first-class musicians in the Army who have thus far had no opportunity to adjust their military skill to the profession they know best. One player in the National Symphony orchestra, slight in physique, was made a military policeman and assigned to the Philadelphia area. Another teacher of music in the public schools and leader of a band was given 40 raw recruits who knew nothing of musical instruments and was instructed to turn them into a band. The professional musicians in the camp were barred, and at the present time, these amateurs, while learning to play, are not able to provide soldier entertainment.

In the Pacific area a well known concert artist and professional organist was detailed to be a radio technician. Another symphony player has been assigned to a hospital as an orderly. Some of these assignments can be traced to commanding officers who have no use for organized labor and give the professional musicians the most menial tasks. But the brief which the AFM is preparing will declare that inefficiency at the induction centers is to blame for failing to recognize the professional training of musicians and a reluctance to fit them into the groove where they can be most valuable.

The brief cites 260 cases where musicians are misrast by Army classification. It will be filed with Major General James A. Ulio, Adjutant of the Army, this week.

FIELDS ILL, CLARKE BATONS ON WASH. DATE

Shep Fields was unable to make the opening of his band at Uline's Arena, Washington, D. C., last Thursday (3) due to a throat ailment. He's in the Beth Israel hospital, Boston, while Bobby Clarke, singer, temporarily batonned his band opening night in Washington.

Fields was at the Bradford hotel, Boston, over the Memorial Day weekend and was playing other dates in that area until time to go to Washington for the Uline job. He came down with the throat condition Tuesday night and was removed to the hospital next day.

Chi Trio Breaking Up

Chicago, June 8.

The Modulators, three-piece combination, now playing Helsing's Vodvil Lounge, will disband in the next week or two due to the draft.

Roy Ward, originator of the group, will join Emile Petti's orch at the Pump Room of the Ambassador East hotel, as vibraharp and bass player when the combination breaks up.

'INDEPENDENT' STATUS OK'D

American Federation of Musicians' Form B contract is due for the discard soon if the Treasury Department concurs next week with the ruling of the War Labor Board, which has designated as 'independent contractors' all leaders netting for themselves $5,000 or less annually. WLB officially granted the request for an 'independent contractor' status for leaders within its jurisdiction late last week. Band business executives and Joseph A. Padway, attorney for the AFM, had applied for the ruling about a month ago.

To complete the rout of Form B, which classifies all leaders as 'employees' and not subject to social security payments, the Treasury will have to make a ruling on those leaders netting more than $5,000 annually.

That the AFM is not opposing, but rather is aiding the junking of Form B, for which it fought so bitterly two years ago, is indicated by the fact that Padway is working with the bandsmen in securing the 'independent contractor' rulings.

Efforts of the agency men to take leaders out of the 'employe' class is supposed to be predicated on objections from band buyers on salary increases asked for certain bands. It's said that these buyers had feared paying more this year than they did last for the same band because of the possibility of violating wage stabilization regulations. Having leaders classed 'independent contractors' removes them from under wage ceilings, of course, and automatically removes increased-price objections.

Pay Own Social Security

As their own wage governors, however, the leaders will have to pay their own social security. This is looked upon as a small matter by the bigger bands and, in view of the way prices have increased lately on all classes of music, the smaller bands will not have much trouble paying the sums.

Another thing that will be eliminated by the 'independent contractor' status, and far more important than paying social security, is the deduction by band buyers of Victory taxes. As it's set up now the buyer of the band computes these taxes from the full amount paid the leader; this the latter claims is unfair since out of the face value of a contract comes the salaries of musicians, commissions, transportation, arrangement costs, publicity, and numerous other fees attendant to operating a band. Naturally, only a percentage of each salary check is net to the leader and he sees no reason for paying Victory taxes on such items as those mentioned above. Operators, however, find it impossible to compute the net to a leader on a $1,000 date, for example, and simply deduct 5%, or $50, off the top. Under a 'independent' status the leader will collect the full $1,000 and deduct the 5% from musician's salaries, most of which are paid on a flat weekly basis, and pay his own on the net earnings over a three-month period.

Met Ballroom, Philly, Okayed on Equipment

Philadelphia, June 8.

On the grounds that the Met Ballroom is doing a good job on the home front, keeping up morale for war workers, providing entertainment for service men, etc., the War Production Board last week okayed air-conditioning equipment to be obtained by the spot.

This will enable Charles Solomon to keep open all summer the ballroom which was converted from the famous Metropolitan Opera House.

The Met has apparently overcome its earlier difficulties in obtaining bands. The spot is currently featuring Gene Krupa's outfit with Tony Pastor and Muggsy Spanier skedded to follow. With one-niters shot by the pleasure-driving ban and similar difficulties hitting the shore spots, city locations have become attractive bookings for name bands.

Col., Decca Wax Sinatra, Haymes Sans AFM, 1st Records of Names Since Ban

Both Columbia and Decca recorded last week without AFM musicians. Columbia cut discs with Frank Sinatra, backed by a chorus recruited specifically for the job, and Decca signed and immediately recorded Dick Haymes, accompanied by the Song Spinners.

These are the first instances where major manufacturers recorded names without musical accompaniment since the recording ban was made effective last Aug. 1 by AFM head James C. Petrillo, although both companies, and RCA-Victor, have made a cappella discs with comparative unknowns.

What Columbia made with Sinatra, who is the hottest solo name to come to the fore in years, is being kept under cover. Not even the music companies that publish the tunes are aware they were made, it's said. Ditto with Decca and Haymes, who recently left Tommy Dorsey to go on his own (he's at La Martinique, N. Y. nitery, until September).

Haymes was signed only last week by Decca to a three-year contract, and the move may have been predicated on knowledge that Columbia was about to record Sinatra. That Decca signed and recorded Haymes all in the same week indicates it was a counter-move.

Path of Haymes, who has caused considerable talk in the trade since his debut at La Martinique several weeks ago, parallels that of Sinatra. Both began with Harry James, later switching to Tommy Dorsey, from whose band both took the plunge as soloists. Haymes was the replacement for Sinatra in both instances.

Only recording either Decca or Columbia have done since the first of the year are a cappella discs, both of which were recently released. Decca cut 'Comin' In On a Wing and a Prayer,' backed by 'Johnny Zero,' with the Song Spinners, and Columbia made 'Wing' and 'Ron On' with the Golden Gate quartet.

Dailey Sets Chester

Bob Chester's orchestra has been booked into Frank Dailey's Terrace Room, Newark, N. J., opening July 13 for four weeks. This is Chester's first location date in the N. Y. area in several years, since he was at the Log Cabin, Armonk, N. Y., now closed.

Chester follows Johnny Long, who opens June 15 for four weeks, with five days out for Harry James. James breaks into Long's run for the short period because there was no other time in which he was available to Dailey. James opens June 28, closing July 2.

13 Skinnay Ennis Men Sue for 185G In '41 Bus Crash

Chicago, June 8.

Personal injury suits totaling $185,000 were filed in the Michigan City, Ind., superior court last week by 13 members of the Skinnay Ennis orchestra, as the outgrowth of a bus accident in Gary, Ind., June 30, 1941.

The bus, carrying orch members crashed into a trolley pole in Gary when half the street was blockaded for repairs. Ennis, now in the army, was not in the bus at the time of the crash.

Suits, which range from $5,000 to $50,000, are all directed against White Consolidated Co., the Gary contracting firm which blockaded the street, and were filed by Fred Peters, George White, Louis Mitchell, Jack Crowley, Carl Phillips Maus, Babe Bowman, Kenneth Olson, Clayton Cash, Arling Martyn, Herbert Stowen, John Smith, Jr., Sonny Dawson and Ralph Lipscomb. All claimed damages for injuries, time lost from work and medical expenses. Band was playing the Palmer House, Chicago, at the time of the accident and was returning from a date played in Indiana on its day off from the hotel.

SALTAIR BEACH CLOSED, 1ST TIME SINCE 1893

Salt Lake City, June 8.

The famous Saltair Beach, on Great Salt Lake, is closed this summer for the first time since its opening in 1893. Thomas M. Wheeler, assistant secretary and general manager of the company, announced that shortage of trained concession operators was the reason for not opening the resort. The beach may possibly open later in the season, he said.

Saltair has a dance floor for 5,000 dancers. The resort is built on nine acres of concrete floor supported by 7,000 pilings.

Lagoon, fresh water amusement park of 25 miles between Salt Lake City and Ogden will also remain closed because of labor shortage, wartime transportation problems, lack of priority ratings for equipment and repairs, Julian Bamberger, pr[illegible] of Lagoon company, announced.

Both resorts usually open on Memorial Day. Both will lose a good season since war activity has doubled the population of the Great Salt Lake region.

Kirby Drummer in Hosp.

O'Neil Spencer, drummer with John Kirby's sextet, is currently in Kings County N. Y., hospital for observation following a breakdown during Kirby's recent date at the Apollo theatre, N. Y. Spencer has been ailing for some time.

Kirby has 'Specs' Powell in place of Spencer. Band's run at the Dixie hotel, N. Y., ends tonight (Wednesday).

Carlson Quits Herman, Will Remain on Coast; 3 of Original Corp. Left

Frankie Carlson, drummer with Woody Herman and a stockholder in the organization, leaves that outfit at the end of its current run at the Palladium Ballroom, Hollywood. Carlson will remain on the Coast with his family and do radio and film studio work. He has bought a house near Hollywood.

Carlson was one of the original members of the Herman band, which was cooperatively owned by the leader and six musicians. In the past year the stockholders have been reduced to Herman, Neil Read, trombone, and Walter Yoder, bass, who's now in the Army. Tommy Linehan, piano; Saxie Mansfield, saxer, and Joe Bishop, horn player, were the others. Bishop was forced out by illness a couple of years ago. Mansfield dropped out last summer and Linehan last fall. All withdrawals, excepting Yoder, sold out their shares to the band corporation.

Al Donahue's New Band At Totem Pole Dancery

Al Donahue opens today (Wednesday) at the Totem Pole ballroom, Auburndale, Mass., with a completely new band of Boston musicians. He will become the house band at the spot for an indefinite run, possibly the entire summer. Band will have local air time.

Donahue has been on the coast since last fall. He disbanded his orchestra after an illness to rest at his California home. Subsequently he reorganized with California men and worked theatres, locations and one-nighters, only to break up again and head east for the Boston job. He is a member of the Boston AFM local.

Music Publishers Turn Down Petrillo Request to Deny Material to Oberstein

James C. Petrillo, president of the American Federation of Musicians, expressed neither resentment nor chagrin when he was informed last Thursday (3) that the leaders of the music industry had decided they could not grant his request that they withhold the use of their material from Eli Oberstein, manufacturer of phonograph records. The publishers at a meeting the day before (2) had canvassed Petrillo's request from every legal and business angle and came to the conclusion that cooperation would entail violations of the anti-trust and copyright laws and possibly bring a series of damage suits from Oberstein.

The canvassing took place at a meeting in the offices of the Music Publishers Protective Assn., New York. Walter Douglas, chairman of the board, served as spokesman for the group in the conferences with Petrillo.

Douglas later reported back to the group that the AFM chieftain, after listening to his (Douglas) message, remarked, 'Well, if it can't be done, it just can't be done.'

In his statement to Petrillo the MPPA chairman pointed out that even if the anti-trust laws were not in the way the publishers could not comply with the union's request. Under section 1E of the copyright law, said Douglas, Oberstein could record any publication so long as he filed a notice of user.

Gordon-Warren-20th Deny 'Know' Song 'Writer' Yarn

Associated Press story that appeared Tuesday (8) in which Charles W. Forbes, prisoner at Colorado Penitentiary, claims to have written 'You'll Never Know,' tune from 20th-Fox's 'Hello, Frisco, Hello,' and published by Bregman, Vocco & Conn, was brushed off by publishing firm as well as 20th.

Forbes, who is serving a three to five year sentence avers he received $1,000 advance royalty and 3c a copy for 'Know.' All sides deny this and the AP is going to do a retraction story about Mack Gordon, who collabed on song with Harry Warren.

BUCK RAM'S BVC SERIES

Publisher - Songsmith Also Beating Up On 'Serious' Works

Although Buck Ram has his own Noble Music Corp., he also is writing a number of Swing Series for Bregman-Vocco-Conn. First group comprises 'Coming On,' 'South Side,' 'Algeria,' 'Ramsbackle,' 'Sleeper Jump.'

His 'Stalingrad' composition will yield all proceeds to Russian War Relief; and a new 'Symphony in C Minor' (title to be changed) will be premiered by Tommy Dorsey.

Ram, who is studying serious composition with Tom Timothy, himself a disciple of Schillinger, is going in for 'serious' works in between his jive-arranging, where he is standard in the business. Meantime, Julio Alvarez, ex-dancer, is joining Noble Music as prof. mgr.

SPA Reelects Slate

At annual election of officers of Songwriters' Protective Association held Friday (4), Sigmund Romberg was named to carry on as President. Other officers, including Stanley Adams, vice pres., Abel Baer, treasurer, Charles Tobias, secretary were reelected.

Only new officer was Paul Cunningham, chairman of the council, who replaced Edgar Leslie.

Payoff for the 'Better Things'

Many in the music biz have expressed surprise at the recent ASCAP statement that one out of every three members of the Society are longhair composers. Most of these symphony and tone-poem scriveners get very little from ASCAP inasmuch as it has been difficult to work out a classification system to take care of the 'once in a blue moon' performances the average classic composition receives, as compared to the multiple performances a pop tune enjoys.

ASCAP recently called in 200 of the 'standard' composer-members in the New York area, and told 'em something was going to be done to collect more money for them. That made the composers-who-go-in-for-the-Better-Things very happy. ASCAP is seriously probing this side of the business, planning to go after standard music licensing in a big way.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, May 31-June 6, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin in Sky'	Feist
Change of Heart—†'Hit Parade of '43'	Southern
Comin' In on a Wing and a Prayer	Robbins
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Heard You Cried Last Night	CLP
I'm Thinking Tonight of My Blue Eyes	Peer
I Never Mention Your Name	Berlin
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Let's Get Lost—†'Happy Go Lucky'	Paramount
Nevada	Dorsey
Never a Day Goes By	Miller
People Will Say We're in Love—*'Oklahoma'	Crawford
Right Kind of Love	Witmark
Taking a Chance on Love—†'Cabin in Sky'	Feist
Violins Were Playing	Lincoln
Wait For Me Mary	Remick
We Mustn't Say Goodbye—†'Stage Door Canteen'	Morris
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 25

Do I Know What I'm Doin'?	Melodylane
Johnny Zero	Santly
Now We Know	Mutual
Oklahoma—*'Oklahoma'	Crawford
That Old Black Magic—†'Star Spang'd Rhythm'	Famous
Canteen Bounce	Marks
I've Heard That Song Before—†'Yth on Parade'	Mayfair
It's Like Old Times	Kaycee
In My Arms	Pacific
I Don't Want Anybody	ABC
More Than Anything in the World	Remick
You're Irish and You're Beautiful	Harms
Don't Worry	Paramount
Surrey With the Fringe on Top—*'Oklahoma'	Crawford
There'll Soon Be a Rainbow	Santly
Time on My Hands	Miller
Giddap Mule	Advance
Goodnight Little Angel	Wells
No, No, No	World
Put Your Arms Around Me Honey	Broadway
Please Think of Me	Witmark
You'd Be So Nice—†'Something to Shout About'	Chappell

† *Filmusical.* * *Legit Musical.*

Musical Flag Day

Major music publishers are putting on a drive to have patriotic songs sung and played on Flag Day, June 14. Letters listing their patriotic songs are being sent to radio artists, bandleaders and vocalists.

Idea is tied in with OWI campaign to get martial music more performances and consequent broader hearings.

Dr. Paul Robeson

Paul Robeson was conferred honorary degree of Doctor of Humane Letters at Morehouse College, Atlanta, last week.

Actor and singer spoke at ceremony held at college, which is first Negro college to so honor him.

Werner Heymann, composer at Columbia, doing the score for 'This Is Heaven,' stage musical, for fall production on Broadway.

Lou Lawrence added to the professional staff at Mutual Music Society offices in N. Y.

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"The Fighting Quartermaster Corps"

JUNE 16th IS THEIR 168th ANNIVERSARY

Salute them by their first name!

QUARTERMASTER CORPS	Fighting Quartermaster Corps
MERCHANT MARINE	Men Of The Merchant Marine
NAVAL AVIATION	Sky Anchors
INFANTRY	Man To Man
AIR TRANSPORT COMMAND	High Away
MARINE AVIATION	Hail The Corps
ARMORED FORCE	Roll Tanks Roll
PARACHUTE TROOPS	Look Out Below
WAVES	WAVES-In Navy Blue
NAVY NURSES	Navy Sweetheart Song
ARMY AIR CORPS	Toast To The Army Air Corps

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"LISTEN LULU"

Thanks To The "CONEY ISLAND" Film For Another Smash Hit!

TAKE IT FROM THERE

Judge Clarifies Piracy Issue

A legal clarification of much significance to the music publishing industry was contained in the decision handed down last week by Judge Alfred C. Coxe in N. Y. federal court in the infringement suit brought by Albert Rizzi against the Robbins Music Corp. and William Axt. Judge Coxe in his decision distinguished the circumstances surrounding proof of access and in the process reduced somewhat the severity of his findings in the Bud Wilkie vs. Santly Bros. case of eight years ago.

In upholding Wilkie's claim to infringement by the writers of Santly's 'Starlight, Help Me Find the One I Love,' Judge Coxe caused consternation among music publishers by stating that absolute proof of access was not necessary for corroboration of a piracy charge. In the Rizzi case it was charged that the Robbins number, 'If Love Were All,' written by Axt, contained a basic melody which had much in common with a published composition by Rizzi, titled 'Lily Vale.' Following trial of the issue, Judge Coxe ruled that Rizzi's claims were entirely without merit and ordered judgment entered in favor of Robbins and Axt.

The decision pointed out that no evidence had been submitted which showed that Axt had access to Rizzi's number or that he (Axt) even knew or heard of Rizzi prior to the composing of 'Love.' In the 'Starlight' case, which went to the U. S. Supreme Court, Coxe expressed the opinion that a claimant to infringement didn't have to prove that he had ever come in contact with the 'infringer' or that there had been any other link or form of access. Judge Coxe's point was upheld by the higher court. Julian T. Abeles handled the case for Robbins.

Frank Castro, head of Latin American music for Southern Music Co., left on a business trip to Mexico last week.

Vocco, Lyman and Venuti Witness Crashing Plane

Rocco Vocco, the music publisher (BVC), now knows what it is to be bombed from the air.

He was golfing with bandsmen Abe Lyman, Joe Venuti and Stanley Worth, musician in Lyman's band, last week on Long Island when the latter exclaimed, 'Look, he's diving!' Pilot actually was heading for crash, but baled out safely, but the reverberation of the plane, less than 300 yards away, made the Lindy's lammisters feel they had gotten mixed up in North Africa.

Loew's Original 750G Investment Cut to 100G By Robbins' Payoffs

A $50,000 payment by Jack Robbins made last month to Loew's, Inc. has reduced an original $750,000 investment to $100,000, and there is five years' time to pay that off. The picture company invested the 750G when Metro went into the music publishing business and acquired control of Robbins Music, Feist, Miller, Vincent Youmans, Inc., Paul Whiteman Publications, Sherman Clay and a couple of other entities. That was 10 years ago.

Obligation has been in the form of notes, at interest. Robbins hurried the payments to reduce carrying charges, etc.

'Big 3's' 9 Film Scores

Robbins Music is set on nine filmusicals by Metro, RKO and 20th-Fox during coming season. Feist will handle tunes from 'As Thousands Cheer,' 'I Dood It,' 'Right About Face,' and 'Ziegfeld Follies'; 'Meet The People' and 'Heavenly Music' scores.

Robbins will promote tunes from 'Higher and Higher,' seven new songs being written by Jimmy McHugh and Harold Adamson, to replace the original Rodgers and Hart score. Miller Music is currently handling tunes from 20th-Fox's 'Coney Island,' and readying two songs from new Sonja Henie musical, 'Wintertime.'

15 Best Song Sellers

(Week Ending June 5)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
As Time Goes By	Harms
In My Arms	Pacific
Don't Get Around	Robbins
Johnny Zero	Santly
It Can't Be Wrong	Harms
What's Good Word	Berlin
It's Always You	Famous
Blue of the Evening	Shapiro
Wait For Me, Mary	Remick
Taking Chance on Love	Feist
Star-Spangled Banner	Miller
Army Air Corps	Fischer
Don't Cry	National

N. Y. Court Dismisses Sheldon-Mitchell Unfair Competish Suit Vs. Feist-Loew's

The unfair competition suit which the Sheldon-Mitchell Publishing Corp. had brought against Leo Feist, Inc., and Loew's, Inc., over the title of a song, was dismissed by Justice Benedict D Dineen in N. Y. supreme court last week. In a decision based on a lengthy trial of the case the court held that the defendants had not in any way violated Sheldon-Mitchell's rights in the song, 'You'll Never know,' by way of composition or title.

Metro, owned by Loew's, had used a song of like title in its picture, 'Lady Be Good,' and Metro had published the film song several months after S-M had put out a 'You'll Never Know' written by William Mitchell, Henry Levenson and Fred Wise. The Metro-Feist number was authored by Roger Edens.

In his findings of fact Justice Dineen pointed out that there were 99 songs entitled 'You'll Never Know' registered for copyright from 1891 and 1941.

★ ★ ★ ★

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AND SO IT GOES

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Arrangements By JIMMY MUNDY

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KINDA PECULIAR BROWN

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Both by JOHNNY BURKE and JIMMY VAN HEUSEN from

BING CROSBY'S PARAMOUNT PICTURE

"DIXIE"

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JULE STYNE tops his
"I DON'T WANT TO WALK WITHOUT YOU"
and "I'VE HEARD THAT SONG BEFORE"
with his new tune

DON'T WORRY

Lyric by Kim Gannon, from the

PARAMOUNT Picture "Salute for Three"

which also has two great novelties—

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and

WHA'D'YA DO WHEN IT RAINS?

FAMOUS MUSIC CORP. ★ PARAMOUNT MUSIC CORP.

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Night Club Reviews

SHANGRI-LA, PHILLY

Philadelphia, June 5.

Harry Richman, Ritz Bros., the Willys (6), Arleen & Dennis, Jacques Barry, Victory Belles (16); Billy Hays Orch (6), Manuel Orindo Rhumba Band (6); $4 minimum, dinners $2 up.

The most ambitious bill ever offered at a Philly nitery is currently on view at Dewey Yessner's Shangri-La. The nut is reported to be $14,000 and the favorite sport along nitery row is trying to figure out how the milk shake king can make it on $2 chop suey dinners.

The show has all the ingredients of a $4.40 musical with lots of comedy, good dancing, beautiful gals and of course the master songsalesman, himself, Harry Richman.

The Ritz Brothers cop the entertainment honors without a struggle. The trio of madmen are just what the M.D. ordered to banish war jitters. Despite the heat (it was in the high 90's when show was caught) the Ritzes worked themselves up to their usual lather trying to please—and brother, they do.

They give with the works. The swishy routine; the takeoff on Der Fueherer: 'Ochi Chorhya' — and Harry Ritz at his screwiest. Bit which almost brings the house down is Harry's takeoff on his billmate Harry Richman, it's really worth seeing with Ritz swinging a baseball bat instead of a cane.

Richman is in good form, despite the heat. His style, chockful of the hoke which has sold the guy for decades, is still plenty commercial.

Accompanied by his ever-present pianist, Jack Carroll, Richman starts his stint with an oldie 'Ain't She Sweet,' then swings into a couple of current faves, 'Wing and a Prayer,' 'I've Heard that Song Before' and 'As Time Goes By.'

Then Richman digs back in the song-box for the theme tunes of 'The Old Gang'—'April Showers' (Jolson); 'My Man' (Fanny Brice); 'Susie' (Eddie Cantor), and 'Some of These Days' (Sophie Tucker), winding up with his own, 'Putting on the Ritz.' The oldies click better with the mob than the current stuff.

Richman wraps up his stint with a 'Gay Nineties' reprise, 'Bicycle Built for Two,' 'By the Sea,' etc., with the gals of the ensemble dolled up in the appropriate mode and the audience joining the songfest. It's corny but good.

The line, recently chosen by Noel Sherman, producer of Shangri-La Shows, is composed of some of the most eye-filling tillies seen here in many a moon. They can dance too, as evidenced by their three production numbers, attired in tasteful costumes.

Rest of the bill is in keeping with the high grade talent of the headliners. The Six Willys have a novel and highty entertaining juggling act, high spot of which is reached when one of the male Willys deftly extinguishes three candles held by one of the femmes with a swinging boto whip. He then picks a cigaret from her lips with the same lash.

Arleen and Dennis likewise are clicko with their graceful ballroom terpwork. They also appear in the production numbers.

Jacques Barry, an excellent baritone, does the vocals for the production routines as well as handily emceeing the show.

Finale, featuring the flags of the United Nations, neatly puts the finis tag on the hour-long show.

House was jammed to capacity when caught (Thursday dinner).

Shal.

Folies Bergere, N. Y.

Clifford C. Fischer and Arthur Lesser present Fischer's production; staged by Jean Le Seyraux; dances, Georges Moro; costumes Ladislas Czettel, executed by Eaves and Mathieu; fabrics, Dazians; draperies, Frank W. Stevens; decor, Franklyn Hughes; opened June 3, 1943, at Folies Bergere (Hotel Edison), N. Y., to $10 premiere scale; regularly $2.50 and $3.50 minimum.

Cast: Robert Laurent, Gil Johnson, Clarson Triplets, Malcia, Horton Dancers (6), Toni Gilman, Harry Reso, Murtah Sisters (3), Noel Toy, Kim Loo Sisters (3), Ming Chu, Florence Hin Lowe, Imogene Coca (since out), Paul Gerrits, Tullah & Miy, Rosita Royce, Merceditas; also Doris Greb, Dorothy Rice, Monica McGrath, Trude Burke, Sunny Wright, Peggy Holmes, Evelyn Barry, Tiigra, Lee Sherman, Margie Markle, Xerine LeSagr, Irene Ryan, Jade Liag, Ruth Wong, Blossom Chan, Oy Teaue, Sun Mae Lee, Li-Sun & Jadin Wong, Hilda Brown, Adelaide Marshall, Nicky O'Daniel, Florence Hayes, Carolyn Rich, Jacqueline Godfrey; Irene Orton and Terry Sisters Rumba Orchs.

Clifford C. Fischer, who pioneered the cabaret-theatre in America, Paris and London, has an opulent nitery production with a nostalgic European tang which should do a lot of business. His associate is Arthur Lesser, boniface of the concurrent LaVie Parisienne, class N. Y. boite, and between them they have a decided winner in the new 'Folies Bergere.'

Situated in the former grand ballroom of the Hotel Edison on West 47th street, N. Y., it's been decored by Franklyn Hughes with distinction as he converted a tired interior into a lush atmosphere. Room, for all its 550 capacity, is intimate, lavish and impressive without being garish.

As with all such ventures, an embarrassment of riches was a barrier which impresarios Fischer and Lesser had to hurdle. From the Thursday night (3) preem to Monday night it was two other fellers. In short, a smoother, snappier, more svelte entertainment, stripped of over-generous offerings by acts who emulated that old Chinese philosopher, On Too Lang. Fischer went it one better, he elided one comedienne and chopped right down the line. Result: a tiptop, compact revue, in two parts, first act running 40 minutes; second act, 25 minutes.

Show is a variety cavalcade. It intermingles Chinese, colored and ofay choristers in happy blends, never offensive or hodge-podge.

Fischer has captured the Parisian idiom without slugging 'em with it, by intersplicing sufficient paprika and nudity amidst the lavish production. The costumes, by Ladislas Czettel, are easily the hit of the behind-the-scenes investiture. The Hungarian designer, who came to attention with his current 'Rosalinda' (legit) costuming, and also Met Opera, Vienna State Opera, etc., has produced a sequence of sartorial creations which are only matched by a knowledge of where-did-they-get-the-stuff (what with everybody being so ration-minded nowadays).

Jean Le Seyeaux, stager, and Georges Moro (Peggy & Moro), regisseur, are veteran Fischer aides, and hsve helped make the 'Folles Bergere' revue stand up and out as a production far beyond its basic components.

The secret of all successful flash revues is to fortify the talent, so that, via production investiture, the veriest act assumes stellar stature.

Thus, Paul Gerrits, the skater-conferencier with the Robert Montgomery personality, smartly paces the international flavor of the revue. The specialties which could and undoubtedly will be improved, with time, are paraded against an exotic sequence of events. There are Apaches and gigolettes; there are Chinese ladies and swingology Orientals; there are African atmospherics and Harlem coochers; there is Rosita Royce with her parrots as part of the South American atmosphere and there is 'My Sailor Boy from France' (by Nira de Monfreid and Gladys Shelley), wherein Toni Gilman and Gil Johnson are the boy-girl, while the clever Lester Horton dancers (6) are outfitted in appropriate S. S. Richelieu attire. Then there are the comedic Murtah Sisters who jive to 'Rockabye Baby,' Harry Reso who pantos well, and the Maxellos (3) with their risley. Finale is a Victory Ball, another lavish Czettel-designed flash.

In short, food is good and the show ditto. Average check $5 for dinner-revue, which is a good buy in this day of straight high food standards.

Abel.

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, June 8.

Ted Lewis & Orch (12), Charles 'Snowball' Whittier, June Edwards, Geraldine DuBois, Audrey Zimm, Byron Kay & Louise Glenn, 3 Reed Sisters, Teddy McDaniels & Paul White; cover $1.50 Saturdays, $1 other nights.

The perfect night club premiere. That's what the Hollywood crowd that went downtown to pay tribute to the master showman, Ted Lewis, called the gala opening of Mr. Happiness and his tip top crew of bandmen and entertainers. The setting was perfect, nearly every one of the 1,000 chairs tenanted, the cuisine and service on the beam and to top it off the best floor show that has been around in many years. Despite the jam-packed Bowl and the help shortage, Joe Faber and his minions made the event all the more significant by getting through the night without a jarring note.

Ted Lewis and his troupe of entertainers have been around and caught before for these columns but the important thing here is the frenzied reception the picture crowd and other night lifers gave him from his first entrance through to the finale of the second show well past 1 a.m. It takes something extra special to make such a blase audience stick around for the afterpiece, which unlike others is really different.

The Lewis bag of tricks is so full and diverting that one never tires of his highly polished drolleries, the songs of happiness and the homespun philosophies which he half-sings, half-talks. Add it all up and its a compound of perfect showmanship, adroitly applied and timed to a gnat's whisker. His weaving and swaying suffuses the room with infectious rhythms and before one knows it the spell has been cast and envelops all within its sweeping arc. Once wrapped up in its soft coils there's no getting free and no desire to. That's the top layer in showmanship and there are only a few-

(Continued on page 42)

Inside—Vaudeville

Mishandling of the opening-night crowd marred the Sophie Tucker teeoff at Florentine Gardens recently. Early reservations were ignored and many important Hollywood people and their parties, including reviewers, were turned out when no tables were available. Frank Bruni operates the spot.

Confusion was rampant in the room, long a fave with the Hollywood crowd, and it got a black eye that will take more than a piece of beef to clear up. Nitery crowd felt sorry for Nils T. Granlund, who had built the spot into a highly successful operation.

When Beverly Morrell Trio, rollerskating act, had to withdraw from San Francisco's Warfield theatre at the last moment because the 10-year-old girl member of trio couldn't get a working permit, the Bert Levey booking office scouted around in a hurry for a fill-in. The Great Maurice was signed for ona show, with the proviso he would stay if he clicked. The fill-in clicked big. Paralyzed in the legs, he has a hand-balancing act, coming out of the wings at the conclusion on crutches.

One class N. Y. nitery is so hungry for a real attraction it is buttonholing everybody on suitable type of entertainment. Bankroll is OK; just a dearth of talent.

A. B. MARCUS SHOW

Concluding 26 Successful Weeks, June 25th at

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Opening Friday, July 2nd For Summer Run

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Swank Cleve. Mounds Club Probed By OPA for 'Misuse' of Food Points

Cleveland, June 8.

Tommy McGinty's swank and exclusive Mounds Club, which was reopened a fortnight ago by Clay Smith's newly formed orchestra, is being subjected to a barrage by local OPA authorities for alleged misuse of food ration allowances.

OPA agents are investigating how come the nitery was issued 45,000 red stamp points for meat, 11,000 blue grocery stamps, 204 pounds of coffee and 800 pounds of sugar for the month of June. Club's ration point allotment, explained Buck Shaffner, manager, was based on its claim that in November, 1942, the last month it was in operation, there were 48,811 servings. Some governmental statistician got busy on an adding machine and calculated that on a six-day-a-week sked the Mounds' chef would have to serve more than 1,800 meals nightly, although the dining room has only a 250 capacity.

Federal investigators, who are checking reports that the fashionable spot permits open gambling, intimated that its ration books might be revoked for war violations.

Move to clamp down on it came, ironically, after announcements of the Mounds' reopening 'accidentally' fell into the hands of the OPA bureau and newspapers. Flossily engraved invites painted a rosy picture of the club's attractions, saying 'relaxation in such urbane surroundings is a necessary part of morale in wartimes.' Snooper for the Scripps-Howard Cleveland Press went to town on it, exposing enough evidence of 'unpatriotic favoritism and misuse of scarce food' against McGinty's casino that the OPA closed in on it.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 8.

After Drs. George Wilson and Henry Leetch X-rayed and ogled this writer (Happy Benway) he was ordered to bed for at least two months.

Louise Carlton, who was with 'Ziegfeld Follies' of 1924, is a newcomer here and is cottaging at 20 River St. pending arrangements to enter local sanitorium.

Dick (Warner Bros.) Sonntag was cheered up plenty by visit of his brother, who is with Coast Guard stationed at Sarasota, Fla.

Louis P. Goldschlag wants to thank Local No. 3661 IATSE and MPMO for that nifty radio sent him at the Rogers.

Carl Kern has been upped from the infirmary to the first floor, meaning an outright comeback.

Lee Kilmmic, Tootie Emerson, Cliff Farmer and Bob Cosgrove are the Victory and Flower garden committee. Vegetables are starting to sprout at the Will Rogers.

Harold (Rogers Fund) Rodner left for Winter Park, Fla., to be handed the degree of Doctor of Humane Letters at Rollins College.

Matty Pagano, formerly of King, King & King, was handed a 10-day furlough to vacash at his Philadelphia home.

Dick (Mutual) Puff got an O.K. to take in the downtown holiday parades with his frau and daughter. The outing helped lots.

Ruth Norman, Will Rogers staff supervisor of nurses, back on the job after an operation at the general hospital.

Melrose & Lawrence stopped off while en route to Montreal, and spread lotsa cheer among the downtowners.

Orchids to Mrs. Winnie Haegncy, Dr. George Wilson's congenial sec'y, for giving so much of her time to the ailing performers. She was formerly connected with the Klaw & Erlanger offices.

(Write to those you know who are ill.)

Army OK's 4 D. C. Spots

Washington, June 8.

The Army last week declared the Washington night club area safe for the armed forces by removing the 'off limits' ban on the last of the four after-dark spots forbidden to soldiers.

N. Y. ROXY SETS MADRIGUERA

Enric Madriguera's orchestra has been booked for the Roxy theatre, N. Y., opening July 14 or 21 for two weeks, with options. Madriguera has never before played a Broadway theatre.

Roxy, now limiting the use of name bands on its stage to occasional dates, has had no name music since Jimmy Dorsey closed several weeks ago and has nothing scheduled until Madriguera debuts.

Chi AGVA Rules 10% Top In Four-Agent Tangle

Chicago, June 9.

Although four agents were involved in a booking mixup between the Al Borde and William Morris offices, and the local Latin Quarter and Blackhawk cafes, in placing The Imaginators, the local American Guild of Variety Artists has promised tha act it will pay no more than the usual 10% commission, to be sent to the AGVA office for allocation.

On May 25 the Borde office notified AGVA that it had booked the Imaginators into the Latin Quarter to open June 16. No contract was signed, because the number of shows to be done nightly by the act was uncertain, those composing the turn still being highschool students. A verbal agreement was reached with the Latin Quarter management for the act to do two shows nightly, and so the act was set.

Meantime, the Morris office, without a written authorization from the act's manager, Dave Cunningham, booked them into the Blackhawk. Case was brought before AGVA and the Entertainment Managers' Assn.' which ruled that the act would go to the Latin Quarter.

See N. Y. Roxy, AGVA Nearer Pact

The rehearsal obstacle that has been holding up signing of a new contract between the Roxy theatre, N. Y., and the American Guild of Variety Artists has been practically hurdled, reports Dave Fox, director of the union's New York local.

At a meeting Thursday (3) between the union and the theatre management, the principal hitch, according to Fox, was the question of morning rehearsals. AGVA opposed rehearsals before 10:30 a.m., while the theatre held out for the right to call chorus meetings prior to that hour. However, this divergence of aims is not serious, Fox adds. As a matter of fact he considers Thursday's huddle one of the most amicable and fruitful of the long series of meetings that have been held by the parties. Another confab has been scheduled for later this week.

In addition to Fox, Mort Rosenthal, acting counsel for the AGVA national office, represented the employees. The Roxy was represented by Norman Steinberg, Gae Foster, Irving Lesser and Jack Partington.

'Ice-Capades' Socko $336,000 Haul in L. A.

Hollywood, June 8.

'Ice-Capades of 1943' completed five weeks at the Pan-Pacific auditorium, hauling away socko $336,000 for its stay here. Special matinee held Memorial Day collected approximately $5,600 for the Citizens Committee to purchase equipment for Army camps.

During Pan-Pacific stay, ice show played to 12,000 free soldier admissions, plus 226,000 regular admissions in 44 performances. Opening bond premiere netted $5,491,000 for the Treasury Department, bringing total bond sales for tour to nearly $12,000,000.

Chi Colony to Reopen

Chicago, June 8.

Colony Club, formerly operated by Nick Dean and closed for several months, will reopen around June 21 under the management of Mickey Becker and Jack Snyder.

Spot will be booked by Moe Lucky with a show composed of pop band, a small rhumba combination, a line of girls and several acts.

Open Buff Nitery

Buffalo, June 8.

Resumption of pleasure-driving ban has caused Harry Altman and Harry Wallens to open their downtown Victory Room for the summer.

Altman's Glen Casino, suburban nitery, is continuing summer operations temporarily.

Pitt's Penn Hotel to Try For Summer Cafe Stay

Pittsburgh, June 8.

William Penn hotel has decided to try and run its band-show policy at the Terrace Room through the summer for the first time since town's No. 1 inn closed its warm-weather spot, the Urban Roof, several years ago. Tom Troy, manager of Statler-operated hostelry, had originally planned to shut off music and act right after Decoration Day, but sudden increase in business for downtown spots, as result of ban on pleasure driving, which has choked off the out-of-the-way places, brought a change of mind.

At present, Terrace Room is booked through Fourth of July week-end, and what trade is like at that time will be the determining factor in whether hotel keeps going with the nitery angle. Ramon Ramos' band closes five-week stay June 19 and Maurice Spitalny has been booked to follow him for at least a fortnight on June 21.

Det. Tough on Plans For New Nightclubs In Residential Areas

Detroit, June 8.

This town, which has spawned numerous big niteries in the residential areas, including the phenomenally successful The Bowery, now has grown tough on any other attempts to take the spots out of the loop.

For the second time, Tommy Long, who for years operated in the downtown area, has had court orders issued against him through public opposition to his attempts to branch out although he had the sanction of the State Liquor Control Commission.

Latest was an order by Circuit Judge Theodore J. Richter directed both against him and the commission restraining him from creating an outlying nitery on the request of 'The University Improvement Assn.,' which said it consisted of every home owner 'within a mile' of the proposed club. The organization charged that a new high school was to go up shortly in the area and that a nightclub would not be good influence, although Long's attorneys pointed out that the school was not going to operate 'as a night school.'

Earlier Long had been rebuffed by neighbors of his own home when he proposed a club on a nearby location and they countered with a charge that building restrictions were against niteries in residential areas. Both times Long, who never has had run-ins with the authorities, had the sanction of the State's controlling body for his spots but was stopped by the local courts.

Latest move, it was predicted, will bring on a city ordinance which will freeze present niteries in their locations and compel all new spots to locate in downtown Detroit.

SEATTLE VICE CRUSADE NOW IS A HOT SUBJECT

Seattle, June 8.

The town's in a lather over vice conditions. The army orders 'clean-up the town' or the May act will be invoked. Payne and McCord army airfields have put 72 blocks in the burg on the 'out of bounds' listing.

The mayor and church backers figure firing the chief of police will bring the reform, which has prostitutes as its main aggenda.

N. Y. Copa Dates Como

Perry Como, singer now getting a CBS sustaining buildup, has been booked into the Copacabana, N. Y. nitery, making the third N. Y. spot to use radio singers of late as a b.o. lure. Como opens tomorrow night (Thursday) for two weeks, with options. Following him, Monte Proser, Copa operator, who's doing the booking himself, has lined up Willie Howard. Borrah Minevitch's Harmonica Rascals and the Ink-spots. Copa was last week placed on the AGVA unfair list.

Como will oppose Dick Haynes, now at La Martinique, N. Y., and next week (17) draw Connee Boswell as opposition at the Riobamba, which started the radio-singer trend with Frank Sinatra some months ago. Martinique followed soon after with Phil Brito, Blue net baritone, who preceded Haynes. All three spots are within a radius of several blocks.

Sunbrock Must Put Up 10G Cash Before He Can Open, Shelvey Rules

Unless Larry Sunbrock puts up $10,000 cash to cover first week's salaries of the performers, his Roxy theatre, N. Y., parking lot circus, 'Big Top,' won't open tonight (Wednesday), declares Matt Shelvey, national administrator of American Guild of Variety Artists. But Sunbrock, who says that less than half the acts are AGVA members, insists that the show will go on as scheduled no matter what the union decides.

Meetings between Sunbrock representatives and AGVA execs were held Friday night (4), Monday (7) and yesterday afternoon (8) in an attempt to reach a settlement, but the union refused to be budged from its original price of $10,000, rejecting Sunbrock's purported offer to put up a $5,000 bond, or his alternate proposition to permit AGVA to check off its members' salaries from the coin paid into the boxoffice during the first week's run.

To Shelvey's charge that he is stalling, Sunbrock accuses AGVA of irresponsibility. Shelvey claims that he not only has the acts lined up, but that their agents hold AGVA franchises and both groups could be depended upon to close the show if necessary. Sunbrock says that he has come to satisfactory terms with all other unions: stagehands, press agents, musicians, and that the AGVA 'minority' will not keep him from opening tonight.

Marshall, Chi Chez Adjust Salary Snarl

Chicago, June 8.

Jack Marshall will now definitely open at the Chez Paree on June 11 following a satisfactory adjustment made on a contract originally entered into last September, when Marshall agreed to play the cafe on open dates. Agreement then was for $600 a week.

Chez Paree management notified Marshall he could open there on June 11 but he refused to accept because, meantime, his salary had increased to $700 and $750. Mortimer Rosenthal, national counsellor of the American Guild of Variety Artists, held that the open-date contract was illegal and, after confabs among Rosenthal, Marshall, Sam Bramson of the William Morris office and Morris Stoler, William Morris attorney, and phone calls from N. Y. to Jack Irving, executive secretary of the local AGVA office, Irving was successful in arranging with Joe Jacobson of the Chez Paree, to pay Marshall $750 a week. Contract is for two weeks with options.

La Conga, N.Y., Vs. Copa Over Howard

An injunction suit to prevent Willie Howard from fulfilling his engagement at the Copacabana, New York nitery, starting June 17, is being filed in N. Y. Supreme Court by Jack Harris, owner of La Conga, N. Y. nite spot. Action is based on agreement Harris supposedly made with Frederick Bros., agents for Howard, in May, whereby the comedian was supposed to begin an engagement at La Conga either June 17 or 24, dependent on which date Howard finished his stint at the Capitol theatre, N. Y., which began June 3. Harris is naming Howard, the Copacabana and Frederick Bros. as defendant.

Contracts, which were signed by Harris at a reported $2,000 per, were for a four-week engagement with two-week options, and were arrived at after the agency phoned Howard then playing in Cleveland, Harris avers. However, after the agency rep took his signed contracts, Harris notes he never received Howard's signed contracts. Frederick Bros. agency, which signed the comedian for his forthcoming Copacabana engagement at $1,750, states that offer was made to Howard but the comedian turned it down.

Defendants have 10 days to answer Harris' complaint.

WALTERS-PROSER'S PLANS

Set 'A. & M.' People, Both Also Have Film Prod. Deals

Mary Raye and Naldi, Radio Aces and Max Meth have been signed so far by Lou Walters and Monte Proser for their 'Artists and Models,' legit musical.

Walters, who operates the Latin Quarter nitery, N. Y., has recently been on the Coast to set a 'Latin Quarter' pic for Monogram. Proser, partner in the Copacabana, N. Y., also has a deal on the stove for a film built around his spot and title.

Christiani's If Bookings

Christiani Family go into Lou Walters' Latin Quarter, New York nitery, first week in July. Contract is for four weeks with a week to week option for run of the show.

Provision in contract also calls for the options not to conflict with the act's appearance in the Vinton Freedly musical, 'Good Neighbors,' for which they are signed.

Salt Lake's Vaude

Salt Lake City, June 8.

The Lyric, exclusively pix for some time, this week combines vaudeville with its films.

Opening five-act bill offers The Great Maurice, Cortello's Dog Act, Jane Slater, Frank Cook and The Copelands.

MITZI MAYFAIR FILES $11,369 BANKRUPTCY

Mitzi Mayfair filed a voluntary petition in bankruptcy in N. Y. federal court last week listing liabilities of $11,369 and zero assets, except $200 worth of exempt items.

Miss Mayfair, who recently completed a 37,500-mile offshore tour for USO-Camp Shows, with Carole Landis, Martha Raye and Kaye Francis, stated that she is currently employed for two weeks at the Roxy, N. Y., at $1,000 per. She also said she has lined up engagements in Boston, Washington and Cleveland, and added that she has a contract with 20th-Fox to play in 'Four Jills in a Jeep,' 'if and when it is produced.'

The dancer, married to Alfred Hoffman, v.p. of Hoffman Beverage Co., has as her chief creditors, John Osterbrook, Darien, Conn., $6,183; Duff & Conger, who claim Miss Mayfair owes them $695.50 for rent, and Saks Fifth Avenue, which lists over $2,000 in bills.

Casino De Paree, N. O., Goes Dual Pix Till Fall

New Orleans, June 8.

Casino de Paree has discontinued girl shows for the summer and will operate on double-feature policy only until autumn. New policy went into effect Thursday (3).

House plans to present revivals.

Urban Philly Nitery Destroyed by Fire

Philadelphia, June 8.

The Purple Derby, nitery in the Kensington section of Philly, was destroyed by fire last week. Damage was estimated at $20,000 by Jack Milestone, operator of the spot.

Flames swept through the place in the early hours, when it was closed, razing the bar, restaurant, dancefloor and ruining liquor stocks stored in an upper floor.

Corio's Vaude Tour

Ann Corio comes east near the close of summer for a vaude tour now being set up for her by Joe Glaser. She's been booked into Loew's State, N. Y., week of Sept. 9 at a salary of $7,000 for her unit, and for three days at State theatre, Hartford, Conn., Aug. 27-29, at $3,000. With her, as the troupe, will be Frances Wills and Charlie Stuart, Johnny 'Scat' Davis's orchestra, Eddie Foy, Jr., and two as yet unselected acts.

Miss Corio, former burlesque stripper, has been on the Coast for Monogram Pictures, and is currently on a vaude tour in that area.

Frances Faye goes into La Martinique, New York nitery, June 16, for four weeks with options.

Hunt for Young Hopefuls

Continued from page 3

stellar place. The tall blonde from Texas made her first impressive showing in 'Pittsburgh;' was co-starred with Diana Barrymore and Robert Paige in 'Fired Wife,' just completed, and is currently in 'Angela.'

Dane Clark, at Warners, scored in his first film, 'Action in the North Atlantic,' and was immediately lined up importantly for 'Animal Kingdom' and 'Country Lawyer.'

Warners' Hopefuls

Helmut Dantine, a bit more on the romantic side, was highly regarded at Warners for performances in 'Edge of Darkness' and 'Mission to Moscow' after enacting the Nazi pilot in Metro's 'Mrs. Miniver.' Warners also expects stardom of Nancy Coleman and Julie Bishop. Former impressed in 'King's Row,' 'Devotion' and 'Edge of Darkness, and Miss Bishop—nee Jacqueline Wells—currently is starred with Errol Flynn in 'To the Last Man' after scoring in 'Action in North Atlantic.'

Two moppets at Metro turned in such slapbang performances for their respective screen debuts that studio already regards them as stars. Little Margaret O'Brien gave a vivid performance in title role of 'A Journey for Margaret,' and Jackie Jenkins was the hit of 'The Human Comedy,' in character of Mickey Rooney's kid brother. Margaret now is to star in 'Lost Angel,' while Jackie is Brian Donlevy's son in 'America,' a big role.

Going up age-ladder a bit, Robert Walker's portrayal of the sailor in Metro's 'Bataan' rated much comment. He registered so solidly that studio immediately cast him for title role in 'See Here, Private Hargrove,' and search is on now for starring roles in which to cast him. Van Johnson, under contract to same studio, likewise is a subject for the story department, his breezy style as displayed in such a picture as 'Dr. Gillespie's Criminal Case' making him a natural for stellar position.

Shapely Esther Williams, the swimmer who made her screen bow with Mickey Rooney in 'Andy Hardy's Double Life,' is still another who is stardom-bound. Metro lost no time in casting her opposite Red Skelton in forthcoming 'Mr. Co-Ed,' and she's set for individual stardom in 'Bathing Beauty.'

Sonny Tufts, an unusally-gifted young man, scored sensationally at preview of Paramount's 'So Proudly We Hail,' opposite Paulette Goddard, and he's to co-star with Miss Goddard now in two films, 'Standing Room Only' and 'All Around the Town.' By the same token, Gail Russell, a dark-orbed beauty, following a brief but standout role in 'Henry Aldrich Gets Glamour,' was immediately spotted in 'Lady in the Dark,' then elevated to leading position opposite Ray Milland in 'The Uninvited.'

Hitching to a Star

Prior to going into the Army, Alan Ladd distinguished himself and is in high favor with theatregoers. Betty Hutton hit her stride in same studio's 'The Fleet's In' which has led her to stardom in quick order. She co-starred with Bob Hope in 'Let's Face It,' and at present is on billing par with Dorothy Lamour in 'And the Angels Sing.' Same picture exhibits talents of Diana Lynn, who came to front as kid sister in 'The Major and the Minor,' and whom Paramount is building into a star. Helen Walker scored with Alan Ladd in 'Lucky Jordan,' later repeating in 'The Good Fellows,' Barbara Britton gave such a good account of herself in 'Mrs. Wiggs of the Cabbage Patch' she's being featured in 'The Story of Dr. Wassell.' On the more mature side, Katina Paxinou and Arturo de Cordova are well on their way to front billing. Miss Paxinou's Pilar in 'For Whom the Bell Tolls' is regarded as highlight of that picture, de Cordova likewise distinguishing himself in same picture. On same lot, ready to be starred, is James Brown, remembered for his role in Warners' 'Air Force,' now to go into the Bing Crosby flicker, 'The Padre.' Others on upgrade include Betty Rhodes, Johnnie Johnston, Joan Mortimer, Elliott Reid, Barry Sullivan, and Gil Lamb.

Lon McCallister made an immediate hit at preview of Sol Lesser's 'Stage Door Canteen,' in role of 'California,' and if he is deferred stardom is right at his elbow. Marcy McGuire, too, was a click in RKO's 'Seven Days Leave,' now is appearing with Kay Kyser in 'Around the World.' Russell Wade and Richard Martin, at RKO, took the honors in 'Bombardier,' with result Wade gets break in 'The Iron Major' and Martin not only goes into this picture but plays romantic lead in 'Adventures of a Rookie.' Jean Brooks, Nancy Gates, Walter Reed, Margaret Landry and Robert Ryan also rate highly with RKO.

20th Crop Promising

Jennifer Jones at 20th-Fox is assured stardom in her takeoff role, lead in 'The Song of Bernadette,' and Madeleine Le Beau is a young actress whom same studio has plans for. Peter Van Eyck, who played the lonesome Nazi in studio's 'The Moon Is Down,' established himself with that performance garnering further honors in 'Five Graves to Cairo,' and now is set as important actor. Henry Morgan stood out as Henry Fonda's pal in 'The Oxbow Incident' and lately finished important part in 'Roger Touhy, the Last of the Gangsters.' William Carter, recently released from Army, makes his screen debut in Columbia's 'Without Notice' as a co-star, Marguerite Chapman appearing opposite and a young actress whom Columbia is grooming.

There are others who have come up during past year and who attained stardom. Such players as William Bendix, who was up for best supporting actor this past year in 'Wake Island;' Susan Peters, recalled from 'Random Harvest' and now co-starring with Robert Taylor in 'Russia;' Pierre Aumont, who clicked in Metro's 'Assignment in Brittany;' Maria Montez, Gene Kelly, Joan Leslie. All these are in star brackets now.

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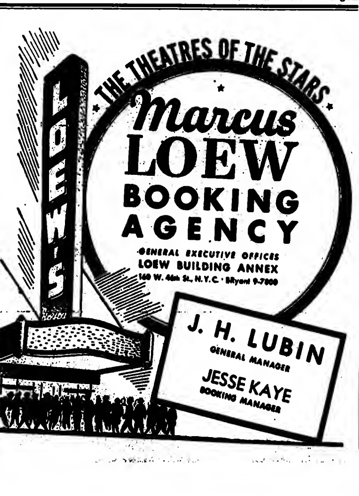

Bob Sherwood

Continued from page 3

tion of taking over such releasing activity permanently.

It had previously been indicated that the Government's idea is to take American pictures to the liberated people of Europe just as rapidly as possible, but once a temporary distribution system is established, to turn it over to the regular Hollywood releasing organizations. That was the policy followed in North Africa, where regular American commercial distribution systems are in operation.

Sherwood's statement that he has material in mind for the stage is the first indication he has given that he has even thought about returning to playwrighting. As one of the most successful dramatists of the modern American theatre, his plans have been the subject of speculation. His most recent play, 'There Shall Be No Night,' which opened on Broadway in the spring of 1940, received the Pulitzer Prize, the second Sherwood play to do so. The other was 'Idiot's Delight,' also starring the Lunts. He has had a number of other successes in recent years. A revised version of 'There Shall Be No Night,' with the identities of the countries involved altered, has been reported set for London presentation.

Shubert-Bolger

Continued from page 3

play through the summer but that it became evident he is in need of a good rest, having been in weakened condition ever since an attack of grippe forced 'Jupiter to suspend several days late in the winter. It's been generally known that friends had been emphasizing that he take it easy because of his generally frail frame.

There is no deal for Bolger to return to the show next season and it is doubtful whether the musical will be toured. It's also questionable whether the road would accept 'Jupiter' without Bolger, other musicals having flopped on tour because of the absence of names.

Wiman, now in London directing Red Cross overseas entertainment for American servicemen, produced 'Jupiter' with Richard Rodgers, in association with Richard Kollmar. The Wiman office, which is operating the show in the absence of the producer, originally decided to replace Bolger.

Shubert is among the reputed investors in 'Jupiter.' The musical cost $92,000 to produce and road expenditures prior to Broadway upped the cost over that mark. It is understood that the profit of the long run is around 16%, much less than was anticipated. Figured that unusual disbursements kept down the book record of profits.

The Shubert, incidentally, will see the revival of 'The Vagabond King' June 28.

Night Club Reviews

Continued from page 41

odd besides Lewis who can turn the trick.

Lewis has surrounded himself with only talent that wins his approving eye and that means on the solid side. There are Charlie 'Snowball' Whittier, who has been his shadow for 14 years; June Edwards, a contortionist, who takes up where the others leave off; Three Reed Sisters, harmony trio with the band; Audrey Zimm, moppet drum majorette; Kay and Glenn, dance team; Terry McDaniels and Paul White, colored dancers who are fast and funny, and Geraldine Du Bois, pert singer. Red-jacketed band also reflects the Lewis showmanship and the tempos are for the many rather than the few.

Lewis aggregation is in the Bowl for four weeks and is certain to set a new attendance high for the room. Smartly Faber has enlarged the capacity and Lewis will take it from there. It's a happy combination all around and the Bowl will be back again in the blue chips. *Helm.*

Havana-Madrid, N. Y.

'American Flags of Freedom' revue. Staged by Vicente Gomez; choreography by Luisillo & Guy Martin, Vicente Gomez, Rosa & Luisillo, Jose Valencia, Maria Luisa Lopez, Havana-Madrid Senoritas (8); *Tomas Rios Orch* (10); *Hilda Salazar-Carlos Barrelas Orch* (9); *weekdays minimum* $2; *Sat.* $3.

This highly successful Broadway night spot has a light summer revue that follows the usual pattern. It leans heavily on production numbers and elaborate costuming. Vicente Gomez has done a grand staging job while the choregraphy by Luisillo and Guy Martin is tops. Show is a bit lightweight on specialty artists and dance combos but this is overcome by the attention given to staging of the chorine numbers.

Luisillo, previously teamed with Pilar here two months ago, is back with a new partner, Rosa, for a satisfying series of flamenco dances. This talented youngster is excellent in the involved head to head and cheek-to-cheek stepping but appears to bear down too much on the stomping. Vicente Gomez, who later takes over m.c.ing the show, contributes two superb guitar solos, one in which he simulates different orchestra instruments being especially good. Those deft, subdued notes, while undoubtedly clever, seem out of place in the average noisy nightclub and are difficult to distinguish.

Jose Valencia, who seemed to lack floorshow technique in previous show, is at ease and clicko now. Tall, personable singer, fills the spot nicely. Maria Luisa Lopez, billed as a Mexican film star, is the show's other singer.

Parade of chorus femmes, representing different South American nations, is the best of several pretentious production numbers. Tomas Rios plays a solid accomp for show, and is augmented by Salazar-Barrelas combo in playing for the dancing. *Wear.*

El Morocco, Montreal

Montreal, June 4.

Jerri Kruger, Jack Waller, Barbara Blane, The MacArthurs (2), *Milray Girl Line* (7), *Hal Hartley Orch* (10), *Buddy Clayton Band* (3); *minimum* $2.50 *Saturdays;* $1.50 *weekdays.*

Sixty minutes of boff entertainment comprising a personality songstress, a clever emcee and an eye-filling tap and acro dancer, roll up a package of above average values that is getting big biz at this class downtown spot.

Jerri Kruger, personality vocalist, socko for looks and wardrobe, earns her top-billing with a dynamic contralto that holds her audience from the first note. Pinch-hitter for Ethel Merman, her repertoire is mainly from 'Du Barry Was a Lady' which she whams across in big league style. Called back for a flock of bows, she finales with a brief ribbing session with the emcee that had the crowd eating out of her hand.

Jack Waller is just the sort of m.c. who goes over big at this resort. He has good timing for his gags and sparks the show smartly for the entire run-off. His quips are on the shady side but this audience ate them up.

Barbara Blane, lush in figure and okay for looks, in a spot of tap and acro dansapation, diversified with torso-twisting and high kicking, retails her stepping for a good quota of applause returns. The MacArthurs, man and wife ballroomologists, terp a standard routine that was well received. Production numbers by the Milray Line are standout, with lavish wardrobing and precision dancing in three routines that garnered good hands. The Hartley orch as usual is on the beam both in its handling of the acts and dancing for patrons. Biz good at this viewing. *Lane.*

Jean Boaz, singer, has been added to Hugh Tully unit at Hotel Roosevelt's Fiesta Room, Pittsburgh. She's the wife of Howdy Baum, Pitt bandleader, and was his featured vocalist before Baum went into the Army.

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PAUL DRAPER

Variety Bills

WEEK OF JUNE 11

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

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Capitol (10)
Bob Allen Orc
Willie Howard
Helen O'Connell
William Gargan
State (10)
The Iwanos
Lew Hoffman
Joe Phillips
Marin & Floria
Joe Howard
Bill Bardo
WASHINGTON
Capitol (10)
Howard-P Dancers
Coleman Clark Co
Beatrice Kay
Gautier's Bricklayers
Edwin Chas Steffe

Paramount

NEW YORK CITY
Paramount (9)
Grace Barrie Bd
Frank Sinatra
Gene Sheldon
Walter Long
Oxford Boys
CHICAGO
Chicago (10)
Tommy Tucker Bd
Jessie & James
DETROIT
Michigan (10)
Jimmy Dorsey Bd
J & Jane McKenna
Neal Stanley
MIAMI
Olympia (9-12)
Renald & Rudy
Fitz & Carroll
Mary Mario
Terri La Franconi
Ben Dova
SOUTH BEND
Palace (14)
Sammy Kaye Bd
Don Cummings
Sunny Rice
TOLEDO
Paramount (11-13)
Horace Heidt Bd

RKO

BOSTON
Boston (10)
Abe Lyman Orc
Bonita Granville
Bob Evans
Lane & Ward
— (3)
Charlie Barnet Orc
Little Tough Guys
Gil Lamb
Tommy Sanford
CLEVELAND
Palace (10)
Ethel Waters
Erskine Hawkins O
Brookins & Van
Berry Bros
(3)
Jimmy Dorsey Orc
Neal Stanley
J & Jane McKenna
COLUMBUS
Palace (15-17)
Horace Heidt Orc
(8-13)
Johnny Long Orc
Evelyn Farney
Watson Sis
Gus Van
SAN FRANCISCO
Golden Gate (10)
Benny Goodman Or
(8)
G White's Scandals

Warner

NEW YORK CITY
Strand (11)
Cab Calloway Orc
Dooley Wilson
(4)
Cab Calloway Orc
Dooley Wilson
PHILADELPHIA
Earle (11)
Hugh Herbert
Connie Haines
Benny Rubin
John Kirby Orc
Cristiania
(4)
Mitchell Ayres Orc
Connee Boswell
3 Kings
Jack Marshall
WASHINGTON
Earle (11)
Roxyettes
3 Kings
Bob DuPont
(4)
Roxyettes
Patricia Bowman
P Sydell & Spotty

Independent

NEW YORK CITY
Music Hall (9)
The Graysons
Max Condon
Leon Barte
Marjorie Williams'n
John DeFurra
Harry Refo
Roxy (9)
The Hartmans
Larry Adler
Mitzi Mayfair
Ben Harrison
Jean, Jack & J
The Merry Macs
Paul Ash Orc
Academy Music (10)
Air Lane 3
Apollo (11)
Wilfred Mae 3
Jefferson (12-13)
Sully & Thomas
Helen Honan
Tyler & Renaud
Roy Smeck
3 Hearts
LONG ISLAND
Bayside (12)
Gene Doyle
The Yeomans
JAMAICA
Jamaica (10 only)
Doyle & Seed
Lynn Kirke
Burton & Janet
(1 to fill)
(10-13)
Al Verdi Co
Cowen's Tramp Bd
Bob Gentry
Catherine Harris
(1 to fill)
Lynbrook (11-12)
Denny & Lee Chang
Jesse Janice
Rich & Gibson
(3 to fill)
ATLANTIC CITY
Million Dollar Pier
(12-13)
Dee Wain
Bob Morgan Orc
Steel Pier (12-13)
Latin Quarter Rev
BALTIMORE
Hippodrome (11)
Cliff Edwards
Criss Cross
The Colstons
16 Krivit Gls
State (10-12)
Asta Sven
3 Crandall Sis
Shavo Sherman
Revel & Allan
(13-13)
June North Co
Don Galvin & Y
Bill Ames
The Kirkillos
BRIDGEPORT
Lyric (8-8)
Bombshells of 1943
CAMDEN
Towers (11-13)
Bud Carlell & Rosa
Pat & Sylvia
Pelletiers
Levan & Bolee
5 Grays
HARTFORD
State (11-13)
Howard's Bombshells
Gil Lamb
PHILADELPHIA
Carman (11)
Heleas
Johnny Howard
Allen & Kent
PROVIDENCE
Metropolitan (11-13)
Lionel Hampton Or
Canfield & Lewis
Ford, Howie & B
WASHINGTON
Howard (11)
Milt Larkin Orc
Slim & Sweet
Ann Andrews
Sharkey
[illegible]
Poli's (8-13)
Bombshells of 1943
WOONSOCKET
New Park (10-13)
Patsy Garrett
Keaton & Armfield
The Appletons
Ballantine
Olsen & Shirley
WORCESTER
Plymouth (7-9)
Bill Bardo Orch
Walter Donahue
Ballantine
Patsy Garrett

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odelliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Geo Morris Orc
Bal Tabarin
Victoria Rane
Edouard Futran
Lorette & Navarra
Gil Johnson
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Moya Gifford
Loretta Lane
Margo & Mary Ann
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Revuers
Stuart Ross
Hector Montverde
Leonard Ware Trio
Cafe Society
(Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Will- Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adilita Kreashy
Lee Conrad
Keyboard Kullee
El Chico
Pilar Gomes
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Jimmy Alden Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Maria Luisa Lopez
Jose Valencia
Carlos Varcina Orc
Hilda Salazar
Thomas Rios Orch
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza
(Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton
(Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Hotel Waldorf-Astoria
Starlight Roof
Xavier Cugat Orc
Tito Guizar
Nancy Van Court
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Sammy Birch
Calgary Bros.
J & J Brandow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Tanner & Thomas
Mitzi's Girls
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Roy Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irene Hilde
Gene Van Grona
La Martiniquettes
Maal Bergere Orc
Socasses Orc
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Neya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillipe
Adams & Dell
Jack Allya
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jerry Lester
Eleanor French
Di Gatanos
Roy Fox Orch
Chavez Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (6)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Maltbey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samoa
Talima
Mullens
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Helen Price
Milton Page
James Hamilton
Ubangi Club
Jackie Mabley
Hot Cha Drew
Slim & Sweets
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeren
Johnny Feuet
Scott & Suzanne
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Helen Howe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
Carmen Montoya
Tommy Heyden
Selandia Dancers
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK PARAMOUNT BUILDING
BEVERLY HILLS, CAL. CALIFORNIA BANK BLDG.

Billie Larkins Trio
Teddy Wilson Orc
Cafe Society
(Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Canay Bd
Casbah
Carol Deater
Johnny Johnson 3
Don Maya Orc
Casino Russe
Blanka
La Belle Alesia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Ariane
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Martene Francis
Paula Valera
Ceruttl's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Rosita Rios
Dan Healy
Floria Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lee
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Franklin Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Perry Como
Chandra Kaly Dcrs
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Galli-Galli
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
[illegible]
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Walter Dare Wahl
Vivian Fay
Victoria Hane
Rose Sis
Keith Hall
Selvin Harry
Harry Meehan
James P Allison
Four Rose Buds
Hotel Astor
(Astor Roof)
Harry James Orch
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Alfredo Sevilla
Karen Zoska
Edith Waters
Kepi Clarque
Varios & Vida
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Mishel Gorner Orch
Hotel Dixie
(Plantation Room)
Betty Rann
Al Trace
Ariane Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Martah Sis
Lester Horton Tr
Harry Reso
The Masellos
Clawson Triplets
Toni Gilman
Imogene Coca
Rosita Royce
Tulluh & Myl
Florence Hin Lowe
Kim Loo Sis
Robert Laurent
Malcia
Irvine Arion Orc
Terry Sis Orch
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikai
Hotel Lincoln
(Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Belanurst Orc
(Royal Palm)
[illegible]
Flo Hart
Frank Russell
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Bob Allen Orc
Hotel Pierre
(Cotillion Room)
Raslia & Mirko
Ellsworth & Fairchild
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Latin Quarter
Gloria Blake
Dr Marcus
Toni & Mimi Worth
Hibberd, Bird & LaR
Seven Fredysons
Corinna & T Valdes
Ben Yost Vikings
Harold & Lola
Clarissa
3 Bus Men & Pearl
Pamela Britton
Gloria Gilbert
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Miliskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pals
Patricia King
Renee
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
19th Hole Club
Chiquita Venisia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster

Soldier Songsmiths

Continued from page 1

Schubarth, Dr. Frank Black, Frank Hummert, Walter Winchell, Hartzell Spence, Canada Lee, Carlton Smith, Laurence Richmond, Nicholas Ray, Martain Block, Macklin Marrow, Harry Rheins, Bob Landry, Robert Shaw, Horace Grenell, Don Cope, John McManus, Leo Huberman, Ben Selvin. Others may be added.

Irving Berlin, when in New York recently, assured the OWI consultant on music of his fullest acquiescence and suggested a means of by-passing the publisher and the bands who are apathetic to war songs by sending out transcriptions of the likely war songs to the many disk jockeys in the field, and perhaps get the songs started that way.

[illegible] its radio allocation plan, will also be an assistance in spotting the right type of war songs.

Connee's N. Y. Cafe

Singer Connee Boswell goes into the Riobamba, N. Y. nitery, June 17 for two weeks, with options.

She'll receive $2,000 a week.

New Acts

WILLIAM GARGAN
Talk
12 Mins.
Capitol theatre, N. Y.

Film actor William Gargan has faltered where many another Hollywood personality has feared to tread. Hollywood film names, seemingly, have a habit of making personal appearances with only the framework of an act, figuring their names and some dishing about the film capital will get them by. Which, of course, is a mistake.

Bill Gargan may not have made many p.a.s in vaudeville theatres, but he's been a stage performer, in Broadway legit, and should know that a stage play's denominator comprises much effort and thought. There seems to have been little of either in Gargan's Broadway personal. Which, however, is no reflection on his stage deportment as such.

Gargan is as personable and as at-home as any star to emerge from Hollywood for the presentation houses. He's introduced, out he comes, and the audience is apt to cast an approving eye. He's solid from the start. Then he talks. Yeah, you guessed it. About Hollywood. Who hasn't? The opening-night audience was polite in accepting the gab.

That windup spiel, a flag-waver about the boys who come in on a wing and a prayer, is an obvious bit of theatricalism, but gives Gargan a neat chance to emote, notably towards the tail-end of the recital. It's a fine recitation that can't, however, dissipate the earlier impression.
Kahn.

MARY HOWARD
Songs
13 Mins.
Monte Carlo Beach, N. Y.

Mary Howard, who went from roles in the stage 'Ziegfeld Follies' and 'Life Begins at 8:40' to Metro pictures, is back on the saloon circuit, and brings to the class cafes a compelling personality and an acceptable songalog routine. If her voice doesn't rival the Met divas, it's adequate, and she has wisely routined the musicomedy and pop familiars for best results. Thus, 'Something for the Boys,' 'Could It Be You?' 'Blame It On My Youth' (an Oscar Levant oldie; but not 10-15 years old, however, that she announced it to be); a Kern medley (always surefire); and a 'Paree' medley round out an engaging 12 minutes.

Miss Howard is seemingly ambitious about her professional future in the east, fortifying her obvious vocal coaching with terp and dramatic tutoring, although for the purposes of her stint at the eye-filling Monte Carlo Beach she naturally puts emphasis on the vocal department.

The Beach is the MC's summer adjunct, a tiptop interior, decored by Franklyn Hughes, who has done the better boite's around town. It's an air-conditioned retreat that almost draws on its own physical values but, in this case, Miss Howard is an equally engaging fixture. That goes also for the ever-smart Dick Gasparre dansapation (he shifts to the Edgewater Beach, Chi, this week, succeeded by Nye Mayhew), and Ralph Rotgers' Latin orchestra. Latter has the maraca-wiggling Marga at the helm, and Elaine Hume gives out vocally with the Gasparreites. Minimum $2.50, and a good buy as supper club tariffs go nowadays.
Abel.

AL TRACE ORCHESTRA (9)
Music, Comedy
Loew's State, N. Y.

Al Trace and his midwestern band have been at the Dixie hotel, N. Y., for months and are due to return there until September when this week is finished. A comedy band somewhat along the lines of the Korn Kobblers, 'Schnickelfritzers,' etc., the outfit is a definite click with State audiences and for theatre work it should be an easy sale.

Trace himself doesn't participate much in the antics of his men except to handle the introes and spell 'Red' Maddock at drums. They open with an amusing routine in which 'Flat Foot Floogie' is done in different tempo, capped with an operatic version. Next is an entertaining musical number, 'Toytown Band,' then Dave Devore does his 'Dr. Jekyll and Mr. Hyde' bit, which clicks solidly.

Finale is a takeoff on Kay Kyser's radio program idea, another of the band's standard routines, and it closes the act to strong reaction.
Wood.

HELEN O'CONNELL
Songs
10 Mins.
Capitol Theatre, N. Y.

Long an attractive asset for Jimmy Dorsey's band, as co-featured vocalist with Bob Eberly, Helen O'Connell is making her theatre debut as a single. There doesn't seem to be any apparent reason why she shouldn't go further.

Miss O'Connell has looks, a quiet, unassuming manner of singing her ballad and rhythm tunes, and an ability to reach her audience through careful lyricizing that seems, almost to convey individual messages to each member of her audience.

For theatres or class niteries, Miss O'Connell is a good bet. *Kahn.*

BOB ALLEN BAND (15)
With Virginia Maxey
Capitol theatre, N. Y.

Bob Allen's band of 15, including the personable maestro, is a comparative newcomer to theatre dates. Allen's crew includes the basic instrumentation of four saxes, four rhythm, three trumpets and three trombones, plus the singing-emcee leader.

Allen will be recalled as the vocalist for the band led by the late Hal Kemp. The present outfit is new, however, from the Kemp crew, and shows the results of continuous ensemble playing, an anomaly in these days of frequent personnel-changing because of the draft, etc.

For theatre dates this outfit will require a greater pliability than currently indicated. For straight musicianship, it's all there with a solid beat that can easily shift from jive to sweet, but one which is notable for its lack of novelties. And the latter is a must in these days of theatre bandshow entertainment. It plays a show well.

The leader himself has a quiet, modest-appearing personality and good looks that set him solidly from the start. He plays no instrument, continuously leading the band except, of course, for an occasional song. He has neat stage presence and intros the accompanying acts with a minimum of fanfare. His baritoning is easily digestible, and it includes a cute novelty duet with his new singer, blonde Virginia Maxey. The latter gets by on a couple of tunes, but had best brush up on her diction, a fault that's pointed up comparatively later in the same bill by the carefully, yet casually, enunciated lyrics of Helen O'Connell.
Kahn.

JOSE LUIS MONERO
Afro-Cubano Songs
6 Mins.
Casbah, N. Y.

Singer from the daiquiri belt specializes in Afro-Cubano ditties, familiar in America, such as 'Babalu,' etc. He is supposed to have a recording rep in his native country, but as he shapes up at the Casbah he's a road company Desi Arnaz, albeit not without potentialities.

He should trim his weight down a bit, being possessed of an engaging personality by and large, plus a nice voice. However, as presently constituted, he's just another opening act. Johnny Johnson, Carol Dexter and Maya's orchestra, otherwise, hold over at this class boite, with Francois (ex-Rainbow Room) now presiding at the tape, his former associate Josef having been snagged by the swank Knickerbocker Club to do the maitre d' honors. The Casbah, thus, remains with the same basic setup of an effective atmosphere but still lacking a boff attraction. While business is good, the right type of distinguished act (which needn't be too expensive, since the room's capacity limitations forfend that) would really put the spot over in the big league manner it deserves.
Abel.

Soviet Rep Explains

Continued from page 1

conserving U. S. funds for purchase of war materials. Antonov nonetheless figures that increased purchase of U. S. product will be feasible, especially if Russian films should be given wider distribution in the U. S. than currently. In this respect Antonov pointed out that major circuits and the larger theatres in the U. S. haven't yet shown any great interest in exhibiting Russian films on any large scale and that Soviet product has so far been limited to a comparatively small number of limited-capacity houses here.

Speaking of his native industry, Antonov stated that approximately 60 features were produced in Russia during the past year despite battle conditions, in addition to documentaries, training films and newsreels. Some 160 cameramen-correspondents have been maintained in service on the battlefronts. Post-war scope for U. S. films in Russia is pointed up by the 25,000 picture houses there before the war and likelihood that a similar or greater number will exist after the war.

Asked about deferment of Russian show people from military service Antonov replied: 'Great talent—fine actors, gifted writers, producers, directors, cameramen—isn't born every minute.' Soviet Government, confronted with total war where every man must do the job he's best fitted for, considers entertainment and instruction resulting from activities of show people, as essential as any other function in maintaining the best national effort. Answer to 'what about actors?' is, simply, 'they work,' which is justification for existence in the Soviet.

Press preview of 'The Russian Story' was held yesterday (Tues.) at the Consulate General of the U. S. S. R.

B'way Biz Nicked by Heat But Wow $33,900 for 'Oklahoma,' 'Kiss' 19G, 'Tomorrow' 18½G, 'Doughgirls' 17G

Broadway grosses tapered last week because of the heat wave, but not very much although every musical in town but one went off at least $1,000. Exception was 'Oklahoma.' Torrid climate terminated Saturday (5) and the current week opened to normal June temperatures.

Two additions to the list this week are a revival of 'The Student Prince' and stock showing of 'The Milky Way.' Next week 'Early to Bed' is due, also 'These Endearing Young Charms.' One definite withdrawal this Saturday (12), 'By Jupiter.'

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (78th week) (D-789; $3.30). Moderate grossing long stayer not much affected and approximated $7,500.

'Arsenic and Old Lace,' Fulton (124th week) (CD-898; $3.30). Has good chance to go through another summer; geared to operate profitably at moderate money; bit off but figured around $7,500.

'By Jupiter,' Shubert (M-1,325; $4.40). Final and 54th week; could play through summer but Ray Bolger could hardly be replaced; should have jumped but heat wave interfered; around $21,000.

'Dark Eyes,' Belasco (20th week) (CD-1,000; $3.30). With Tamara Geva in place of Eugenie Leontovich, plan is for summer stay; estimated around $9,000.

'Harriet,' Miller (14th week) (D-940; $3.85). One of the season's standouts; still commands capacity, with takings quoted over $18,000.

'Janie,' Playhouse (39th week) (C-865; $3.30). Entering 10th month and still faring well enough with moderate grosses; around $7,500.

'Junior Miss,' Majestic (83d week) (CD-1,715; $2.20). Did a bit better, which was surprising; gross quoted at $9,500.

'Kiss and Tell,' Biltmore (11th week) (C-920; $3.30). Played an extra matinee Memorial Day and in nine times went to $19,000; best among straight plays.

'Life With Father,' Empire (184th week) (CD-1,062; $3.30). Dipped like nearly all others; quoted over $10,000, however, still good for run leader.

'Oklahoma,' St. James (10th week) (M-1,520; $4.40). Played nine times and with aid of holiday (Memorial) extra matinee gross went to new high; quoted at $33,900.

'Rosalinda,' Imperial (32d week) (M-1,450; $3.30). Right in summer swing with demand continuously strong and gross approaching $26,000 in new location.

'Skin of Our Teeth,' Plymouth (29th week) (CD-1,075; $3.85). Change in leads distinctly affected b.o. and so did heat wave but gross, while down over $5,000, was plenty okay around $18,000.

'Something for the Boys,' Alvin (21st week) (M-1,375; $4.40). Was off one or two nights for first time because of heat but the dip was not so much; slightly better than $30,500.

'Sons o' Fun,' 40th St. (70th week) (R-1,347; $4.40). Hot weather last half of week a factor in decline here; gross estimated around $22,000; oke for long-run revue.

'Star and Garter,' Music Box (50th week) (R-990; $4.40). Off slightly couple of hot nights but still up in the big money; gross approximated $21,000.

'The Doughgirls,' Lyceum (23d week) (C-997; $3.30). Registered capacity all performances, $17,000.

'The Eve of St. Mark,' Cort (35th week) (D-1,064; $3.30). Summer stay still undecided; affected somewhat last week by weather; $8,500 estimated.

'The Patriots,' National (18th week) (D-1,162; $3.30). Dropped more sharply than most others last week and will terminate in another two weeks (June 26); $10,000 estimated; tours in fall.

'Three's a Family,' Longacre (4th week) (F-1,016; $3.30). Recent laugh entrant okay so far and theatre party helped last week to approximate $8,000 again, profitable.

'Tomorrow the World,' Barrymore (8th week) (D-1,014; $3.30). Played nine times last week (an extra holiday) and though slightly off one night, it quoted at $18,650, nearly tied with 'Kiss and Tell.'

'Ziegfeld Follies,' Winter Garden (10th week) (R-1,519; $4.40). Had an off night but claimed not to have dropped any more than other musicals; rated over $40,000.

Repeat

'The Corn Is Green,' Beck (4th week) (D-1,214; $2.20). Return engagement just so-so; dipped to around $7,000 last week and stops in another week; tours again next season.

Revivals

'Counsellor-at-Law,' Royale (27th week) (D-1,047; $3.30). Rated around $10,500 last week and schedule calls likely closing early in July.

'The Student Prince,' Broadway (O-1,942; $2.75). Brought in by Shuberts after long tour; although road has seen it seasonally, first time on Broadway since it was revived in 1931.

Stock

'The Milky Way,' Windsor (C-873; $1.65). First stock company on Broadway in many years; offered by Lucia Victor; opens tonight (9).

'Bed' Springy 21½G, Boston

Boston, June 8.

A decided upswing in biz is reflected in the legit season here, which continues at midwinter pace, with few signs of letup. 'Early to Bed,' opening slowly, gained consistently all week; 'Merry Widow' appeared to have established itself firmly at the Opera House to make possible the continuance of a season of operetta, and 'Junior Miss,' at pop prices, here for a third session, wound up its third frame at a higher level.

'Those Endearing Young Charms' opened last night (7) at the Wilbur following repairs since its debut some weeks ago; 'Jane Eyre,' here under Leventhal's banner at the Plymouth as the local station on the subway circuit, also debuting Monday. Cambridge strawhat (John Huntington's) inaugurated its season same night with 'Damask Cheek,' Elissa Landi starrad.

Estimates for Last Week

'Early to Bed,' Shubert (1,500; $3.30). Distinct pickup in biz here, going to estimated $21,500, 2d week. No extra holiday matinee helping. Final frame current.

'Junior Miss,' Colonial (1,637; $1.65). Theatre parties, youngsters, keep this old fave rolling along to get estimated $8,000, nine performances, 3d stanza, profitable.

'Merry Widow,' Opera House (2,900; $2.20). Gained momentum during week to click a smart $10,000 or better, 2d week, estimated eight performances. Sunday show ruled out by censor, so Monday night shows resumed.

'LADY' GREAT $33,000 IN 2D FRISCO WEEK

San Francisco, June 8.

'Lady in the Dark,' Gertrude Lawrence starrer, in second week, did smashing Curran theatre biz last week. Two more weeks loom.

Estimates for Last Week

'Lady in the Dark,' Curran (1,774; $3.85) (2d wk). Great $33,000.

'Life With Father,' Geary (1,500; $2.75) (4th wk). Return plugging along at $13,000 in competish with the torrid biz of 'Lady in the Dark' at next-door Curran.

'Pvt. Lives' Poor $6,000 In Pittsburgh Windup

Pittsburgh, June 8.

Heat gave 'Private Lives' the works last week at Nixon. Ruth Chatterton-Ralph Forbes revival of Noel Coward comedy coming in with a temperature at mid-summer mark. That and resumption of the pleasure-driving ban knocked the show for a loop and, at $2.20 top, it got just a bit better than $6,000. That's one of the poorest grosses show turned in during its nine-month tour. 'Lives' folded here after final performance, with Forbes departing for the Coast and a Par screen contract.

Tell-tale mercury is likely to knock Nixon's dream of spanning the summer into a cocked hat. House had tentatively lined up several shows for June and July, but Bela Lugosi's 'Dracula' next week will probably wind up the season. House, however, has announced that it'll reopen Aug. 9 with 'Junior Miss,' coming back for two-week engagement. Current is 'Bat,' and advance sale indicates it'll have the miseries, too.

'Abie' Great 13G, 9G Advance, Det.

Detroit, June 8.

Well into June, all three of Detroit's legitimate houses continue brisk, with summer runs assured in at least two. The year-around season here not only is seeing revivals and long runs on the current plays but also is proving a factor in the production of new plays.

'Junior Miss' continued its steady business at the Cass with $10,000 gleaned in its fifth week. Comedy, the sole entry in town above the $1.65 top used in the other two houses, goes a sixth week with the possibility of still another.

Coming in with a huge advance sale, 'Abie's Irish Rose' tallied over $13,000, great, in its first week at the Lafayette at the $1.65 top used regularly for all night performances. Long-runner opened with an advance sale above $9,000 before the opening and seems good for the entire summer at the house, with 13 weeks predicted.

'The Bat' wound up its fifth week at the Wilson with $7,000 for the old chiller. However, Henry Duffy's plans for putting it on the road will wind up with this week's engagement in Pittsburgh and he will put ZaSu Pitts, the starred player, in a new play by Charles George, 'Swing It, Sister,' which will open early in July, probably in Philadelphia. House currently has Warren William and Violet Heming in 'There's Always Juliet.'

'Arsenic' 24G, Port., Ore.

Portland, Ore., June 8.

Boris Karloff brought 'Arsenic and Old Lace' back for return pickings, playing the 3,500-seat Civic Auditorium (June 2-5) at $2.75 top to score around great $24,000.

Inside Stuff—Legit

'The Doughgirls,' at the Lyceum, N. Y., could have sold out last Wednesday (2) but the regular midweek afternoon performance was switched to Monday (Memorial Day). Around $200 in tickets for an expected Wednesday matinee had been sold several weeks in advance before Max Gordon decided to scratch the performance. Result was a busy afternoon for the boxoffice, disappointed ticketholders, mostly women, getting refunds or making exchanges for subsequent performances. Some patrons from suburban points asked for their transportation costs, and some $21 in fares was given them. However, house got much more than that in good will.

There was a general paucity of midweek matinee musicals on Broadway last week, most of those shows having switched to Monday. 'Something For the Boys' (Alvin) held to its usual schedule. At noon it looked like there would be plenty of empty space but a boxoffice rush developed and the house sold out.

Although he originally thought it most improbable that Miriam Hopkins could adequately replace Tallulah Bankhead as Sabina in 'The Skin of Our Teeth' at the Plymouth, N. Y., last week, Burton Rascoe, critic for the N. Y. World-Telegram, evidently changed his mind. In his Saturday (5) column he stated that Miss Hopkins is better than he thought she would be, giving a replica of Miss Bankhead's performance. When she was engaged for the part, Rascoe went out of his way to say Miss Hopkins wouldn't fit into the play, going into a long diatribe in which he discredited her general acting ability. Wilella Waldorf, in the Post, also credited Miss Hopkins, though she didn't like 'Teeth' originally.

There is a reported explanation why the late Alexander Woollcott took a verbal sock at Miss Bankhead when he saw 'Teeth' out of town. Thornton Wilder wrote the part of Sabina with Ruth Gordon, an intimate friend of Woollcott's, in mind, and he was peeved that Miss Bankhead was cast in the play instead.

The late Frank Gillmore, Equity president who resigned several years ago to head the Associated Actors and Artistes of America, left an estate of approximately $50,000, mostly represented in real estate.

In the Equity post he was paid $15,000 per year but voluntarily took a cut and none of his salary went into savings. Quite some time ago he and the late George D. Fawcett went into a modest realty deal on the upper East Side, and when an apartment boom came along each earned around $40,000 in the deal. That money was reinvested in Hollis, L. I., where he moved several years ago, and represents the major part of the estate. Widow, Laura, is the sole beneficiary. Disposition will be made of the Long Island property.

Under the terms of an agreement with the Four A's, it was provided that if Gillmore should die prior to July, 1944, his pay of $150 weekly would be payable to the widow; she will receive that money, which he alluded to as 'a pension.'

Press agents for both 'Bat' and 'Dracula' revivals in Pittsburgh last week got a start when they looked at big weekly ads in the dailies for the thrillers, which follow each other at Nixon in Pitt. Layouts appeared side by side and at the top of each of them was a big black bat hovering across the body of the copy. By the time they realized the coincidence, it was too late to change the mats, but they were corrected following week, of course. Over-all impression was that ZaSu Pitts was going to play 'The Bat' one week and Bela Lugosi the next.

'Arsenic and Old Lace' divvied a comparatively small amount for May, around $12,000 being disbursed this week. As the road company winds up Saturday (12), the profit for June is going to be a lot less. Show, however, will continue at the Fulton, N. Y., during summer, but to probably modest takings.

Herman Bernstein, general manager for 'Arsenic,' addressed a one-sentence message to the backers: 'The size of this check explains why Lindsay and Crouse left for parts unknown.' They are on the Coast.

Harry Kleiner's dramatization of Leo C. Rosten's (Leonard Q. Ross) 'Education of Hyman Kaplan' is fast taking shape, and Guthrie McClintic will probably do it. He wants Joe Buloff for the title role.

Chi Biz Melts, but 'Sisters' Big 26½G, 'Kiss' $17,500; All Repeats Take Drop

Chicago, June 8.

Last week's heat wave had its effect on most boxoffices, with receipts off accordingly. Exceptions were 'Three Sisters,' at the Erlanger, which sold out for nine performances to $26,500, including a special matinee on Memorial Day, and 'Kiss and Tell,' which is going like a house afire at the Harris.

All others suffered, with 'Uncle Tom's Cabin,' playing at a hard-seated, non-cooled lodge theatre, deciding to call it quits after two weeks.

Estimates for Last Week

'The Doughgirls,' Selwyn (13th week) (1,000; $2.75). Slipped off, but $14,000 still fine.

'Good Night, Ladies,' Blackstone (60th week) (1,200; $2.75). Even Stu Erwin, an added starter in the cast, couldn't buck the heat. Down to $13,300.

'Kiss and Tell,' Harris (4th week) (1,000; $2.75). Despite heat, receipts went up to $17,500.

'Maid in Ozarks,' Great Northern (40th week) (1,400; $2.75). Slid to $9,500, but still profitable.

'Uncle Tom's Cabin,' Forester's (700; $2.75) (2d week). Folded Saturday (5) to $3,400.

'Three Sisters,' Erlanger (3d week) (1,300; $2.75). Another sellout, with added matinee bringing week up to $26,500.

'You Can't Take It With You,' Studebaker (1,400; $2.20). Frank McCoy's production did okay on first week due mainly to Fred Stone's draw; $8,300.

'Rookie' Coins 350G In 34 Wks., L.A.; 'Happy' 14G

Los Angeles, June 8.

'Hey, Rookie,' Belasco's Army show staged by the Fort MacArthur Yardbirds, finished profitable stay Sunday night (6) with $350,000 for the run. Future activities are still a 'military secret' although understood show may make several junkets to Coast spots. Final week, the 34th, rang up better than $16,000 under upped house scale.

'The Firefly' opened two-week run at the Philharmonic auditorium last night (7) with estimated $38,500 in sight. Two-week run of 'The Gypsy Baron' grabbed big $66,500, split between $35,500 first week and $31,000 second. Sid Grauman's 'Born Happy' at the Biltmore took estimated $14,000 initial week and looks headed for approximately same figure this stanza.

'Blackouts of 1943' at the El Capitan in Hollywood, now in 51st week, is still good for customary $14,000 after hitting same figure last week. 'Africana,' all-Negro show at the Hollywood Music Box, experienced ragged week after sellout opening Memorial Day, latter accounting for estimated $4,000 in till. Equity bond trouble kept house dark Thursday (3) but fresh coin was put up next day so show can try for hoped-for two-week stay.

'Doughgirls' Western Co. Neat 16G in D.C. Break-In

Washington, June 8.

'The Doughgirls,' western company, gathered a neat $16,000 in eight performances at the National theatre last week. Critics noticed that the comedy had been considerably tightened since it opened here last fall and commented on a much smoother performance. The company that played in the latter is the current one on Broadway.

Indications are that the National will shutter after Bela Lugosi in 'Dracula,' the week of June 21. The 1943-44 season is scheduled to open Aug. 23 with a Broadway tryout.

The American Theatre Society, which has some 7,000 active subscribers, has opened its campaign for renewal. Six plays are promised next season, with 'The Patriots' and 'Uncle Harry' the only two officially listed. 'Blithe Spirit' is expected to be added to this and Washington will get one of the first engagements of the road company of 'Oklahoma' early in the new season.

'Arsenic' Good $8,500 In Montreal Repeat

Montreal, June 8.

'Arsenic and Old Lace' scaled at $1.99, tax included, at the 1,683-seat His Majesty's here for seven nights and two matinees last week, grossed an estimated $8,500, good, but below the near-capacity houses of its showing here earlier in the year.

Cause, in addition to the fact of the repeat within a comparatively short time, and the lower admish, is [illegible] Loftus, who stayed behind in Toronto. Walter Hampden was also replaced by Stiano Braggiotti.

'Dracula' Brrr 6G

Buffalo, June 8.

'Dracula,' at the Erlanger, was disappointing on the full week's engagement last week.

Playing at $2.20 top, Bela Lugosi starrer showed less than mild $6,000.

Atwill Revival $7,000 in Philly

Philadelphia, June 8.

Philly's summer stage season at the Locust Street theatre got off to a moderately good start last week although the intense heat, plus driving limitations, naturally hurt. The play, Molnar's comedy, 'The Play's the Thing,' got a mixed critical reception, but the majority of the reviewers were fairly kind. Lionel Atwill's name plus general okays for company got the revival estimated $7,000 on the week which was claimed to be a little better than an even break. Top was $1.50 at night with three matinees at $1 top. Show holds this week, then Locust goes dark for a week, reason being that 'Jane Eyre,' skedded for next Monday, has been put back to 21st. Double idea involved was not to conflict with next week's opening of 'Vagabond King' at the Forrest and also fact that 'Eyre' has fine Boston advance and wants to stay there two weeks.

'Blossom Time' wound up two weeks at the Forrest with a walloping $25,000, way up over first week. Could easily have lingered but company was set to offer 'Student Prince' tonight (8) on Broadway. Forrest is dark this week, then gets two weeks of 'Vagabond King.'

Locust's next after 'Eyre' will be Elisabeth Bergner in 'The Two Mrs. Carrolls.' The Bucks County Playhouse group will open its second season in the ballroom of the Bellevue-Stratford hotel with Philip Barry's 'The Philadelphia Story,' featuring Haila Stoddard, on Friday, June 18. It will run eight days in all and will be followed on June 28 by 'Without Love' with Constance Bennett.

Estimates for Last Week

'Blossom Time' Forrest (2d and last week) (1,800; $2.85). Operetta revival soared to robust $25,000 in final stanza.

'Play's the Thing' Locust (1st week) (1,600; $1.50). Fairly good $7,000, claimed profitable, in first of two weeks.

Femmes Head Little Theatre Casts As Draft Depletes Male Performers

Casting problems, rather than the relative production difficulty, are now the prime consideration in the choice of plays for little theatre production. Popularity of the show on Broadway remains an important factor, as does the play's type. But just as it has with the professional stage, the loss of men to the armed forces has created a serious situation for little theatres. They're all short of juveniles.

During the season just ended the plays given the most productions by non-professional groups were more than ever those with preponderantly feminine casts. Comedies continued to be most popular, particularly those dealing with subjects more or less familiar to the groups producing them. Simplicity of production continued to be a major factor, with one-set shows getting a distinct edge.

Most-produced shows on the Samuel French list (in the order of popularity) were 'Letters to Lucerne,' 'Philadelphia Story,' 'Claudia,' 'Out of the Frying Pan,' 'Male Animal' and 'Papa Is All.' Leaders on the Dramatists Play Service list (not in order of popularity) were 'Ladies in Retirement,' 'Arsenic and Old Lace,' 'Heaven Can Wait,' 'Heart of a City,' 'George Washington Slept Here,' 'You Can't Take It With You,' 'Stage Door' and 'What a Life.'

Of the above, 'Letters to Lucerne,' a flop on Broadway, calls for an almost completely femme cast, as do 'Ladies in Retirement,' 'Heart of a City' and 'Stage Door.' Although it did not become available for non-pro performance until late in the season, there was strong demand for 'Claudia' and it is expected to be one of the top plays in popularity next season. 'Spring Again' is now released in some areas, through Samuel French, and will probably get a good call next season.

French has also acquired the non-pro rights to 'Blithe Spirit,' 'Angel Street,' 'Janie' and 'Uncle Harry,' but they have not yet been released, although all except 'Blithe Spirit' and 'Janie' have been published in paper-bound acting versions. Dramatists Play Service has just acquired the non-pro rights to 'Kiss and Tell,' but has not published an acting version yet, nor obtained release. The same outfit has just published a paper-bound edition of 'Rebecca,' Daphne du Maurier's dramatization of her own novel. It is available for amateur production almost everywhere in the U. S., and Victor Payne-Jennings has announced a Broadway presentation for next fall. It recently closed a long London run.

Snarl on 'Teeth' Via Publicity Pix

First contest over Equity's new rules covering taking pictures on the stage after or between performances will probably be made in connection with 'The Skin of Our Teeth' at Plymouth, N. Y. Because the leads in the Pulitzer prize play were changed photographs for lobby frames and other publicity purposes were cameraed last week, players being held in the theatre until 4 a.m. following one performance.

Equity contends the actors were kept beyond the hour specified in its rules and that the players are to be paid one-eighth of a week's pay.

Ben Stein, general manager for 'Teeth' contends the regulations constitute new rules about which he was not informed, so he will decline Equity's demand for the extra coin. Equity contends that there always was a rule about taking pictures of stageplay people, calling for a week's additional pay. There is a difference of opinion about its intent however, general idea being that it was in connection with taking motion pictures.

Because of the mixed opinion the council drew up rules recently to the effect that if publicity photos were taken after night performances there would be no extra pay liability within a three-hour limit, or 2.30 a.m. If pictures are snapped between matinee or night, players must be allowed an hour for dinner, unless the management supplies food. Should actors be called to the theatre during the day, however, one eighth of a day's salary must be paid.

BOSTON CENSOR VETOES SUNDAY 'WIDOW' SHOWS

Boston, June 8.

After ruling Sunday shows of 'The Merry Widow' revival at the Opera House would be okay if the can-can dancers refrained from lifting their skirts on that day, John Spencer, the Hub's censor, changed his mind and called off Sunday shows of the Nordstrom production entirely.

Show planned to omit Monday performances, but has resumed them following the edict. Also censored were the lines 'son of a king' and 'dead heat,' while other odds and ends were caused to be revised to suit the city's morals.

Royalties Snarl Seen in Revivals

Detroit, June 8.

Current boom in the revival of sturdy oldtimers of the stage also is bringing in some offstage jockeying for royalties and rights commensurate with new productions.

With 'Able's Irish Rose' taking a new lease on life after once living to a full old age, 'Dracula' emerged again from a dark closet and 'The Bat' having taken a brief trial flight to shake off the cobwebs, more antiquities are being eyed for the rich road.

Closing of 'The Bat' following this week's engagement in Pittsburgh is typical of the opportunities copyright holders spot in the re-emergence of the oldtimers. It is understood that Henry Duffy, now producing here, dusted it off on a flat stock basis.

However, when show took to the road following five weeks here, the owners of the play, Mary Roberts Rinehart and the estate of the late Avery Hopwood, are said to have asked a steep vaulting of the usual road show flat price for stock productions of revivals with the replacement of the original agreement by the 5-7½-10% royalty of Dramatists Guild contracts.

The higher rate was said to have been agreeable to Duffy but there still was a hitch on the deal with evidence that the owners were contemplating taking over the production.

As a result Duffy wound up his production and withdrew ZaSu Pitts, who was featured in 'The Bat,' to star her in a new play by Charles George. She will have the role of the organizer and leader of an all-women swing band in George's play, 'Swing It, Sister,' which will open early in July, probably in Wilmington, with Philadelphia set next.

It is understood that the owners of 'The Bat' probably will put it out under their own aegis following cast replacements.

Meanwhile, as evidence of the gold mines still resting under some of the old props of the theatres, 'Abie's Irish Rose' settled into the Lafayette here to a $9,000 advance sale at a $1.65 top and predictions that it would run out the summer, with 13 weeks predicted for the Detroit showing.

Gets Stay in 'Dinner' Suit

N. Y. Federal Judge Clarence G. Galston has granted Vincent McConnor, author, a stay of execution of the final judgment of $5,198 awarded to attorneys for successfully defending George S. Kaufman and Moss Hart, author of 'The Man Who Came to Dinner,' and others in a plagiarism action, pending his appeal to the U. S. Circuit Court of Appeals. McConnor had charged that his play, 'The Murder Issue,' was pirated by the authors of 'Dinner,' a Broadway comedy hit of several sea- [illegible] furnish a bond for $6,000 within 10 days following this order. Judge Galston denied Harry Weinberger, attorney for the author, a motion for reargument.

Other defendants named in the action were Warner Bros., which filmed 'Dinner,' the estate of Sam H. Harris, who produced it on Broadway, and Random House, Inc., publishers of the play.

IKE WEBER DIES AT 58

Brother of Late Larry Weber Was Well Known in Show Biz

Ike (Isaac Newton) Weber, a figure in show business, and a brother of the better known (the late) L. Lawrence Weber, died Wednesday (2) at his home in Merrick, L. I., where he moved about six months ago. He was stricken with a heart ailment more than a year ago and latterly complications developed that affected his brain. He was 58.

Wiry and active, Weber was interested in theatre enterprises that ranged from candy concessions to silent backer of legit shows. In addition to having a share in his brother's productions, he had an interest in 'Burlesque,' produced by Arthur Hopkins in 1927, that being the play which brought out Hal Skelly and Barbara Stanwyck, then known as Ruby Stevens.

Early in his career Weber had a booking agency, his partner being Edgar Allen and during the heyday of the Columbia burlesque wheel, was prominent in the talent field. He represented his brother in Havana at the time of the notorious Jack Johnson-Jess Willard fight for the heavyweight championship, Lawrence Weber and the late Jack Curley being the principal promoters of the event.

Seven or eight years ago he proposed a deal that would have netted a fortune, his idea being to purchase the several hundred iron cargo boats built during the first world war, which were rusting in the Hudson. Plan was to scrap the vessels and sell the metal to Japan. One of his friends who was declared in, opined that the scheme looked like sure money but it wasn't patriotic and it was quite likely the Japs would shoot the iron back at America. Weber dropped the plan, yet some persons unknown to him did sell the metal to the enemy.

Weber had a flair for the artistic which was evidenced around his home. Widow, Gladys a former professional to whom he was wed for 30 years, survives.

'Abie' to Make Long Tour, Plans Limited Return to Broadway

Anne Nichols' 'Abie's Irish Rose' will probably tour the country again, but the high-grossing revival is not slated for Broadway until next year, and then only for a limited showing. Comedy, in its first Detroit week ending Saturday (6), grossed around $13,000 at $1.65 top in a theatre without a cooling system and despite a heat wave. Pittsburgh and Buffalo, where it played first to sock attendance, are seeking return engagements.

'Abie' is slated to remain in Detroit until mid-August, and with the cast virtually intact then goes to Toronto, with Washington also bidding for a booking. Lester Allen will go to Hollywood for a five-week studio date, then returns to the cast. Shuberts have offered to spot 'Abie' in a desirable threatre on Broadway early in the fall but Miss Nichols has decided to keep the comedy on the road indefinitely.

Plans call for touring one or two other 'Abie' companies, but it is a matter of taxes so far as Miss Nichols is concerned. She is getting important money with the 'Abie' radio program and that, plus earnings for the legit show, could place her income into brackets where most of the coin would go to paying taxes.

W. Herbert Adams is counsel for 'Abie' and adviser to Miss Nichols, handling the financial matters of both radio and stage enterprises. Frank McCoy, who presents the present 'Abie' stage show, would have an interest in subsequent companies.

Mary Morris' Son, 12, Dies of Auto Injuries

Pittsburgh, June 8.

Twelve-year-old Richard Morris, son of Mary Morris, the actress who has been an assistant professor at the Carnegie Tech Drama School for last three years, died early Saturday morning (5) of injuries received when his bicycle collided with an automobile only a block or so away from the Morris home.

Boy was on his way to school when the accident occurred. Miss Morris had remained in town, following end of college term at Tech, waiting for son's school to close and planned to go away with him for the summer.

200 Attend Equity Election Meeting, Smallest Turnout in Union History; Majority Re-Elect Lytell in Absentia

Less than 200 members attended Equity's recent annual meeting and election, lowest attendance since the legit actors union was organized 30 years ago. That is partly explainable by the fact that one-third of the membership is in the armed services. There were 584 votes cast, indicating a majority of ballots came by mail.

Out of the total vote 76 ballots were voided. Of that number 40 actors voted for more than 10 new councillors, despite the instructions that not more than that number could be elected out of the 15 names on the ticket. Those ballots were discarded. Bert Lytell, re-elected, as president, polled 440 votes, with other elections being very close to that figure. It was found that 100 members did not vote for any of the officers.

Chorus Equity held its 24th annual meeting last week, when it was stated that the surplus had increased to $137,139, a bankroll comparable to Equity's considering the size of the two outfits. Net income was $10,187 over operating expense, or $2,572 better than the previous year. Paul Dulzell, Equity's secretary-treasurer, was re-elected chairman of the executive committee, other members named being Eugene Ashley, Carolyn Ayers, Jeane Beryl, Harold Gordon, Paula Kaye, Margaret Long and May Muth, with Kate Friedlich a replacement. Ruth Richmond continues as executive secretary, with Gerald Moore as recording sec.

COOPER-JESSEL-DAVIS' 'RUN CHILLUN' ON B'WAY

Lew Cooper, in association with George Jessel and Meyer Davis, are producing 'Run Little Chillun,' Hall Johnson's all-colored musical, on Broadway shortly. This is the show which opened in New York some seasons ago but under a new Clarence Muse-staging, and with WPA bankrolling, ran 59 weeks in Hollywood. Emil Friedlander (Dazian's) also in on it.

It's being modernized and refurbished according to '43 standards, and Muse once again will assist productionally, this time under professional Broadway standards.

9 Ticket Agcies. On the Carpet

Monday (7) nine ticket brokers were called in by the League of New York Theatres to explain why they charged more than 75c. premium, the limit set by the code and state law. Indicated that the enforcement board did not discover much overcharging to the extent recently reported but one agency, Supreme, operated by Willie Deutsch, was set down for two weeks, during which period theatres are not to make allotments to him.

Explanations of three brokers were satisfactory, two others received warning to be more careful, while a couple asked for postponement of their cases because of illness. Irregularities in most instances were discerned from the resale price stamped on the reverse side of tickets, as required by federal regulations.

Brokers claimed 'honest mistakes' by clerks who picked up the wrong rubber stamp during rush times. For instance some $3.30 tickets were stamped $5.13, the regular agency price for a $4.40 ticket, but whether the broker collected the amount stamped or the correct sum was not clear.

Tickets for half a dozen shows which are best sellers in the agencies were involved, such as 'Oklahoma' (St. James), 'Something For The Boys' (Alvin), 'Kiss and Tell' (Biltmore), 'The Doughgirls' (Lyceum) and 'Ziegfeld Follies' (Winter Garden).

Swanson Show Reverts Balto House to Legit

Baltimore will have legit shows this summer, the Maryland, former independent legiter, reverting to legit June 2 with 'Let Us Be Gay' with Gloria Swanson. Most of last season the stand had no road shows, Ford's, which was booked by the United Booking Office, being forced dark because of building and fire violations. At that time the Maryland changed hands and played vaudfilm shows.

At weekends Baltimore is jammed mostly with war plant workers, it being estimated that 400,000 roam the streets seeking diversion. Because of that the Maryland will play Sundays, giving matinee and night performances then as well as Saturdays, with a Monday layoff as on Broadway.

Lee K. Holland is the Maryland manager, with Cledge Roberts the stager and while the shows are to be virtually stock, they'll be on a production basis, playing eight performances weekly, each date being for two weeks.

Whether Ford's will be in condition to book road shows next season is not certain. While a certain amount of required reconstruction has been accomplished, it is understood that around $40,000 of needed materials are yet to get the nod from the War Production Board. If Ford's is not available, it is possible that UBO will use the Maryland.

'Oklahoma' In Theatre Shift?

It's reported that the Shuberts are toying with the idea of moving 'Oklahoma' from the St. James, N. Y., to the Broadway, a few blocks north, but any such switch would have to have the assent of the Theatre Guild, which produced the sock success. If 'Oklahoma' did move it would top the 'Follies,' which has been getting best money at the Winter Garden. Understood that the Guild has no intention of moving the operetta, tickets for which are being sold three months in advance.

Shuberts operate the Broadway and the Garden. Former has 'The Student Prince,' which opened last night (8), revival having done strong business on tour. Plans for the Broadway next season, however, are not definite. House has a capacity of 1,942 seats, largest on the legit list with the exception of the Center. When 'This Is The Army' played the Broadway last summer the weekly gross at $4.40 top bettered $47,500. 'Follies' at the same scale has been getting close to $42,000, there being an extra $1.10 nick ($5.50) on Friday and Saturday nights.

St. James, also a $4.40-er, has more seats than the Garden but its weekly pace of $30,800, for 'Oklahoma,' which means standees at all performances, is less than the 'Follies' because there is a gallery of some 300 seats. Top shelf is moderately priced. There is no gallery at the Garden and most of its seats are on the lower floor.

'Stars On Ice' Resumes At Center, N. Y., June 24

Rehearsals of 'Stars on Ice,' which recently suspended at the Center, Radio City, N. Y., will begin Thursday (10), with Catherine Littlefield staging and William Burke in general charge for Sonia Henie and Arthur M. Wirtz. Ice revue is dated to relight June 24.

Several new production numbers will be inserted by Miss Littlefield and there will be fresh specialists, although the general routine of 'Stars' will be retained.

Miss Henie and Wirtz are huddling in Hollywood this week to complete plans for her 1943 tour with the Hollywood Ice Revue, which will play the country's principal arenas. Wirtz disclosed that Miss Henie's Chicago engagement would be extended to three weeks, opening at the Chicago Stadium Christmas night.

Legit Follow-Up

'THE SKIN OF OUR TEETH'
(Plymouth, N. Y.)

Although the three stars have been replaced, 'The Skin of Our Teeth,' at the Plymouth, N. Y., remains a stimulating and engrossing show. Miriam Hopkins, now starred, is playing the Sabina role during Tallulah Bankhead's eight-week vacation. But Conrad Nagel and Viola Frayne, featured as Mr. and Mrs. Antrobus, are permanent replacements for Fredric March and Florence Eldridge. After an extended illness, Florence Reed is back as the Fortune Teller, while Larry Hugo has succeeded Montgomery Clift as Henry Antrobus and Frances Heflin continues as Gladys Antrobus.

Miss Hopkins has shown real daring in agreeing to follow Miss Bankhead in the Sabina part. Replacing an actor who has given a hit performance is invariably a thankless task. Comparisons are inevitable and the replacement is usually judged on a preconception of the role in terms of the original performance. In the present instance, moreover, the situation is accentuated because Miss Bankhead, besides being an accomplished actress, is such a striking stage personality.

Under the circumstances, Miss Hopkins does remarkably well. She is attractive looking in the part and has a subtle vitality of her own. She is handicapped at present, especially in her early scenes, by an ob[illegible] nervousness, but even more [illegible] the fact that her performance imitates Miss Bankhead's. This imitative quality is undoubtedly unintentional. To some extent, the similar voice patterns of the two actresses may be because both have a southern accent. More likely, however, it stems from the mimic instinct of any good actor.

In any case, as the play proceeds, Miss Hopkins' own interpretation and her distinctive personality increasingly assert themselves, and she grows steadily better. This tendency will probably continue as she goes on playing the part, so it should be interesting to see her performance a few weeks hence.

Possibly because his method of playing, as well as his personality, is so unlike Fredric March's, Conrad Nagel is excellent as Mr. Antrobus. It is probably the best performance he has ever given on Broadway, and it should help bring him the recognition as an actor that he has deserved before. His playing has vitality and resourcefulness, clarity and warmth. Viola Frayne is uneven as Mrs. Antrobus, but she, too, improves in her later scenes. Her chief trouble, besides the almost inevitable tendency to imitate Miss Eldridge, is over-vigorousness.

Florence Reed's performance remains a gem of sharp, theatrical underplaying. Frances Heflin's expressive readings as the Antrobus daughter reveal her as an actress of considerable promise, but she must learn to control a tendency to shout. Larry Hugo is acceptable in the ill-written part of the son. E. G. Marshall remains a standout of casting as the distraught stage manager.

At the Wednesday night (2) performance, one of the fans in the Plymouth's cooling system made so much noise the entire plant had to be turned off, so the third act was played amid uncomfortably rising temperature. *Hobe.*

THOSE ENDEARING YOUNG CHARMS
(Wilbur, Boston)

Boston, June 7.

Following repairs since its debut in Philadelphia in April, 'Those Endearing Young Charms' has emerged timely and smoothly, and, despite what appears to be a basic defect in characterization, may be capable of maintaining a modest pace. On the surface, the four-character play has urgent topical significance in its story of the 48-hour love affair of a youthful flyer-Lothario and a sincere, intelligent girl.

Replacing Peggy Conklin, who felt the part didn't suit her, Virginia Gilmore, Hollywood player, was aptly cast and conveys convincingly the awkwardness of the awakening girl. Blanche Sweet, replacing Margaret Taliaferro, intermittently is effective and plausible as the bewildered, anxious mother, while Dean Harens is right as the boyfriend. Zachary Scott's delivery is good but doesn't mitigate the basic harshness of the flyer's character.

Edward Chodorov has evidently revised and re-sequenced the play, and possibly reslanted it considerably. As it stands, there's no denying its many passages of comedy; drama, honesty and power. *Elie.*

YOU'LL SOON SEE
LENNY KENT

LET US BE GAY
(Adams, Newark)

Newark, June 1.

As a starring vehicle for Gloria Swanson's fling at summer stock, Rachel Crothers' vintage play about love in the Arcadians proves an ideal casement for the former film star's volatile flair for comedy. Miss Swanson lends impetus to an otherwise brittle piece and lifts it far beyond its intrinsic worth. Smartly garbed, svelte and projecting a winsome personality, she's a likely bet to engender favorable audience reaction, especially in those precincts where the memory of her is still green.

Theme's romantic complexities of a coterie of harebrained characters that descends on the summer home of one Mrs. Boucicault (Katherine Cameron), an harridan with a heart of gold and a purse to match. In essence, the old gal's a female prototype of Sheridan Whiteside, 'The Man Who Came to Dinner,' sans the wheelchair.

Play is fast-paced and was well directed despite a spotty start at premiere, and members of the supporting cast are all okay. With the exception of Miss Swanson, most of the dramatis personae have been seen here before, cast being made up of the regular members of the Adams theatre stock company. *Jona.*

DRACULA
(Erlanger, Buffalo)

Buffalo, June 4.

Though almost any kind of stage bait is surefire b.o. these days, there is not a click in a carload of revivals like this Bram Stoker museum piece. Ultrachiller piets in double feature lineup have dulled the edge of horror plays, unless they are of unique or superlative quality like 'Arsenic and Old Lace,' which this one definitely is not.

Youngsters who constitute the bulk of audiences for these shows are emotionally calloused and appear to be teetering continually on whether to laugh or just mind their manners. And, as a topper in the ineffectiveness of this mechanical and cumbersome opus, Bela Lugosi's portrayal of the ghoulish werewolf just doesn't add up to contemporary conceptions of the epitome in fiendishness. His delineation is slack and blurred and lacks the sharp edges of characterization essential to credence, while his accent and bearing add almost a paternal note to the supposedly gory and goose-pimply role.

For the worst acted and directed performance of the season, this one takes the palm, though half the difficulty is due to the antediluvian lines and situations. Janet Tyler alone is successful in faintly humanizing the puppet heroine. The rest of the cast tries hard enough, but the corny dialog, the wooden characterizations and the chreaking technique prove unsurmountable. *Burton.*

Play on Broadway

MOMENT MUSICAL

Blackfriars Guild production of comedy in two acts (10 scenes) by Charles Angoff. Staged by Dennis Gurney; presented at Blackfriars Guild theatre, N. Y., opening May 31 for two weeks, $1.10 top.

Evelyn	Catherine Bradford
Thelma	Eileen Heckert
Henry	Dayton Lummis
Dorothy	Joan Croydon
Eddie	Jack Woods
Ralph	Gene Lyons

Seems a pity this theatre could not have dug up a lustier tidbit for season's blowoff than this trite and inoffensive saga by Charles Angoff. As is, the piece has its moments, not all musical, and a cast superior to the subject matter. Angoff, incidentally, is former editor of American Mercury.

Yarn is woven around a couple of married gals from Oklahoma who are houseguests in N. Y. of a former chum, who has eschewed wedlock for a career in advertising. For part of their entertainment the career-woman promises to parade former suitors before her visitors if only to prove that she had plenty of chances at marriage and domesticity.

The parade winds up with Dorothy, one of the chums, becoming involved with Henry, supposed cynic of the lot, which has the two other gals on the qui vive lest Dot forget about the husband and two kids back home. But it doesn't happen. It's merely an intellectual affair, but compensates the loveless wife, who returns to Oklahoma unscathed to continue with her husband for loyalty if not for love. Henry is about to go overseas on war duty anyway.

Story is unravelled in 10 scenes, five in each act, with much curtain-lowering and switching from drawing room to vestibule and street scene. Despite limitations of the tiny playhouse, the shifting was adequately handled.

Joan Croydon does an understanding, albeit repressed delineation of Dorothy. Dayton Lummis is okay as Henry, and Eileen Heckert gives a vibrant performance as the career gal. Catherine Bradford, Jack Woods and Gene Lyons are likeable in the lesser roles.

'Moment Musical' may get the nod from little theatre groups, but has nothing for Broadway or pix.

TODD TO COAST ON REPUTED FILM DEAL

Michael Todd scrammed to Hollywood last week on a reputed film deal hanging fire. Todd, however, seems more intent on fresh production for the new Broadway season. Before returning he will visit Cole Porter, Dorothy and Herbert Fields, who are in Mexico working on a Todd musical to star Victor Moore, Vera Zorina and William Gaxton. It's called 'Light Wines and Dancing.'

'Ghost in The Woodpile,' comedy by Gypsy Rose Lee, is being rewritten by the stripper-author for Todd production. George S. Kaufman is making suggestions and she's doing the writing, first act having been revised so far. Kaufman is to stage.

Todd's lease on the Broadway, N. Y. seems to have fallen through, with the Shuberts continuing to operate the theatre. It's understood Todd relinquished rights to the Broadway when assured by the Shuberts of a desirable house for the Moore-Zorina-Gaxton musical, probably the Imperial, and another for 'Woodpile.'

It seems that the arrangement with the bank which owns the Broadway is that no other manager can use the Broadway so long as Shuberts have a show in the spot, with the latter also having options to rent the house for successive six-month periods.

Current Road Shows
(June 9-20)

'Abie's Irish Rose'—Lafayette, Detroit (9-20).

'Arsenic and Old Lace' (1st Co.)—Metropolitan Seattle (9-12).

'Biography' (stock) — Windsor, Bronx, N.Y. (9-13); Flatbush, Brooklyn (15-20).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (9-20).

'Born Happy' (vaude)—Biltmore, Los Angeles (9-12).

'Claudia' — Geary, San Francisco (14-19).

'Counterattack' (stock) — Mosque, Newark (9-13).

'Cry Havoc' (stock) — Audubon, N. Y. C. (9-13); Central, Passaic, N.J. (15-20).

'Death Takes a Holiday' (stock)—Flatbush, Brooklyn (9-13).

'Doughgirls' (2d Co.) — Selwyn, Chicago (9-19).

'Doughgirls' (3d Co.) — National, Washington, (9-12); Biltmore, Los Angeles (17-19).

'Dracula' (stock)—Hanna, Cleveland (9-12); Nixon, Pittsburgh (14-19).

'Good Night, Ladies'—Blackstone, Chicago (9-19).

'Jane Eyre' (stock) — Plymouth, Boston (9-12); Locust, Philadelphia (14-19).

'Junior Miss' (2d Co.)—Cass, Detroit (9-19).

'Junior Miss' (3d Co.)—Colonial, Boston (9-19).

'Kiss and Tell' (2d Co.)—Harris, Chicago (9-19).

'Lady in the Dark'—Curran, San Francisco (9-19).

'Life With Father' (2d Co.)—Geary, San Francisco (9-12); Auditorium, Oakland (14); Senior Highschool, Sacramento (15); Metropolitan, Seattle (18-19).

'Madame X' (stock) — Windsor, Bronx, N. Y. (15-20).

'Maid in the Ozarks'—Great Northern, Chicago (9-19).

'Merry Widow' — Boston Opera House, Boston (9-19).

'Native Son' (stock)—Central, Passaic, N. J. (9-13); Mosque, Newark (15-20).

'Porgy and Bess' — Auditorium, Oakland, Cal. (9-13); Auditorium, Denver (16-19).

'Room Service' (stock) — Adams, Newark (9-12).

'Stage Door' (stock) — Audubon, N. Y. C. (15-20).

'The Bat' (stock)—Nixon, Pittsburgh (9-12).

'The Play's the Thing' (stock)—Locust, Philadelphia (9-12).

'There's Always Juliet' (stock)—Wilson, Detroit (9-12).

'Those Endearing Young Charms' (tryout)—Wilbur, Boston (9-12).

'Three Sisters'—Erlanger, Chicago (9-12).

'Uncle Tom's Cabin' (oleo version)—Forester's, Chicago (9-19).

'Vagabond King' (tryout)—Forrest, Philadelphia (14-19).

'Yes, My Darling Daughter' (stock)—Hanna, Cleveland (15-20).

'You Can't Take It With You' (stock)—Studebaker, Chicago (9-19).

OBITUARIES

FRANK L. CAPPS

Frank L. Capps, 75, a pioneer in the recording field and inventor of many improvements in that and allied fields, died in New York June 2.

Capps, self-educated, was 20 years old when, as an employee of the Bell Telephone Co., he applied magnetic principles in the improvement of telephone receivers; the same principle was later used in the development of microphones. He worked with Thomas Edison in improving the phonograph and devised the original spring motor which replaced batteries of the earlier models. He also developed a method of copying the cylindrical records of the time and later, while associated with the Columbia Phonograph Co., he created a new process to produce recordings in quantity which replaced the pantagraph method.

Capps was also responsible for the use of sapphire cutters in recording radio productions, which made for higher fidelity in this type of recording.

Capps maintained a workshop, which is now engaged in war work, until a year ago when failing health forced him to turn it over to his daughter.

Survived by daughter and two sisters.

H. JAMES FLACK

H. James Flack, 42, president of the Fort Wayne chapter of the American Federation of Musicians for many years, died June 1 in Fort Wayne, Ind. He was deputy prosecuting attorney during 1940, 1941 and 1942. He was active in politics and was executive secretary of the Allen County Republican Labor Club and a past president of the Allen County Republican Club.

Flack carried a card in the Musicians' Union though he had not played professionally for many years. Prior to graduation from law school, he had played in several bands, having graduated from the Dana Musical Institute, Warren, O. He had been active in the Fort Wayne Civic Symphony Orchestra as a member of the board. He was also president of the Tri-State College Alumni Association. His interest in labor was well known, and he had held a number of offices in the Fort Wayne Federation of Labor in recent years.

GUSTAVE STRYKER

Gustave Stryker, 77, veteran actor, died June 3 in New York City. Funeral services under the auspices of the Actors' Fund of America were held on Monday (7).

Stryker was born in Chicago and made his first appearance as a child actor with Mathilde Heron in 'East Lynne,' and later was a member of McVicker's Theatre Company, Chicago. Coming east he appeared at Niblo's Garden in New York and at Booth's theatre in the Shakespearean productions of Jarret and Palmer, supporting George Rignold, William E. Sheridan and other stars of that period. In later years he was in Richard Mansfield's original production of 'Cyrano de Bergerac.'

Joining William A. Brady, he appeared with Grace George and Alice Brady. His last engagement was in 'The Road to Rome,' and since that time had been in motion pictures and radio productions.

SAIR LEE

Sair Lee (Sarah Siegel), 31, radio and nitery singer, died May 29 in Boston. Her most recent engagement was at the Hotel Sheridan, New York, where she was teamed with Ruth Lowe on the keyboard.

Miss Lee had originally taught school in Toronto before teaming up with Miss Lowe eight years ago. They were featured on the 'Hot Spot Revue,' via CKCL, Toronto, and later doubled at local niteries. When Ruth Lowe joined the Ina Ray Hutton Band, Sair Lee became vocalist for Geoffrey Waddington and Red Nicholls orchs and later did radio work in New York, Chicago and Philadelphia.

Husband, mother, two brothers and three sisters survive.

EPAMININONDAS STATHOPOULO

Epaminondas Stathopoulo, 49, president of Epiphone, Inc., makers of guitars, mandolins, and other stringed instruments, died Sunday (6), at his home in New York. An expert in sound, he pioneered in development of electronic in guitars and varichord guitars. Guitar players from all parts of the country went to him when they wanted new sound effects or other adjustments for their instruments.

Surviving are his widow, three brothers and two sisters.

BUS BARTON

Bus Barton, 22, whose real name was Clarence Goodwin, a singing guitarist on WLW's Boone County Jamboree, Cincinnati, for more than a year before he enlisted in the Marines in 1942, was recently killed in action. He was a tail gunner with a plane crew and had been on duty near Guadalcanal.

He is the first gold star member on Crosley's WLW-WSAI honor roll, which bears more than 50 names.

HOWARD H. IMRAY

Howard H. Imray, 59, advertising manager of the Eastman Kodak Co. for the last 16 years, died June 3 in Rochester, N. Y. He resigned a month ago because of ill health.

Imray joined Kodak after conducting national Whippet campaign for Willys-Overland from the office of U. S. Advertising Agency in Toledo. Before that he was a member of the Plan Board of N. W. Ayer.

Survived by widow, son and daughter.

In Memoriam
Vaughn De Leath
A Friend.

PETER GORDON

Peter Gordon, 55, former vaudeville acrobat and later film actor, died May 25 in a sanitarium near Los Angeles after a lingering illness. As a member of the Three Bounding Gordons, he made several world tours with his brothers, John and Mike, and played all the big time houses in this country.

Entering pictures in 1916, Gordon appeared in a series of shorts with Larry Semon at Vitagraph and later worked in practically every studio in Hollywood.

DR. DONALD C. STUART

Dr. Donald Clive Stuart, 62, professor emeritus of dramatic art at Princeton University, died in Princeton, N. J., June 2.

Stuart had written several plays and had dramatized O'Henry's 'The Double-Dyed Deceiver,' which was later produced as a film, 'The Texan.' He had also written 'The Development of Dramatic Art' and other articles and books on the theatre.

Survived by widow, daughter and son.

BOB TALCOTT

Bob Talcott, 58, actor known in private life as John B. Stinson, died at his home in Detroit June 7.

Talcott was on the stage in the east for a number of years before coming to Detroit where he worked in stock companies prior to becoming instructor of the drama organizations of the Detroit Board of Education.

Survived by widow, four sons and five daughters.

EMIL SCHENCK

Emil Schenck, 87, from 1887 to 1906 cellist in the New York Philharmonic-Symphony Orchestra, died in New York June 4. He had studied under Friedrich Grutzmacher and later toured Europe, playing a command performance for the King of Saxony. He taught for a while after leaving the Philharmonic but retired several years ago.

Survived by widow.

JEROME WILSON

Jerome Wilson, 54, sales executive of the Monogram Pictures, died June 3, in New York.

Mr. Wilson, who had been in the film industry 29 years, was also trustee of the Motion Picture Associates.

Surviving are his widow and son.

A. T. BORTHWICK

A. T. Borthwick, 65, British journalist and drama critic, died in London, May 22 following a stroke. Had been on the staff of the News Chronicle for 37 years, first as news editor and later as film and drama critic. Was president of the London

(Continued on page 47)

CHATTER

Broadway

Betty Grable in town for vacation.

Phil Silvers turning down N. Y. nitery offers.

Marvin Schenck to the Coast for a fortnight's quickie.

Davy Burns out of Army, doing USO show appearances.

Al Cohen representing Anne Nichols with 'Abie's Irish Rose.'

Akim Tamiroff, under contract to Par, returned to the Coast.

Eddie Dowling again suffering severely with stomach ulcers.

Milton Lazarus writing commentaries for the soundtracks of training films.

H. Allen Smith has 'profiled' Roy Rogers as 'King of the Cowboys' for Life.

Campbell Casad manager of J. J. Leventhal's rotary stock theatre in Passaic, N. J.

Clifford C. Fischer's next 'Priorities' will be built around Jerry Lester, the comic.

Radio announcer Paul Douglas full of 'those shots' preparatory to OWI foreign service.

Dave Griesdorf, British Columbia supervisor for Odeon circuit in Canada, o.o.ing N. Y.

Walter Greaza to Minneapolis for 25th anniversary of his University of Minnesota class.

Mrs. Joe Rines at Lenox Hill hospital. Her condition good after a major operation.

Jackie Miles being farewell-partyed at La Martinique next week preparatory to a Coast film stint for Metro.

Luxor Baths stuck up last Thursday (3) afternoon, thugs fracturing clerk's skull and getting away with $1,500.

Ed Weiner, doing a brother p.a. a turn, substituting for Michel Mok, ill, who handles Billy Rose's Diamond Horseshoe.

Larry Adler, bicycling from his east side home to the Roxy theatre, where he's appearing, was fined $1 Monday for using the sidewalk.

Milton Berle will do a monthly 'Berle-ing Point' column for Photoplay fan mag, but along different lines from his 'Variety' column.

George Ross, former N. Y. World-Telegram columnist, has joined his wife, Dorothy Ross' flackery, in between authoring a couple of plays.

Jimmy Cagney, while reading address at War Activities conference, mopped face continuously in torrid going, saying 'I'll try to cut this as I go along.'

Ben Bernie has those irritable 'convalescent blues,' according to Wes (Mrs.) Bernie, which is a good sign. They'll sojourn in Bevhills for the summer.

George Smith, western division sales manager for Paramount, is making a tour of exchanges in his territory which will carry him as far as Los Angeles.

Mitchell Wolfson, head of the Wometco circuit, recently elected mayor of Miami Beach, to be entertained at cocktail party at the Hotel Plaza on Friday (11) by N. Y. showmen.

Milton Biow will be honored at a dinner at the Waldorf-Astoria June 24, tendered the Advertising, Publishing and Public Relations Division of the Anti-Defamation League.

En route to the Coast on his new 20th-Fox pact, George Jessel is making stopoffs in Chicago and Milwaukee, where he will check local sales on his book, 'So Help Me.'

Al Hirsch, who has been in Pittsburgh for the past year and has been laid up a long time with a broken leg that wouldn't heal properly, plans returning to the film press agentry field.

John K. Hilliard, chief transmission engineer of Metro's sound department, has joined the Altec Lansing Corp. war production staff on the Coast as chief engineer of the Radar and film division.

Following completion of his three-week stage date at the Capitol, N. Y., Jack Haley left for the Coast to go into Columbia's 'Cover Girl.' Additionally Haley will appear for two shots on the Rudy Vallee program.

Unusual among competitors, only a few blocks distant from each other on Broadway, is the salute of the Latin Quarter to the new Folies Bergere nitery-restaurant in ads heralding latter's opening Thursday night (3).

Prior to leaving for the Coast Friday (4), Hal Horne attended part of the commencement exercises at Dalton School where his daughter, Barbara Sachs, 17, graduated. In order to make his train, he was able to stick for only a half-hour of the exercises.

Hal Oliver resigned from Gilbert Bros. circus, handling press for 'Spangles,' one-ringer opening Madison Square Garden next week, with Don McCloud and Don Lang on radio end. George Alabama Florida press agent for Sunbrock's 'Big Top' opening on Roxy parking lot tonight.

Jack Diamond, p.a. for the Copacabana, had a run-in with Julie Podell, Monte Proser's partner in the nitery, who gave orders that Diamond wasn't to come in. It hasn't interfered with his activity, however, and he goes on handling his flack duties for the Copa by remote control.

Mrs. Harry Seed, wife of Warners' metropolitan N.Y. district sales manager, who has been under doctor's care in Pittsburgh for four months, has joined her husband. Their daughter, Hilda Seed, was married Saturday (5) in Sacramento, Calif., to Richard Skirble, Coast realty man, who is now in the Army.

Hollywood

Bide Dudley in town to visit his grandson, Jackie Jenkins.

Eddie Foy, Jrs., celebrating their 10th wedding anniversary.

Oliver Hardy's former wife suing for $21,625 in back alimony.

Hollywood USO moved into bigger and better equipped quarters.

Ole Olsen and Chick Johnson in town to start work at Universal.

Pat Casey returned from huddles with government lawyers in New York.

William Boyd returned from a combined vacation and location hunt in Mexico.

Donna King, of the Four King Sisters, to wed Lieut. James B. Conkling June 28.

Moss Hart in Palm Springs writing a show for the Army Air Corps at Santa Ana.

Joan Marsh, film player, suing Charles Spenser Belden, screen writer, for divorce.

Phil Green, of the Lambs Club, tossing a dinner for service men this week at the Masquers.

Gwen Kenyon, screen actress, and Morton Scott, musical director at Republic, will wed June 20.

George Glass, coast publicity chief for United Artists, recovering from emergency car operation.

Pola Negri named in suit for $4,258, filed in Los Angeles by the Ambassador hotel of New York.

Ace Hudkins, once the toughest guy in the ring, makes his screen debut as a roughneck in 'Saratoga Trunk.'

Maj.-Gen. Irving J. Phillipson in town to inspect Irving Berlin's 'This Is the Army,' as director of the Army Emergency Relief Fund.

Washington

Girls of Warner Bros. exec offices held a theatre party at 'The Doughgirls.'

Jack 'Jive' Schafer, leader and entertainer, Casino Royal, into the Army this week.

Downtown theatre execs raising Victory gardens. Swapping spinach for beets, beans, etc.

American Theatre Society hopes to beat 7,000 subscribers next season, 94% of last year's customers renewing.

'Hank' Shield, Loew publicist, honorably discharged from the Army, has gone to his home in Philadelphia to recuperate.

'Bertha, the Sewing Machine Girl,' presented last night (7) by the Willard roof players as a benefit for Stage Door Canteen.

Army Motion Picture Service cut a birthday cake for Director R. B. Murray last week. Party held in lobby of the Tower building, celebrated opening of 1,000th camp theatre.

Shep Fields was ill and couldn't make opening (3) with his band at Uline's Arena. Opening night drew 460 paid admissions with Sam Jack Kaufman making the explanations. Jitterbug's didn't like 36c a bottle for beer.

London

Paramount reissuing all earlier Bob Hope pictures.

'DuBarry Was a Lady,' which went on tour recently, folded.

Betty Davies, former 10:er, now running the Camera Club.

Court of Appeal ruled that poker playing in private clubs is illegal.

Tom Arnold and Jack Waller reviving 'Hit the Deck' in August for tour.

Harry Buxton converting Plaza, King's Lynn, into vaude house, with Collins & Grade booking it.

Billy Bleach transferred from provinces by ENSA to its London office at Drury Lane theatre.

Tom Arnold dickering with Hermione Baddeley to star in musical version of 'Oh No, Mr. Disraeli.'

Dave Morris again starring in Lawrence Wright's revue at North Pier, Blackpool, for eighth year in succession.

Shakespearean season at alfresco theatre, Regent's Park, opened June 7 with 'As You Like It,' under direction of Robert Atkins.

New chief constable of Blackpool, Barnes, is tightening up on Sunday concerts in town. Performers will only be allowed to wear street dress and sing, but no gags.

Vic Oliver finally to do picture which has been hanging fire for two years. Also skedded to do new show for George Black at London Hippodrome in September.

Esther McCracken's new play, 'Living Room,' bows in at the Garrick June 9. Her 'Quiet Week End' has broken run records at Wyndham's, now in its third year.

Lawrence Wright out of hospital.

Two Cities Films have dispatched three films, 'The Gentle Sex,' 'Demi Paradise' and 'Flemish Farm' to David Selznick for release in the United States.

Sam Benny, blind pianist, who was injured at London Hippodrome during performance of 'Get a Load of This,' is suing George Black, with latter already offering him $16,000 in settlement.

Palace (London) directors passed up dividend again for 12th year in succession. Although house is making money, directors claim previous losses due to house being blitzed three years have to be written off.

Sidney Bernstein, adviser on films to the Ministry of Information, back in London from Allied Force Headquarters, North Africa, where he had been on a special Government mission for the past 10 weeks. He was among the first to enter Tunis.

John Blakely to direct for Mancunian Films in association with Butcher's Films and will star Nat Jackley and Norman Evans, both recruited from vaudeville, with Jean Colin to play femme lead. Shooting starts in October at Riverside studios, Hammersmith.

Chicago

Lieut. Buddy Ebsen has departed for the Coast Guard base at St. Augustine, Fla.

Sol Edwards, who handled circuit accounts at the 20th-Fox exchange, has resigned.

The old First Regiment Armory on Michigan Boulevard is being converted into a roller rink.

Connie Russell back in the Chez Paree show after being out for five days due to a bad throat.

Horace McMahon, film menace, joined his actress-wife, Louise Campbell, who is visiting her parents here.

Colony Club will reopen latter part of month under management of Jack Schneider and Mickey Becker.

John Burke, manager of the Blackstone hotel, is in St. Luke's hospital following a sudden attack of illness last week.

Maudy Laurence, understudy with 'Good Night Ladies' company at the Blackstone, is leaving show to return to California.

Sam Rinella, owner of the Brown Derby Cafe, has entered the booking field under tag of the Amusement Booking Agency.

Joe Abrahmson is leaving the Schoenstadt circuit, where he has been booker, to join the staff of the Illinois Allied Theatres.

Sam Clark, formerly Jack Benny's press agent and manager of Mary Pickford's Canadian tour for the past five weeks, visited friends during a two-day stay in town.

Dorothy Peschel, assistant to Mae Tinee, film critic of the Chicago Tribune, is resigning to be near her husband, Lieut. Bob Haley, former Palace press agent, who is stationed in West Virginia.

Michael O'Shea, of 'Lady of Burlesque' pic, introduced to local press at luncheon during one-day stopover last week. Also made two personal appearances at the Chicago theatre before leaving town on war bond selling tour.

Bobby Burns, formerly an operator at the Chicago theatre and now in defense work, has resigned as a member of the executive board of the Chicago Moving Picture Operators' Union. He will be replaced at the July 1 meeting of the union.

Panama

By Stan Willis

Kresh's, Colon, is the main sufferer on the Navy off-limits order. Kresch did a big Navy trade.

J. V. Beverhoudt opens his new 1,100-seat film theatre in Colon in July. An investment of $75,000.

America theatre, Colon, reverted to its owner, Mrs. Maria de Barcenas, when Beverhoudt's contract expired.

Rainbow Casino putting in floor and running stage shows plus dine and dance policy, instead of changing to theatre setup.

Cooperative Assn. of Bartenders & Waiters in Colon up in arms due to influx of women barmaids, and teenage male workers in Colon's bars and cabarets.

Dorothy Lee now managing Kelley's Ritz, and suing her ex-pal and partner, Gene Pitt. Cross-up came when Miss Lee went to the States for a revue, she avers.

Servicemen in radio station wowing the civilian personnel, who make it a must tune-in each night. Soldier announcers sound off, then comes the disc replay of the States' programs.

Coney Island dropped its admish to 10c, with service men getting gratis entry. Park has run into plenty headaches due to rain. Rex Storey is taking over the park from Jess Coffey, and he'll manage. Planning to install additional rides and concessions.

Hector Downes, Balboa Garden manager, found out that his Friday night biz was flopping. Worked out a deal with one of the local schools that teach Spanish. Now, each Friday, for a 50c admish, which goes to the teacher, the boys and gals gather 'neath the tropical skies and practice Spanish-English.

Obituaries

Continued from page 46

Critics Circle and chairman of the Film Committee.

Survived by widow and three children.

RICHARD BERGSETH

Richard Bergseth, 38, died June 3 at the Will Rogers Sanitarium, Saranac Lake, N. Y., where he had been a patient for the past two years.

Prior to illness Bergseth had managed theatres in Atlantic City, N. J., and Ventnor, N. J.

Survived by widow, who is a patient at Northwoods Sanitarium, Saranac, and a daughter.

CALVIN G. CHILDS

Calvin G. Childs, 83, one of the organizers of the Victor Talking Machine Co., and for many years in charge of the recording studios, died at his summer home at Vineyard Haven, Mass., on June 4, following a long illness.

Childs was active in the Victor company until it was taken over by the Radio Corporation of America.

DANIEL C. ROSS

Daniel C. Ross, veteran Scottish singer and entertainer, died recently at Boston. He had been touring army and navy bases in New England. A native of Barney's River, Nova Scotia, he started as an entertainer there, later making his home in Boston.

Burial was at Barney's River.

GEORGE H. WARREN

George Henry Warren, 87, former treasurer of the Metropolitan Opera and Real Estate Co., died in New York June 3. He was a founder of the Metropolitan Opera and Real Estate Co. and had been active in its operations until 10 years ago.

Survived by son, daughter and sister.

GEORGE W. WHITE

George W. White, 40, known professionally as the 'Stone Men,' died May 31 in Belpre, Ohio.

At the age of 10, White was stricken with a malady which caused a stone-like ossification of his limbs. He subsequently toured with carnivals and circuses as a sideshow exhibit.

MAX DEARLY

Max Dearly, 69, Parisian comedian who appeared in legit comedies and in many French films of recent vintage, died in Paris June 2. He had been seen lately in the Sacha Guitry film, 'Nine Bachelors,' 'Claudine,' 'Le Dernier Milliardaire,' 'They Met on Skiis' and 'Madame Bovary.'

CHARLES L. WAGNER

Charles L. Wagner, 51, active for many years in the International Alliance of Theatrical Stage Employees and associated with the Paramount theatre in Middletown, N. Y., died June 1 in Middletown, N. Y.

Survived by widow, son and daughter.

HERMAN GRAFING

Herman Grafing, 54, died in Brooklyn Monday (7) of a brain tumor. Deceased was once a ticket seller in RKO N. Y. theatres and later assistant manager of the Palace. He was manager of the Madison, Brooklyn, at the time of demise.

IKE WEBER

Isaac (Ike) Newton Weber, 58, died at his home in Merrick, L. I., last Wednesday (2) after a long illness. He was a brother of the late L. Lawrence Weber. Further details in legit section.

HARRY O. ARMSTRONG

Harry O. Armstrong, 72, secretary-treasurer of Local 103, Federation of Musicians, died June 2 in Columbus, O. He had played with several musical organizations in that city.

Mrs. Agnes Morrow Hummel, mother of Joseph S. Hummel, assistant to Robert Schless, Warner Bros. foreign sales manager, and of Harry Hummel, of Warners' N. Y. exchange, died Sunday (6) at her home in Astoria, Long Island, N. Y. Funeral will be held tomorrow (Thursday).

John Sterling Phillips, 71, former band leader for Sparks Circus and trumpet soloist in the Al G. Fields Minstrels, died June 1 in Columbus, O. His widow and a brother survive.

Mrs. Jennie Koenig, 88, mother of the late William Koenig, 20th-Fox production manager, died June 6 in Los Angeles eight days after son's death.

Mother, 82, of Leon Reichblum, Pittsburgh theatre owner, and Sam Reichblum, East Liverpool, O., exhib, died last week at her home in Wheeling, W. Va.

Lela Olive Hagan, 38, violinist with the Fort Wayne Civic Symphony Orchestra and member of Musicians Union No. 58, died in Fort Wayne, Ind., May 29.

Edna Lee Cooke, 63, former legit player known in Canada and on the Pacific Coast, died June 2 in San Pedro, Cal., where she had been in retirement since 1921.

Ben Becke, 48, former radio producer but inactive several years, died in New York Saturday (7). Further details in radio section.

Mother of Benay Venuta, stage and radio actress, and Sue Vanda, former band singer, died May 25 in San Francisco after a brief illness.

Denny I. Skelton, 37, brother of Red Skelton of the radio and pictures, died in Mansfield, Ohio, on June 5.

Wife of F. E. McGillick, operator of the Coraopolis and Lyric theatres in Coraopolis, Pa., a Pittsburgh suburb, died recently.

Park Frame, 53, location scout for Warners, died June 2 on a train near San Bernardino, Cal., following a heart attack.

Mother, 82, of Herman Starr, Warner Bros., v.p., died at her home in Brooklyn, June 6.

Mrs. Rebecca C. Baker, 75, mother of comedian Phil Baker, died in New York June 3.

Karl Krone, 73, owner of the Krone circus, Europe's largest traveling circus, died in Salzburg June 4.

Mother of Harry Delmar, USO Camp Shows, Inc., production chief, died May 29 in St. Louis.

Walter Finnegan, 70, screen actor, died May 30 in Hollywood.

MARRIAGES

Marian Guerin to Pvt. Shep Henkin in New York May 29. Groom is former publicity director of the Hotel New Yorker, N. Y.

Grace Gillern to Frank Albertson in Santa Barbara, Cal., May 29. Bride and groom film players.

Dorothy Liftman to Harry Lenenson on June 5 in New York. Bride is assistant to Maurice Grad, Columbia pix sales manager.

Lucilla Woodward to Henry Kohout in New York May 27. Groom is pianist with Red Norvo's orchestra.

BIRTHS

Mr. and Mrs. Joe Ansen, twin sons, in Hollywood, May 27. Father is story assistant to Pete Smith at Metro.

Mr. and Mrs. Don Atkinson, son, May 27 in Detroit. Father is a salesman of the National Theatre Supply Co.

Mr. and Mrs. Sherman J. Landly, Jr, son, June 3 in Detroit. Father is operator of the Ferndale theatre.

Mr. and Mrs. Jack Spatz, son, June 6 in Brooklyn, N. Y. Father is professional manager of Bregman, Vocco & Conn.

Mr. and Mrs. Morris Inshevitz, son, June 6 in New York. Father is public relations rep. for Local 306, Moving Picture Machine Operators of N. Y.

Mr. and Mrs. Don Dunphy, son, in New York, Saturday (5). Father is radio announcer.

Mr. and Mrs. Mac Becker, son, May 16, in Chicago. Father is musician with Tommy Tucker orchestra.

R.B.B.&B. Denied Duty Refund on Femme Gorilla

Ringling Brothers & Barnum & Bailey Combined Shows, Inc. has been denied a petition for a refund of additional customs duties assessed by the Collector of Customs at Tampa, Fla., on Toto, the female gorilla imported from Havana.

Circus declared the animal was valued at $1,000, but trial evidence disclosed that it had paid $2,750 for the gorilla.

Announcing!

THREE GREAT SONGS

by JOHNNY BURKE and [illegible] HEUSEN

by [illegible]

BING CROSBY'S

NEW PARAMOUNT PICTURE

DIXIE

★ SUNDAY, MONDAY OR ALWAYS

★ SHE'S FROM MISSOURI

★ A HORSE THAT KNOWS THE WAY (BACK HOME)

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VARIETY

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GLOBAL FILM BIZ SCRAMBLE

Issuance of New Patents May Presage Big Battle for Television Domination

Maneuvers looking toward the domination of the patent situation in the television field after the war have started with the issuance of patents, just announced, in Washington to Bell Telephone Laboratories, Radio Corporation of America and P. T. Farnsworth, head of Farnsworth Television. Ultimately this is expected to bring a head-on clash between the so-called big electrics and Scophony Corp. of America, in which Paramount, 20th-Fox, General Precision Equipment and the Chase National have stakes. Two patents were issued Bell Telephone Labs, one to Farnsworth and the fourth to G. A. Morton, of RCA.

Some of the patents concern supersonic television, which Scophony claims as its own. Hence, application for and issuance of new patents, its figured, were made to insure a better bargaining position as to cross-licensing. One Bell patent covers a supersonic light modulator, while another covers supersonic

(Continued on page 25)

Sunbrock Pokes Atty. For AGVA as Mounting Woes Nip N.Y. Circus

Promoter Larry Sunbrock found himself in a mess of trouble last week, including charges that he used the 'Hey, Rube' clarion and he and a score of henchmen ganged up on a group of American Guild of Variety Artists' execs, culminating in Sunbrock taking a poke at Mort Rosenthal, AGVA's counsel. Upshot of Sunbrock's multiple headaches, not the least of which was the holdup of his license until he conforms with building dept. regulations, was that his circus on the

(Continued on page 54)

GUIGNOL CHILLERS SET FOR COAST EXHUMING

Hollywood, June 15.

Chiller-dillers, such as 'The Cat People' and 'The Gorilla Man,' are prospering so well on the screen that Howard Young is ready to cash goose pimples on the stage. Producer is exhuming four Grand Guignol plays, ghoulish Gallic tragedies, under the general title 'Horror Night.'

Revival opens June 28 at the Belasco theatre with Flora Robson, Ona Munson, Wallace Ford and John Abbott heading the cast.

UNCLE'S MUSICAL BONANZA

Pawnshops around New York are really coining dough from instruments that have been put in hock by sidemen at one time or another. One place has moved out many a brass instrument that saw service during the last war, so old are they.

Tough to get stuff, as Joe E. Lewis would say.

Song Pluggers to Teach U. S. Army How to Sing

Louis Bernstein, head of Shapiro, Bernstein & Co., has undertaken at the request of Abe Lastfogel, president of USO-Camp Shows, Inc., to organize a staff of song leaders whose function it would be to instruct servicemen in the training camps in the art of directing community singing. Bernstein handled a similar assignment in World War I.

High Army authorities have been critical of the fact that the present United States force is not the singing army that it was in the last war.

Nazis Now Stress U. S. Music in DX-ing to Our Troops in No. Africa

Washington, June 15.

Nazi propaganda broadcasts beamed to American soldiers in North Africa are entirely built around American music, popular and semi-classic, with the broadcasts featuring dance orchestras and instrumental and vocal soloists. One band is called the Hollywood Men.

After a considerable period of experimentation, according to surveys here, the German propagandists have finally decided that the best way to get the doughboys to tune in on Radio Station Berlin is to feed them songs from home, good old sentimental hokum with a shot of blues and plenty about love and the home fires.

Recent programs angled to General Eisenhower's troops have featured these numbers: 'Home Sweet Home' (tops on the Nazi hit parade for doughboy consumption); 'Keep the Home Fires Burning'; 'Over There'; 'Cherokee'; 'I'm Confessing That I Love You, Honest I Do';

(Continued on page 55)

'SONS O' POPPIN' FOR OLSEN-JOHNSON IN FALL

Ole Olsen and Chic Johnson, currently on the Coast under a picture commitment, are mulling a new revue for Broadway next fall. Patterned after 'Hellzapoppin' and 'Sons O' Fun,' latter current at the 46th street theatre, it's planned to title the new show 'Sons O' Poppin'.'

As tentatively planned, the new show is skedded for the Winter Garden, where 'Sons O' Fun' held forth before moving over to the 46th street to make way for the current 'Ziegfeld Follies.' Winter Garden also housed 'Hellzapoppin'.'

With Marty May and Steve Olsen in the lead roles, 'Sons O' Fun' is expected to stay at the 46th street through the summer and until the new O & J show is set for production.

ALL NATIONS HAVE POST-WAR HOPES

Britain, Russia, Latin-America and Possibly China Will Extend Themselves After the Peace—Hitler Pointed Up Commercial and Political Advantages as Result of His Cinematic Offensive

TITANIC STRUGGLE

Quietly shaping up behind the international diplomatic and war scenes today are plans which seem likely to develop into a titanic struggle among film industries of the various United Nations for first entry on a commercial basis into the post-war world markets.

Dominant position in exhibition as well as distribution field abroad is goal, with Warners, Loew's, 20th-Fox and other U. S. majors already scanning possibilities.

Predicated on theory that trade follows the film, some U. S. film toppers pointing out that, for every dollar's worth of film Hitler gave away

(Continued on page 20)

Demand By SAG For Local Autonomy May Upset TA Applecart

A serious schism within Theatre Authority, precipitated by Screen Actors Guild at a TA meeting in N. Y. Thursday (10) may result in a rupture in Four A's should SAG remain adamant on demands for local autonomy on charity benefit matters. Ken Thomson, of SAG, returned to Coast Friday (11) and an SAG board meeting was scheduled to be held in Hollywood early this week, when SAG was to vote on whether to forward an ultimatum to TA.

Inasmuch as TA was set up by Four A's 10 years ago, SAG's demand for local autonomy will be tantamount to an 'or else' action to

(Continued on page 27)

Cleaned-Up 'Gertie' Song, Ex-'Dirty From Bizerte'

U. S. importation of 'Gertie from Bizerte' is a cleaned up version of the 'Dirty Gertie, etc.' song that won reams of publicity for itself during the North African campaign. Tune, which was originally written by Bob Cutter, American soldier stationed in North Africa, reached this country some four months ago via unrevealed channels.

James Cavanaugh and Walter Kent did rewriting of lyrics and music, with other versions of the lyrics now being written.

USO's $14,000,000 for Camp Shows In Next 18 Months; 80th Offshore Unit

With USO-Camp Shows, Inc., spearheading the vast show biz mobilization program and having already sent its 80th unit to offshore bases, the United Service Organizations has earmarked the unprecedented sum of $14,000,000 for CSI between June 1, 1943, and Dec. 31, 1944.

Disclosure of the record 18-month coin for the largest show biz route in history came simultaneously this week with an announcement by Camp Shows execs of a proposed 1943-44 winter schedule that embraces the enlistment of 112 units for domestic servicing of the armed forces; of the fact that the largest offshore unit of 15 performers, including Hank Ladd and Hal LeRoy, has just arrived in England for an extensive tour of Yank bases; and the fact that 22 groups of American entertainers are currently circuiting such spots in the global route as Iceland, South Pacific Islands, Australia, Hawaii (augmenting Capt. Maurice Evans' Special Service units);

(Continued on page 20)

Oscar Straus, Via 50-Piece Orch, to Try Concert Tour

Oscar Straus will organize a 50-piece orchestra, including name operatic soloists, for a concert tour beginning in October or November. Composer intends to use as the musical basis of his concerts the compositions he has written, plus the music of other writers with the same sounding name, such as Johann Strauss, father and son, Richard Strauss and Erwin Straus. All are unrelated, save Erwin who is Oscar's son and also a composer.

Market for such an organization has been sounded out by Harry Moss, of Music Corp. of America.

Cantor Will Emcee New Liberty Ship, G. M. Cohan, Launching; July 4 Hoopla

Baltimore, June 15.

The late George M. Cohan is to have his name perpetuated on a new Liberty ship which will be christened at the Bethlehem-Fairfield Shipyard in Baltimore on July 4—Cohan's birthday.

Eddie Cantor will be master of ceremonies at the elaborate celebration now being arranged by the Treasury Department, and which will feature a national radio hookup, probably over NBC. While details are not complete, there is a strong possibility of a pickup, carrying famous voices out of New York, Hollywood and Washington.

Because of inability to have Georgette Cohan—daughter of George M.—actually launch the new vessel named after her father, one of Cantor's daughters may handle the champagne bottle.

Treasury Department fits into the picture because the launching will be one of the highlight stunts of the elaborate program arranged for this summer in connection with the sale of bonds.

WANT HOTELS TO GIVE ACTORS BETTER BREAK

The American Hotel Assn. may be asked to play a role in the wartime mobilization program currently being mapped by show business. Co-operation of the hotel men is deemed essential by many in show biz. Latter feel that a sympathetic nod from the hotel owners and managers at a time when the 'soldiers in greasepaint' are trouping through the hinterlands entertaining at army camps and naval bases would go far toward alleviating many present day discomfitures.

Numerous beefs from USO-Camp Shows performers who claim they have been paying as high as $7.50 a night for hotel accommodations have been one of the headaches Camp Shows execs have been confronted with in recent months.

American Theatre Wing's 'Oscar' for Show Biz Femmes in War Plants

Show business, via an ambitious project initiated by the War Production Training Committee of the American Theatre Wing, is undertaking the task of steering women into war industry. Wing group has already succeeded in channeling a number of actresses and others from various branches of show biz into war plants and is currently extending its efforts to hypo the femme production contribution by enlisting women in general for the factory stints.

Symbolizing the role of women in

(Continued on page 48)

'HELP WANTED' SLIDES IN FRISCO THEATRES

San Francisco, June 15.

The 'help wanted' ad bonanza here is now encompassing the theatre field, with many nabes finding the labor procurement trailers and slides a profitable sideline.

One trailer running currently shows a typical shipyard worker appealing for workers to aid him in building ships at the Moore Drydock Co. in Oakland. Slides seek employees for a variety of businesses.

WAAC SHOW'S NAT'L TOUR

First WAAC show to tour the country is being readied in Daytona Beach, Fla.

Show, which was given a prelim viewing Friday (11), before the camp, is now setting retinue to play four other WAAC camps throughout the country, as well as Army and Navy bases.

Coast Radio's 'Not So Fa-a-st' Appeal To Draft Boards; Set Up Manning Table

Hollywood, June 15.

Radio Writers Guild took another step forward last week to insure its members a breather against immediate induction into the armed forces. Advised by War Manpower Commission officials here to set up a manning table or replacement schedule, leaders of the movement, Paul Franklin, RWG prexy, and Arch Oboler, local head of the air scriveners, went even further and delegated a committee to call on the state selective service director in Sacramento for advice on how to proceed to have temporary deferments recognized by local draft boards.

All agencies, stations, networks and Guilds were asked to submit

(Continued on page 55)

Musicians Angered At Fast Pick-Off By Draft Boards

Hollywood, June 15.

James Caesar Petrillo has put his AFM members on the spot with local draft boards and that slow burn they're doing is beginning to show a little fire on the surface. Musicians are being picked off regardless of their physical condition and the tooters hold that if Petrillo wasn't so involved in the recording ban and in no position to ask favors he could do something about it. So they're going to take things into their own hands and frame a protest to Washington.

Musikers with name bands claim

(Continued on page 48)

Return of Miami Beach And A. C. Hotels Should Be Effected Gradually

With the Army Air Force beginning to evacuate the many hotels it took over in Atlantic City and Miami Beach, businessmen in both resorts began to exhibit signs of panic. While they were very fearsome when the Army moved in about the results on their hotels, stores, niteries and amusement

(Continued on page 17)

Chaplin Pays Off On Girl's Paternity Charge

Los Angeles, June 15.

Paternity case of Joan Barry against Charles Chaplin was settled temporarily by the actor's agreement to pay $100 weekly and $2,500 immediately for the care of his one-time protege's expected child. Financial arrangement was made with the stipulation that the child be submitted to medical tests after birth to determine its paternity.

Vagrancy charge against Miss Barry was dismissed in Beverly Hills police court and a grand jury investigation called off by the district attorney.

Rodgers-Hammerstein Pic

Hollywood, June 15.

20th-Fox is musicalizing 'State Fair' which was Will Rogers' starrer and is bringing Richard Rodgers and Oscar Hammerstein 2d to the studio to write the score and work on the screenplay.

They check in July 1.

Tester Makes Good

Hollywood, June 15.

Lester Fuller, former N. Y. state director, and in charge of Paramount's eastern tests, has been given director contract by the studio.

Draws 'Marseilles' as first assignment.

WHITE AND WHITEMAN SET

Hollywood, June 15.

Warners has closed deals for Paul Whiteman and George White to appear in 'Rhapsody In Blue' which will BIO George Gershwin's career.

Studio is still testing for the Gershwin role.

QUICK GRAB

Out of Hospital and Marines Into Pix Emphasizes Male Shortage.

Detroit, June 15.

Under the current Hollywood shortage of leading men, the films are making quick use of men honorably discharged from the Army.

The parents of 18-year-old Jerry Shane, of Windsor, Ont., across the river from here, were awaiting his return from a West Coast hospital. He had suffered shrapnel wounds in both legs in the fighting on Guadalcanal with the U. S. Marines. He and his brother, Eugene, had crossed the river to Detroit and enlisted with the Americans.

Instead of Shane's return home, his parents got a wire which said: 'Discharged from hospital and service yesterday. Will go to work at once in picture called 'Officers' Candidate.'

Parents shook their heads and asked the Detroit papers to please check up. It was verified that Marguerite Chapman, on location, met the wounded marine, and mindful of the film man shortage, introduced him to the casting director at Columbia. He's in films, all right.

WMC Cues Draft Of Dads in Sept.

Washington, June 15.

The first drafting of fathers some time in September was strongly hinted here yesterday (14) in a War Manpower Commission statement which announced some changes in the replacement schedule and manning table regulations for motion picture production, radio and other essential activities.

The changes:

1. Draft deferment of longer than six months cannot be obtained for essential men who are not fathers, providing they have not reached their 25th birthday by July 1.

2. Fathers must be listed on replacement schedules but none need be listed for release prior to Oct. 1.

Although WMC asserted that these changes in the manning table in-

(Continued on page 12)

Bing's Lead

Hollywood, June 15.

Gail Russell has been given the lead in Bing Crosby's 'The Padre' at Paramount.

Leo McCarey directs.

WB's Marie Wilson

Hollywood, June 15.

Warners has re-signed Marie Wilson, current in 'Blackouts,' vauder.

Comedienne was away from the studio four years. She goes into 'Shine On Harvest Moon.'

KOSTER-PASTERNAK AGAIN

Hollywood, June 15.

Henry Koster's initial director assignment at Metro is 'Music For Millions,' starring Lana Turner.

Film reunites Koster with Joseph Pasternak, who is the producer.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Film Heads Seek Easier Wage Tilt Rules; Like AFRA

Group of major company executives went to Washington over the weekend to confer with Treasury Dept. officials about possible clarification of regulations covering salary increases under option contracts. Their intention is to obtain conditions similar to those issued last week by the Treasury, at the instance of the American Federation of Radio Artists, for air talent.

Under the ruling given AFRA, radio performers may be paid salary increases under option agreements, in accordance with promised periodic raises, or for merit, without specific authorization from the Government. In addition, the salary ceiling was declared off for such raises, and any money previously withheld on that account was permitted paid.

Ruling previously issued to the picture industry was much narrower, leaving the matter of option raises and certain other matters not completely clarified. Resulting situation

(Continued on page 13)

MRS. ELMER RICE (BETTY FIELD) IN HUBBY'S PLAY

First play for the new season by the Playwrights Co., and the only one definitely set by the author-producer setup, is 'A New Life' by Elmer Rice. Latter is also at work on a drama based on the life of Thomas Paine. Betty Field, who in private life is Mrs. Rice, will have the lead in 'Life.'

Robert E. Sherwood is known to have ideas for more than one play but does not intend writing until leaving Government service. Maxwell Anderson is still abroad, looking for material. S. N. Behrman has not indicated whether he will have a new play for next season or not. Along with the late Sidney Howard, the afore-mentioned quartet comprised the original author-producer outfit.

Playwrights Co. is closing its two current attractions, 'The Eve of St. Mark' (Cort) and 'The Patriots' (National), next week.

New H'wood Trend Is for Totally Unknown Faces to Debut in Top Pix

By WHITNEY WILLIAMS

Hollywood, June 15.

Unprecedented situation has struck the studios which undoubtedly will pave the way to discovery of much-ly-needed new talent. Good many companies now are beginning to cast total unknowns in parts, and are striving to find others for important roles whose faces have never been glimmed by picture public.

20th-Fox started ball rolling some time ago, with selection of Jennifer Jones, new to Hollywood, for important title role in 'Song of Bernadette.' Part will likely skyrocket young actress to stardom.

Most ambitious search is being conducted by Casey Robinson and RKO for cast of producer's forth-

(Continued on page 20)

OK for Sight 'n' Sound

Hollywood, June 15.

First recruit from Television, 15-year-old Coleen Townsend, has been signed by Paramount to a stock contract and goes into the next 'Henry Aldrich' picture.

She came to the studio's notice while appearing in an experimental Television play on lot.

AHERNE WITH RAF

Hollywood, June 15.

Brian Aherne is leaving films for the duration to become a flying instructor for the RAF at the Arizona base.

THE BERLE-ING POINT

By Milton Berle

Visited the Cramp Shipyards in Philly last week to do a 'Lunchtime Follies' show and I found out why they named the place 'Cramp Shipyards.' They're building bellyaches for Hitler.

With No Apologies to Harry James

Mama, many years ago,
You made me play the trumpet, no?
If I had practiced, I'd be able,
To go around with Betty Grable.

An assistant director was fired after two decades of faithful service to his studio. Can you imagine that—after he had given them so many years of his life.

My brother (the one who has the cheek-kissing concession backstage at the 'Follies') is finally making his fortune. He has the aspiring concession to the Italian government.

Famous last lines: ". . . but the milk was bad.'

New York Runaround

By Radie Harris

Robert Benchley was sitting at Toots Shor's the other noon when one of those inveterate table-hoppers came gushing over to him.

'Bob, darling, I'm so glad to see you. When did you arrive? Where are you staying?'

Bob, realizing that she was paying no attention to his answer as her eyes roamed the rest of the room, for fear she might be missing somebody coming in, retorted, 'Oh, I'm fine, and I'm staying at Madison Square Garden.'

'Oh, that's wonderful, Bob,' she answered enthusiastically as she moved on. 'I'll call you tomorrow!'

Scooping Around

Danny Kaye has written his Lindy pals that he is soooooo homesick for a look at Times Square, that he'd even be glad to see Broadway Rose!... and, if the hot breath of the draft doesn't catch up with him, he has indicated that he is all set to tour 'Let's Face It' in the fall...now it is Kitty Carlisle who will be 'One Man's Venus'...Lili Damita is spending the summer at Newport so that she can be near her true love...Jack Whiting, who was featured with Mary Martin in the CBS airing of 'Gay Divorcee,' delivered in such socko fashion that he has been elevated to co-star billing with Miss M. in this week's (18) adaptation of 'Kiss the Boys Goodbye'...Tallulah Bankhead's announced 'vacation' from 'Skin of Our Teeth' is a permanent one...Archie Mayo, at the Ambassador, is off for a week of deep sea fishing in Canadian waters...Ella Logan, who flew to the Coast (7) to reunion with her groom, Freddy Finkelhoffe, won't tarry long... she'll be the 'bonnie lassie' the boys are waiting for overseas...what composer didn't renew his 10 percenting with his agent, with the explanation, 'Never for one moment in seven years have I doubted your disloyalty to me!'

It's a Small World

When Lt. Douglas Fairbanks, Jr., went the other day to order a new uniform, the salesman who waited on him sighed reminiscently:

'The last time I fitted you, Lt. Fairbanks, it was for a uniform of the Knickerbocker Greys. You were nine years old. I still have your picture, and I wonder if it would be presumptuous to ask you for one now in your navy dress?'

Young Doug sent him one by return mail, and on it he had written, 'From the Greys to the Blues . . . 1918-1943.'

Casting Today

If George Abbott isn't seen rhumbaing around the night spots, it's because he's too busy 'dancing' attendance on Lillian Gish, trying to persuade her to play the Jessie Royce Landis role in the Boston company of 'Kiss and Tell.'

That long gab session between Cole Porter, Mike Todd and Margo in Hollywood the other day hints at the strong possibility that this talented Mex-appealer will be the Conchita Cintron of 'Light Wines and Dancing.'

If 'tomorrow were his world,' Guthrie McClintic would like to have Shirley Booth for his heroine in Elaine Stern Carrington's 'Remember Me?'

Barbara Bennett will make her strawhat debut in 'Mr. and Mrs. North' at Poughkeepsie this summer. And if her husband, Addison Randall, winds up 'Cry Havoc' in time, he'll be her vis-a-vis.

Ethel ('Three's a Family') Owen's pretty Latin Quarter daughter, Pamela Britton, is a number one contender for the Celeste Holm successor in the road company of 'Oklahoma.' While her pal, Peggy O'Neal, has the inside track on Joan Roberts' role.

Glenda Farrell will have the femme lead in the summer tryout of Alexander Kirkland's production of 'Blonde Bomber' at Cambridge, Mass.

Short Shots

Elsa Maxwell is auditioning as a four-week replacement for Walter Winchell during his other holiday . . . Ray Bolger, Hollywood bound, will stop off en route at the Mojave Desert to entertain the boys at the Marine Base with a guest shot on the Vox Pop program (19) as a tie-in with the premiere of 'Stage Door Canteen' . . . Mia Slavenska, of the Ballet Russe de Monte Carlo, will be MGM's newest glamour threat . . . and 20th Century-Fox will have a new male heart throb in Carlton ('Ellery Queen') Young . . . Tom Geraghty is a Lambs Club visitor . . . Peggy French, of the Chi company of 'Doughgirls,' rushed to the hospital for an emergency appendectomy . . . immediately upon her arrival from the Coast today, Cornelia Otis Skinner will hibernate at her home at St. James, Long Island, to meet a Dodd, Mead deadline on the biographical closeup of her family . . . with his wife, Tamara Geva, set in 'Dark Eyes.' John Emery may postpone his Coast trip to emote in 'Murder Without Crime' . . . Arlene Francis is playing Miss Cupid in her spare time . . . she introduced Hugh Owen, distribution manager for her husband, Neal Agnew, to Arleen Whelan, and now they'll be altar bound as soon as she untics from Alexander D'Arcy . . . (aside to all Lonely Hearts: Miss Francis can be reached at the Lyceum theatre).

Open Letter

Dear Doc Bender:

Our prediction in this column that Vinton Freedley would sever connections with your 'Miss Underground' and resume production on 'Dancing In the Streets' had you vehemently discounting any such possibility.

Do you now want to deny today's report that Mr. F. is putting this Mary Martin starrer into rehearsals early next month and that Howard Dietz, in Hollywood, has all but set Bert Lahr for the principal comedy role, and borrowed Irving Brecher, one of Metro's ace writers to collaborate on the book with Guy Bolton?

Will meet you with your seconds at Sardi's.

Your N. Y. Runaround.

TAX HEAT BEATS REAT PLEAT

THEIR TOP BOOKINGS

There's a difference between being asked and volunteering to do a job, and on that difference often hinges the successful outcome of an altruistic venture. The psychologic relation is the spirit with which the mission is tackled.

Perhaps the truest picture can be gleaned from army tactics. For certain dangerous undertakings, the Army doesn't assign, but asks for volunteers—knowing that those who ask for the assignment will best perform it, regardless of the hazards.

At the moment, and for the duration, there should be a close affinity between the military volunteer and the show business volunteer. One is risking his life by figuratively carrying a message to Garcia. The least the performer can do is speed him along with a laugh. And the best place to deliver the morale stimulants is at the many offshore U. S. Army, Navy and Marine bases.

Over 2,000,000 American boys are now overseas, scattered globally among some 32 bases. An additional 2,000,000 soldiers will probably join them before this year is out. Few of the bases are near urban centers, with the result that morale sustenance is virtually as important as food. A picture of the North African wastes, or the New Guinea jungles, or the bleak Aleutians is the most graphic illustration of that point.

To a soldier at any one of these offshore bases, excuses from performers begging off from morale work would not be tolerated. Come snow or bullets, monsoons or dive-bombers, the soldier is in there pitching. An actor's reluctance to take a volunteer offshore assignment, because of the expectancy of a cafe or theatre engagement, is indeed a picayune alibi to ask that soldier to swallow. He needs a laugh, not a bitter pill.

There's no denying the great role American performers have played and are playing in the war effort, notably in the sale of war bonds, morale and in the entertainment of servicemen. But that's been chiefly on this side of the pond. Now there's a bigger call and the most important—to keep the boys thousands of miles away from home as happy as possible under the circumstances. Show business must not forget them. The best remembrance is the in-person appearance of the performer.

USO-Camp Shows needs the stars and the modest performers, men and women, and needs them now to fill many offshore assignments. In all its far-flung activities, providing entertainment for servicemen offshore is Camp Shows' most important function just now. Actors shouldn't wait to be asked, but make it their duty to facilitate and speed that program along.

Show Biz, Via Nat'l Conference, Aims For 100% Mobilization in Morale Work

Virtually all the facilities of the nation's broadcasting stations will be thrown into show business's wartime mobilization project. Definite pattern of the all-out contribution contemplated by the entertainment industry to hypo morale was set in motion Thursday night (10), when the Four A's-sponsored steering committee met jointly with the continuations committee named at the recent two-day powwow in New York of the National Conference of Entertainment Industry for War Activities.

As the first concrete plans were debated toward the mobilization of all component parts of show biz, including stage, screen, radio and music, with their respective guilds, managerial organizations and unions, it became known that:

1. Approximately 200,000 people allied in one form or another with the entertainment industry will be affected by the ambitious project and will be lined up to play a role in the morale effort. They will be brought into the picture either through one of the currently existing war theatrical agencies, such as USO-Camp Shows, the United Theatrical War Activities Committee, American Theatre Wing, Hollywood Victory Committee, etc., or through new projects to be set by the proposed show biz Conference Board, which will start functioning next month.

2. Among the ultimate aims of the Conference Board will be the enlistment of all the talent branches in show biz for a six week minimum volunteer stint aimed at the enter-

(Continued on page 20)

Ilona's Long Jump: From Winter Garden to Roxy

Ilona Massey, a recent refugee from the Shuberts-Alfred Bloomingdale-Lou Walters 'Ziegfeld Follies,' at the Winter Garden, N. Y., has been booked by the Roxy, nearby deluxer, for a two-week date in July. Exact date isn't definite, due to possible h.o.s between now and then.

This is Miss Massey's first important picture house date, though she toured a few seasons ago in a Louella Parsons vaude unit.

LOU HOLTZ SIGNED AS M-G PRODUCER-ACTOR

Hollywood, June 15.

Lou Holtz signed a two-way contract for one year with Metro, calling for his services as actor and producer.

First chore is 'Ziegfeld Follies,' in which he will appear on the screen, probably as an emcee, and function as co-producer with Arthur Freed. Contract starts July 6 after he finishes an eastern tour.

Judy Scrams Rep.

Hollywood, June 15.

Judy Canova is checking out of Republic with the expiration of her contract. She has been with the studio three years.

Republic took her from radio and built her up as a hillbilly comedienne.

CRASHERS LIABLE UNDER FED LAWS

By JAMES S. POOLER.

Detroit, June 15.

Theatre owners here, harassed by the young hoodlum outbreaks, finally have what they think is the answer on how to meet the problem. They have tossed Uncle Sam at the zoot-suiters, and that doesn't mean the Army or Navy.

As a result of the last raid, the theatremen here have come up with a dodge for which they have Federal support. They have posted signs on all doors—including the rear and side exits—which warn the young mobsters that anyone crashing the entrance has failed to pay the Federal tax and is guilty of a Federal offense. Internal Revenue Department here has agreed to back them up on the charge.

The signs are pointing out that if the mcgoofers either slip in or break in they are violating a Federal statute and under the Federal laws they are subject to a fine up to $10,000. What makes it more binding is that the Federal courts here are plenty tough on juvenile offenders and usually point a long finger in the direction of the recruiting offices.

Kids here are getting the notion fast that when they bust into a theatre they are as good as busting right into the Army. Since last week's raid and the posting of the signs, theatres here have announced they are finding nicely subdued

(Continued on page 20)

Philly Record's 'Stay-Home-4th' Drive; Use Stars

Philadelphia, June 15.

The Philly Record in an editorial last week called on show business to help spark a 'stay-at-home' Fourth of July celebration which the sheet has been plugging to counteract the effect of the pleasure driving ban.

The plan, which has been given the nod by City Council, is to have a score or more neighborhood patriotic celebrations in all parts of the city and at all hours so as to give war workers on every shift a chance to take part. Council is appropriating $100,000 for the celebrations.

The Record pointed out that no money will be needed for halls and equipment and suggested that a bulk of it be spent for entertainment to make the 'stay-at-home-Fourth' something to stay home for.

'Let's get top professional talent,' the Record declared. 'Let's draft some of the big-name stars who'll be in town at the time. Maybe we can't get Bob Hope, but maybe we can. And if we can't there will be other Hollywood stars in the east who might be glad to tour our town celebrations.

'Let's get some big name bands. They're touring the country in a big way these days, lots of them in defense centers. Let's get dance bands and concert groups—music that will appeal to everybody.'

MOSS HART'S ARMY AIR SHOW SCRIPT ALL SET

Moss Hart is due back on Broadway in two weeks with most of the script for his proposed Army Air Corps show. Like Berlin's 'This Is The Army,' Hart's effort will toss all proceeds to the Army Emergency Relief Fund, but unlike 'Army' production, Army Air Corps show will be an inspirational drama, not a musical comedy.

Set up is for the show to tour after opening in New York. Meantime the War Dept. is holding off on Berlin's idea to do a show about WAACS, in order not to clash with Hart's show.

All Quiet on the L. A. Zoot-Suit Front But Not So Nationally; Educational Film Plan Afoot; Vandalism Continues

By GEORGE E. PHAIR

Los Angeles, June 15.

All's quiet along the Main street front after a week of impromptu warfare among zoot-suiters and sailors in the strangest sockfest this city has known since the Battle of Cahuenga Pass. The mariners are back on their ships, with Los Angeles declared out of bounds, and the zooters are nursing their bruises and buying new clothes to replace the strange habiliments they wore before the argument started.

Over the weekend the downtown district was strangely devoid of blue uniforms and many of the film houses, restaurants and cocktail bars felt the lack of naval trade. The whole Los Angeles district, including the seaside towns, is tabu for sailors and marines, although soldiers may get their sustenance at the bar in Hollywood, meaning beer up to 5 p.m. and other beverages until closing hours. But sailors and marines are out until the zoot war has been settled.

Zooters, once a source of innocent merriment, have become a civic, state, national and international pain in the neck. There are various investigating committees trying to figure out the zooters and how they got that way. Sailors and marines, not interested in psychology, tried to solve the zoot problem by direct methods, stripping the zooters from their zoots along Main street, where the stripteasers hold their sway in burlesque houses. The stripping became so violent that the Navy or-

(Continued on page 20)

Yea, Verily

'A zoot-suit today is a badge of irresponsibility, seemingly,' observed one New York judge recently, when presiding in such a case.

Showmen, ever sensitive to vandalism, have written 'Variety' numerous times as far back as last fall, blaming the zooters and their femme zooterinas for theatre seat-slashing, rest room destruction, etc.

Owl Shows Not Worth the Damage Done to Theatres

For several reasons, not the least of these being the unbridled rowdyism of the jitterbug age, theatre operators are becoming discouraged against playing midnight or so-called owl shows. As result of the various factors involved, some houses have already eliminated late hour performances.

A check, according to information, reveals that midnight shows, and more particularly the owl runs after 2 a.m., have not been worth the damage theatres have withstood at the hands of stayer-uppers who think nothing of trying to tear them down. According to one high operating official, even the vandalism on the part of women and what happens to ladies lounges or washrooms, is unbelievable. All theatres of the Interstate circuit in the southwest which played midnight shows have

(Continued on page 20)

ELEANOR POWELL MAY CHUCK PIX FOR STAGE

Hollywood, June 15.

Eleanor Powell joined the freelance ranks through an amicable settlement of her Metro contract which had nine months to run.

Dancer is mulling a return to the Broadway stage in a musical next fall.

Columbia Pix May Prod. Play by Aleen Leslie

Pittsburgh, June 15.

Aleen (Wetstein) Leslie, local gal now on the Coast, has sold an option on her first play, a comedy called 'Mother's Day,' to Sam Bischoff, producer at Columbia studio, who plans to have it presented on Broadway before first of October. Miss Leslie, who went to Hollywood originally as a columnist for Pittsburgh Press but who has since dropped that chore, is a film and radio scripter and lately has been turning out most of the screen plays for the Henry Aldrich series. She's also co-author of radio serial, 'A Date With Judy,' the Bob Hope show's summer replacement.

Idea for 'Mother's Day' was given her by a local friend on a recent visit Miss Leslie made to Pittsburgh for a visit with her family. It's built around the present problem in domestic help. Playwright's husband, Jacques Leslie, is also in Hollywood with her, working in the legal department of the RKO studio.

Earl Robinson to WB

Earl Robinson, composer of 'Ballad for Americans,' leaves for the Coast this week to do the incidental music for Warners' 'Battle Cry.'

Robinson's 'Abe Lincoln Comes Home' will probably also be in the film, for the company has taken a four-week option on the tune.

BERT LAHR SLATED FOR FALL MUSICAL

Bert Lahr will be back on Broadway next season in a musical comedy called 'Oh, You Kid,' book being written by Jack McGowan. Johnny Mercer has been assigned to the lyrics and Harold Arlen may supply the tunes. Locale of 'Kid' is New York's east side in the 1890s.

Show is due in November, with A. L. Berman representing the backers, whose identities are not revealed.

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Vol. 151 No. 1

Bills 48
Chatter 55
Film Reviews 16
House Reviews 47
Inside—Legit 50
Inside Music 42
Inside—Orchestras 38
Inside—Radio 35
Legitimate 49
Literati 52
Music 37
New Acts 48
Night Clubs 44
Night Club Reviews 44
Obituary 54
Orchestras 37
Pictures 5
Radio 28
Radio Reviews 34
Vaudeville 44
War Activities 4

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Commonly Agreed Now That Timelier Release of U.S. War Pix Is Expedient

More complete filming by U. S. official lensers of the next step in the invasion of Europe, and speedup in release of all topical Government picture material through commercial theatres, is indicated in future procedure planned by Office of War Information and other agencies concerned with channeling war films into theatres.

Problem of distribution and exhibition of Government pictures, particularly features, is rapidly approaching solution as a result of realization among Army and other officials in Washington that faster release of topical material will result in ready acceptance in the trade.

Understood that Government officials formerly insisting on exhibition in commercial theatres of the Col. Frank Capra series are, at the moment, inclined to adopt views of experienced showmen that these films are now dated and defeat the purpose for which they are intended.

Dated By Now

Likelihood, for the time being, is that 'Prelude to War' will not be followed by showing of the other Capra pictures in this series. 'The Nazis Strike,' second in series of features, deals with the Polish situation following the outbreak of war which shows why Britain and France were compelled to go to the defense of their ally. Consensus of opinion is that subject matter is now cold.

Greatest objections voiced by exhibitors to showing of Col. Capra's Government features was that the material was dated, though excellent i quality. Criticism was also voiced over the delay in release of the 'Battle of Midway,' filmed under the direction of John Ford.

Government film agencies are credited by trade execs with having improved facilities to a degree where they are now in position to produce better material and get it into the theatres before the subject matter deteriorates in public interest.

Encore in Olive Drab

One of those freak coincidences recently took place in North Africa, according to letters just received in New York, when comic Larry Eisler (Barry Lane), now a private in the Army, walked into the Special Services office to volunteer for entertainment work.

Sitting behind the desk was Capt. Sidney H. Piermont, who was Loew's vaude booker before donning the olive drab. Eisler didn't have to tell Piermont what he could do.

Army Vs. Pix Biz Again, Now Over 'Aleutians'; May Slash to 3-Reeler

Washington, June 15.

The picture business and the Army—with the OWI in the middle—again have locked horns, this time over 'The Aleutians,' war documentary just finished by Col. Darryl Zanuck and Capt. John Huston. The Army wants the Technicolor film shown in 50-minute length. The industry wants it in two reels. Seems likely to wind up as a three-reeler, as a compromise.

In view of the recent capture of Attu from the Nips and likely continued action in the Alaskan area, peacemakers in squabble hope the dispute will be settled before 'The Aleutians' is as stale as 'Prelude.' Big point made by the industry is that a feature-length film will run into opposition from exhibitors; hence, it will get comparatively small distribution. They cite experience on 'Prelude' and 'At the Front.' If two reels or less than four, thousands more theatres will book it, is the contention. This exhibitor angle stands a good chance of [illegible] especially in view of the new North African feature documentary of Col. Frank Capra and Col. William Keighley.

'Aleutians' was shown to local exhibs and some film critics here last week, with the reaction reportedly good.

Camp Shows Pact With AGVA Stems Beefs On Actors' Return Fare

Deal has been worked out between the American Guild of Variety Artists and USO-Camp Shows, Inc., to ease the transportation cost burden which in the past resulted in a number of beefs among AGVA members touring the Camp Shows circuit.

As a result of huddles last week between Lawrence Phillip, exec v.p. of Camp Shows, Matt Shelvey, national AGVA administrator, and Mort Rosenthal, AGVA counsel, a new ruling was effected whereby acts who have been out for CSI for at least six months will have return transportation costs defrayed by USO. Only condition of new rule is that the act give two weeks' notice.

Heretofore, it was a Camp Shows ruling that the performers would get transportation home only if they played complete tour.

Expansion of camp show routes has resulted in some tours going beyond a year. Some acts withdrawing before winding up the full stint found the early check-out caused undue hardship, since in many instances they were 1,000 or 1,500 miles from the starting point. Return transportation costs being a tough nut.

USO-CSI agreed with AGVA execs that the new six months' limitation was justified and the acts were entitled to the homebound fare.

Lanny Ross Show Paces Theatre at Camp Pickett

Camp Pickett, June 15.

Lanny Ross variety show took part in the opening of the Medical Replacement Training Center's new Outdoor Theatre, Wednesday (9) with approximately 4,000 officers and enlisted men attending.

Supporting Ross were a number of former showmen who are now in training or stationed at Pickett, including an orchestra under the direction of Cpl. Denes Agay, who composed the tunes for the camp's recent successful musical 'Johnny Get Your Fun.'

Theatre seats from 3,000 to 4,000 persons, and has a stage 30 feet wide by 20 feet deep. Carpenters were recruited from cadre on the post and much of the material was salvaged from scrap.

5 British Shorts Due

British Ministry of Information will soon release a group of five shorts whose distribution will be balloted for by the eight major distributors. Films will include, 'Last Hazard,' 'Kill Or Be Killed,' 'Common Cause,' 'These Are the Men' and 'Into the Drink.'

So far this year only one other short, 'Letter from Iceland,' has been distributed, which Paramount handled.

B'WAY THEATRES IN SALUTE TO FLAG DAY

Flag day was celebrated by show business in New York Monday (14) by demonstration denoting which theatres and other industry organizations had 90% or more employees enrolled in the war bond payroll deduction plan.

Treasury Department flag was raised by Helen O'Connell, singer, at the Capitol theatre. Simultaneously 'T' flags were raised at the Roxy, Paramount, Strand, Loew's State, Astor, Rialto, Hollywood, Music Hall, Globe, Central, Laffmovie, Translux, Criterion, Palace, Newsreel, Mayfair, Rivoli, Winter Garden and Abbey theatres.

Detachments of WAACS, WAVES and SPARS served as honor guards during ceremony beginning at 1 p.m. in Times Square and adjoining sectors. Marcella Hendricks sang the 'Star Spangled Banner.'

Paramount, State, Strand and Capitol placed their own stage bands in front of theatres while six cadet bands also participated.

1,012 Cinemas In Camps Now; Men Prefer 'Escapist'

Washington, June 15.

Army Motion Picture Service sees the end of its building campaign. With 1,012 houses open in camps and stations for men in uniform it is expected that the armed forces will have enough screens when the present campaign for 1,125 theatres is completed next year. All of this is contingent on the size of the Army not being increased.

Director R. B. Murray was given a surprise party in the Tower Bldg. lobby celebrating the operation of 1,000th theatre. The office force chipped in and bought a monster birthday cake and everybody got a slice.

May grosses showed a definite trend away from war pictures; Morale officers report that men in uniform are shying away from combat films unless they are exceptionally done. 'Crash Dive' they report is doing smash business. The champions for May as reflected in boxoffice reports from the camp theatres are:

1. 'Crash Dive' (20th).
2. 'Lady of Burlesque' (UA).
3. 'White Savage' (U).
4. 'More the Merrier' (Col.).
5. 'The Human Comedy' (MG).

This is the third month in which the favorite features of khaki-clad audiences reveal a propensity for giving the 'escapist' films a better play at the boxoffice.

Uncle Sam's Callboard

F. P.-Can.'s Service Club

Halifax, N. S., June 15.

A club for members of Canadian and U. S. armed forces, who were employees of Famous Players-Paramount in exhibition, distribution and production, has been established in the Capitol here by R. S. Roddick, regional supervisor of theatres for Famous Players. Provision for writing letters, with free use of typewriter, free paper and envelopes, lounging furniture, use of telephone without charge, free admission to the theatre, largest in the city, information about the city, has been made. In charge of the club is Roddick, with M. Simpson, house manager of the Capitol, as assistant.

Army Gets Cleve. Magi

Cleveland, June 15.

Randolph, the magician, going on Army payroll this week as Randolph Bausman.

Jimmie Husson, nitery emcee, being inducted June 24 after closing at Hollenden's Vogue Room.

Paddy Labato, guitarist-manager of Eddie Stevens' cafe, got marching orders and composed new ditty labeled 'Khaki Whacky Sadie' for the event.

Cliff Cochran, who was in Cain Park's production of 'Smilin' Through' on a Friday, received notice from Naval Reserve Corps on following Monday to appear for duty.

Felice Orlandi off for camp July 13 after washing up with newly formed Masqueraders.

Moss' Welfare Post

Pittsburgh, June 15.

Paul F. Moss, ex-screen writer and former manager of boxer Billy Soose, now a chief specialist in navy's Welfare and Recreation Division at Bainbridge, Md.

Sammy Roan, former p.a. for Baron Elliott band and before that in WB publicity department here, appointed to OCS at Miami.

Bud Rosenberg, son of M. A. Rosenberg, local exhib and president of National Allied, commissioned 2d looey following graduation from OCS at Camp Lee, Va.

Agnes Plesh, secretary to Felton Pinner at Warners before she went into marines two months ago, promoted to sergeant and sent to Seattle recruiting center.

Pvt. George Stern, former manager for his uncle, Norbert Stern, Pitt theatre owner, now a math instructor at Ft. Eustis.

Floyd Peterson, who operates McClure's theatre on the Northside, given medical discharge from army.

Harry Harris, brother of Johnny Harris, head of Harris Amusement Co., transferred from army to enlisted reserve for medical reasons.

(Continued on page 27)

Top Show Biz Personalities Teaching Soldiers Routines at N.Y. Army Confab

Three-day Enlisted Men's Special Service Conference aimed at stimulating more off-duty activities in the various army camps opened yesterday (Tuesday) at Special Service Headquarters of the Second Service Command, 52 Broadway, N. Y. Powwows wind up tomorrow (Thursday). Conference is regarded as one of the top experiments pertinent to show people and soldiers alike, via the medium of furnishing talented personnel with the tools to stage their own entertainment and by demonstrating how they should be used.

Under the command of Lt. Col. William R. Bolton, Inf., Chief of Special Service in the 2nd S. C., and with Capt. Hy Gardner, Chief of the Entertainment - Recreation Section developing the program and emceeing the confab, enlisted representatives of more than a hundred different posts and installations in New York, New Jersey and Delaware are jamming in more solid dope and data on sure-fire routines, ideas and audience participation programs than most showpeople absorb in years of trouping.

For instance, yesterday's opening program, opened by Col. E. C. Miller, Jr., head of Personnel on Major General Thomas A. Terry's staff, had Prince (soon to be Private Prince) Hara teaching the lads a few simple mind reading codes, a couple of sleight of hand illusions and the manipulation of hands and fingers doing animated animal pictures on a bedsheet through the use of a G.I. flashlight.

'Swami' Routine

Next Pvt. Julie Munshin, assisted by Sgt. Barry Thomson and Pfc. Alfred Geto brought to life the Section's 'Sgt. Swami' character—a compilation of gags with the two stooges in the audience feeding the questions and 'Swami' punching the gag answers.

Sgt. Eugene List and Pfc. Samuel Barber, both noted in the musical world, demonstrated how to make classical music popular—after which classical recordings were distributed to the audience.

Dick Gilbert, sans commercials, showed how to intersperse the playing of records with informative and amusing chatter—giving the men the script to fit the records. Sammy Birch continued in the record vein with his pantomimic performance synchronizing his actions to the rec-

(Continued on page 27)

'Forgot to Heckle'

That soldiers go for stage shows was indicated in an odd way recently. Two arrived early to see 'The Male Animal' at a camp show, taking front row seats, explaining they liked that location because they could kid the actors better. They behaved and later said:

'We liked the show so much we forgot to heckle.'

H'wood Canteen Host To 100,000 Yanks Per Month; 6,000 Workers

Hollywood, June 15.

Hollywood Canteen has entertained approximately 100,000 soldiers, sailors and marines per month since its opening Oct. 3, 1942. Official report, issued by Vic Shapiro, shows that the film studios have contributed nearly 6,000 volunteer workers in that time, including stars, character players, directors, writers, secretaries and technicians in various non-playing capacities.

Monthly larder amounts to 4,000 loaves of bread, 1,500 pounds of coffee, 50,000 half-pints of milk, 400 pounds of butter, 1,000 pounds of cheese and 2,500 pounds of assorted meats. Other items per month are 20,000 oranges, 75,000 packages of cigarettes, 30,000 gallons of punch, 100,000 slices of cake and more than 150,000 sandwiches. A little more than half the food is donated by 35 companies in the Los Angeles area. Practically every studio, guild and union connected with show business has made its monthly contribution.

Add 6,500 Film Programs For Soldiers; Now 10,000

Following meeting with War Department officials last week, film leaders arranged to provide 6,500 additional 16-mm film programs for free exhibition to U. S. servicemen in battle areas. This brings total up to 10,000 complete programs, averaging around 100 minutes each, donated by the industry.

Raw stock is donated by Eastman and Dupont, the printing is done at cost and the copyright owners waive royalties.

Film industry will deliver 25 prints each of four new programs every week in New York to the Army Overseas Motion Picture Service Bureau. Industry will also deliver four prints each of four subjects to London weekly, and 10 prints of outstanding films of former years. Plans are also being made to include at least one Technicolor subject with 25 prints monthly.

Russ Brown Loves It

Editor, 'Variety':

Have been playing the far northwest with a USO Camp show, tour including 25 one-nights in bear traps, igloos and so on, reached by dog sled sometimes, but it is a great and wonderful theatre and I'd rather be doing this than starring on Broadway.

All the adventure and excitement of the early theatre that Dave Warfield has told me so much about has been part of the performances to our boys in uniform in remote places.

Russ Brown

L. A. to N. Y.

Claudette Colbert.
Walter Donaldson.
W. R. Frank.
Tom J. Geraghty.
Monte Hackett.
Dean Jagger.
Victor Jory.
Cal Kuhl.
Lon McCallister.
Ray Milland.
James Mulvey.
Marjorie Riordan.
Frank Ross.
William Saal.
Harry Warren.
George Tobias.
Ray Wynn.

Home Town Turns Out To Salvo Bob Hope On 174th Camp Show Stint

Cleveland, June 15.

Bob Hope and radio troupe gave their 174th army camp show Tuesday (15) at Camp Perry, O., closing a barnstorming tour that began April 12.

Former Cleveland comedian is leaving Thursday (17) for England to entertain American and British posts. He also may fly to North Africa during his 10-weeks overseas safari, he said while putting on his 173rd show in his home-town's Stage Door Canteen Sunday (13), for Helen and Niki Burnett, co-chairmen of the A.T.W. branch.

Latter event drew 2,000 servicemen to the tiny recreation center, which has a seating capacity of only 500, after it was ballyhooed by a street parade in which Hope was given a jeep ride by four WAACS.

Star was planned to visit local canteen Monday (14) after some confusion in dates. Mrs. Burnett straightened out by flying to Washington to explain to him that all the servicemen had to march in a Flag Day parade Monday and would be disappointed if they couldn't see him.

Hope immediately changed his plans, loaded Jerry Colonna, Vera Vague, Frances Langford and Wendell Niles into a plane, and flew to Cleveland to fulfill his original promise.

N.Y. to L.A.

Dorothy Bernard.
Billie Burke.
Zac Freedman.
Arthur Pryor.
Kenneth Thomson.
A. H. Van Buren.

PIX BOTTLENECK TIGHTENS

Bill Goetz Leaves 20th-Fox July 3 As Zanuck Is All Set to Resume

Hollywood, June 15.

The withdrawal of William Goetz as v.p. in charge of production for 20th-Fox has been set for July 3, after which date he will set up his own production unit and open negotiations with the majors for a releasing deal. It is understood that a distribution deal with 20th is still possible as a result of talks with Goetz by Spyros Skouras when Goetz resigned to continue at 20th with his own unit.

Goetz at that time, however, declined to make any specific commitments, preferring to let the negotiations rest until his organization was completed. Metro is also reported interested in Goetz in its fold as a top indie producer. It is more likely that he'll wind up with his own unit and release through one of these two companies. He is definitely set against any releasing deal with United Artists.

Goetz leaves his 20th post on the eve of Col. Darryl Zanuck's return to the studio. Zanuck, who was just placed on the inactive list by the Army Signal Corps, takes over his old studio job July 6 as production chief under Joseph M. Schenck, following a vacation in New Mexico. Prior to Zanuck's army call, Goetz had been his associate executive since 1937. No successor to Goetz has been named as yet, but Schenck did say that he would be picked from within the company, and probably during a conference with Skouras who is due here this weekend.

Goetz is not taking any 20th personnel with him, but he will probably make a deal with Nunnally Johnson, who recently resigned from a studio writing-producing job. Johnson's purported deal with David O. Selznick (United Artists) curdled, and it is likely that he'll join Goetz to make two pictures annually.

Incorporation papers for the new Goetz company are ready for filing in Sacramento around July 1. At the time of his resignation Goetz was planning to handle 'Buffalo Bill' and 'Pin-up Girl,' but he turned them down when it became apparent that Zanuck's return to the company was near. It is reported that Goetz's large stock holdings in 20th have greatly diminished.

Yank Film Coin Curbs Lifted by New Zealand; Return 793G, 416G to Go

New Zealand has agreed to remove all currency restrictions, as had been expected, it was announced Monday (14) at the quarterly meeting of the Motion Picture Producers & Distributors Assn. directors. New Zealand had cleared up all impounded money at the end of 1942 and had agreed to allow about 50% of all American distributor revenue to leave the country (about $793,000) in the current year.

Since then, the first half of this total has been remitted. This leaves about $416,000 still held in New Zealand which automatically is released by the new agreement. Main feature of this pact that pleases American film companies is that it means the future free flow of money from that land.

Directors also were told that F. W. Allport, European manager for MPPDA, stationed in London, is back in N. Y. after being absent from the U. S. for more than six years. During that time he has handled details of the film production quota act, the frozen money problem and other matters concerning distribution in Great Britain.

Besides Will Hays, who presided at the meeting, directors present were Barney Balaban, George Borthwick, Jack Cohn, E. W. Hammons, N. Peter Rathvon, Nicholas M. Schenck and Spyros P. Skouras. W. C. Michel, Joseph H. Hazen, Harry D. Buckley, J. Robert Rubin, and Carl E. Milliken, MPPDA secretary, also attended.

Melting Potpourri

Hollywood, June 15.

Among the principals in 'Frenchman's Creek,' currently in production at Paramount, is not one American-born player.

Co-starring are Joan Fontaine, born of British parentage in Japan, and Arturo de Cordova, native of Mexico. Others in important roles are Sir Cedric Hardwicke, Basil Rathbone, Nigel Bruce, Ralph Forbes and Denis Green, all Britons.

Goldwyn Shelves Own Distribution; Renews at RKO

Samuel Goldwyn has renewed his distribution deal with RKO, temporarily shelving his plans for his own releasing organization because of the manpower shortage.

Failing in his efforts to secure a more advantageous deal from other companies, Goldwyn went back to RKO to accept the terms which give his personally produced features the distribution rate of 17½%, outside of British-made pictures, which he acquired. These fall under the regulation distribution rate of around 25%.

The first Goldwyn film under the new contract is 'North Star,' currently in production. He hopes to have the filmusical 'Up in Arms,' and the Bob Hope starrer, 'Treasure Chest,' ready for this year's releasing.

RKO renewed with Goldwyn despite the upbeat in the number of top product turned out by the studio under the guidance of Charles W. Koerner, studio production head. It is understood that Goldwyn's pictures will have to compete against the RKO productions on preferred playing time, and percentages based on boxoffice intake.

DISNEY GETTING BACK TO HIS OWN PICTURES

Hollywood, June 15.

Production on Walt Disney's feature program is on the upswing although 92% of the plant's facilities are devoted to pictures for the armed services.

New entry in the entertainment field is 'Bongo,' an animated feature based on a yarn about a bear by Sinclair Lewis. Others in preparation are 'Surprise Package' and 'The Gremlins.' 'Victory Through Air Power,' a combined live and cartoon feature, with Major Alexander P. de Seversky airing his theories of modern warfare, is about ready for distribution by United Artists.

Bill Koenig's $200,000 Estate in Trust to Bro.

Hollywood, June 14.

Estate of $200,000 was left by William Koenig, 20th-Fox studio production manager, who died May 29. Bulk is left in trust with his brother Ben, with instructions to provide $5,000 yearly income to the widow and handle other bequests.

Two studio secretaries were left $1,000 each and various charities were also remembered.

You, Too, Mr. Lilley

Hollywood, June 15.

Edward Lilley draws double chore as producer and director of 'You're a Lucky Fellow, Mr. Smith.'

While on Broadway, Lilley directed five editions of 'Follies' for Florenz Ziegfeld and two later editions for the Shuberts.

FEWER DATES ON 'NERVOUS' A'S

Non-theatre operating producer-distributor execs report that the battle for playing time in key situations, and the problem of moving product in face of the playdate bottleneck due to extended runs, has become their major headache.

With exception of the naturally small percentage of topnotch grossers, complaint is that more key situations have been closed during past season to good, though not top product, which could formerly be booked. What some circuit operators define as 'nervous' or borderline 'A' pictures are suffering heavily, among others.

Distribs in this category now report themselves feeling as never before the effects of the tight situation in playing time which adds to the backlog of unplayed product, increases negative inventory and slows amortization.

Majors with chains, however, are also feeling the pinch, despite ready access to their respective circuit outlets and curtailment in production. Even those majors with streamlined studio output, in some cases 50% below two years ago in number of pictures, are experiencing difficulty in moving product swiftly.

Phenomenal and in many cases unexpected runs for some product, as well as the talent, manpower, celluloid shortages, plus high cost of production which made reduced output necessary, figure importantly in the situation. Several cases are reported in New York by company presidents where pictures could have run from one to three weeks longer at first run houses but were pulled because of the heavy backlog of releases piling up.

One non-theatre operating distrib points out that he has not been able to secure release for one of his company's top grossers in many key situations although more than six months have elapsed since the film was released.

Opening of more first run situations, major execs point out, would relieve the situation. Noted that in some situations independent exhibs have opened legit and other theatres for this purpose with good results. Esquire theatre, San Francisco, which became a first run, now often shows as large a profit as the Orpheum there which is part of the same operation. Boston, Cleveland, Washington, St. Paul and Philadelphia are pointed up as situations where additional first runs have already been and could be opened, if houses are available.

RKO took over the Grand, Chicago, both for first run and moveover because, it is reported the RKO Palace there was threatened with loss of product due to extended runs. Palace plays around 17 or 18

(Continued on page 27)

Chas. Skouras, Ricketson, Fitzgerald, Rhoden to Get Sharing Deals in NT

The Mex Influence

Hollywood, July 15.

Somebody on the Paramount lot must have been hanging around the hoss track at Agua Caliente and developed a manana complex.

On the production slate there are 'And Now Tomorrow' and 'Tomorrow's Harvest.' In addition, 'The Time Is Now' has been re-titled 'Tomorrow Will Be Fair.'

20th Meeting In July to Conclude Takeover of NT

Negotiations pending for many months past for a takeover of Chase National Bank's 58% interest in National Theatres by 20th-Fox are finally drawing to a close with a special meeting of 20th shareholders called for July 6 to approve exercising options on the Chase stock by 20th.

20th-Fox, Lehman Bros. and Chase National attorneys have now completed legal details paving way for final action by 20th stockholders and directors.

If deal for the takeover of NT stock is approved, as appears likely, matter of new operating contracts for Charles Skouras, Frank H. 'Rick' Ricketson, Elmer C. Rhoden and Harold Fitzgerald will later be discussed. Some details of new contracts for the NT operators have been tentatively outlined by the four NT execs but changes are anticipated before deals are set.

Proxies

The proxy statement and proxies were mailed last Monday (14) announcing the special meeting of stockholders to consider and act upon the matter of exercising the option involving, in addition to outlay of $13,000,000, expenses of registering certain preferred shares of 20th-Fox.

Also coming up for consideration by the stockholders is a proposed amendment to the charter of 20th authorizing the creation of a new prior preferred stock issue which, if authorized, will be sold to the public. Proceeds will be applied toward the purchase of the Chase Bank interest in NT.

Option held by 20th expires Nov. 30, 1943.

Under terms of new contract which has been drawn up for presentation to 20th-Fox stockholders when details are finalized, Charles Skouras, president of National Theatres; Frank H. 'Rick' Ricketson, Harold Fitzgerald and Elmer C. Rhoden would be given a stock participation deal involving approximately $3,000,000.

Of this amount Skouras is likely to buy in for around $2,000,000 worth of stock with other three operators for approximately $1,000,000.

Lehman Bros. is underwriting around $10,000,000 of the $13,000,000 required in swinging the purchase of Chase National Bank's 58% interest in National Theatres.

Skouras and the three N.T. operators in important divisions had been asking for a stock participation in the circuit in return for a realignment of their respective percentage deals.

Ricketson, president of Fox Intermountain; Rhoden, president of Fox Midwest, and Fitzgerald, Fox Wisconsin prexy, representing approximately 250 of around 590 theatres in the N.T. chain, have been operating on a percentage of profits in their respective territories, with Skouras in for a percentage of all circuit operations.

Proposed takeover of entire read-in N.T. by 20th-Fox involves readjustment of percentages on a national instead of a regional basis for the three western operators. The four N.T. execs are reportedly still dickering over final terms, with Charles Skouras and Charles Buckley, N.T. counsel, in New York from the Coast currently for a stay of around two weeks.

Figuring in deal also is Spyros Skouras, 20th-Fox prexy, who, as former head of National Theatres, gave up his percentage deal with the circuit to head up the film company.

U's Gross Profits Up $1,369,309 but 26-Week Net Remains the Same

Despite an increase of $1,369,309 in gross before providing for Federal income and excess profits taxes in the first 26 weeks ending last May 1, Universal net profit after all taxes and charges totalled only $1,798,942. This compares with $1,731,099 in corresponding period a year ago. Profit before taxes was $5,110,6[illegible]2 against $3,741,633 in the first 26 weeks of the previous fiscal year.

U's directorate, meeting last Thursday (10), decided to take no action on the $2 quarterly dividend on the 8% preferred shares (which would be payable July 1) because of the pending special stockholders meeting, June 25, when plans for the proposed merger of Universal Pictures Co., Inc., and Universal Corp., will be voted on. If the merger is approved, the accrued dividend on this stock would be included in the redemption price of the issue. Part of the merger plan calls for redeeming all outstanding 8% preferred.

So Few Summer Closings Scheduled, Pix Biz Virtually on Wintertime Sked

The war is changing summer into winter for the film boxoffice, and this year will wipe out the hot-weather b.o. drought of former years when June-July-August business decreased sharply in comparison with other periods. This is the conclusion drawn in the trade, not only as result of the fact that June grosses are maintaining what amounts to wintertime levels but because now, more than ever before, picture theatres constitute about the only source of amusement for people who are travel-bound or otherwise restricted from normal pleasures.

While certain suburban or small country towns, including in resort areas, in the 12 eastern states where severe gas-rationing and pleasure-driving bans have been imposed, are expected to suffer to varying degrees, the over-all outlook is particularly bright. Where one house may get hurt, notably in the East, another will do better and, thus, create a mean average which is expected to reach an alltime summer high for the industry.

To be taken into consideration is the fact that 36 of the states are not subject to the pleasure ban and lowered gas allotments though they may ultimately feel the pinch as much as the East does from the Carolinas to Maine. However, the entire country has tire troubles and since wear and tear on cars must be held to a minimum, owners are using them sparingly. This tends to benefit the b.o. importantly throughout the nation and this summer is expected to count most heavily.

Aside from the gross total record that looks to be rung up before cooler weather and a new picture season arrives in September, a new low in closings will be attained, it is believed. Whereas in former years, a goodly number of houses

(Continued on page 12)

METRO LONG ON TALENT BUT GLAMOR-BOY SHY

Hollywood, June 15.

Metro has the biggest player contract list in Hollywood and is still short of leading men. Studio is starting 'Meet the People' without a handsome hemale, hoping to borrow one from a neighboring studio or discover one among the soap-box theatres.

Currently Metro has all the leading men on its roster lined up for summer production and needs more.

Tinted Ice for Sonja

Hollywood, June 15.

Next starrer for Sonja Henie at 20th-Fox will be a Technicolor production, her first tinter in pictures, with William LeBaron as producer.

Currently she is in 'Wintertime,' now in work on the Westwood lot.

Film Industry's War Job May Detour Chain Divorcement on Decree's End

Washington, June 15.

The Department of Justice anti-trust division has not as yet decided what action to take when the motion picture consent decree expires Nov. 20. Tom C. Clork, assistant attorney general in charge of the division, is busy studying several alternatives, and probably won't act for at least a month.

Insiders here believe that Clark's office will have to settle for something less than complete divorcement between production and exhibition of pictures, although they admit the anti-trust division may go all-out to obtain the separation. This impression is based on the pressure which will probably be applied by two opposing groups this fall when the case gets hot again. The conflicting forces will be: (1), Congress; (2), the Administration, with emphasis on the Army, Navy and parties close to the White House.

Loud and probably strong elements in both the Senate and the House are expected to demand the divorcement, charging that the 'big five' of Hollywood are throttling the independent exhibitors. For months past the small indies have been writing their troubles to their Congressmen, and lobbyists for the exhibitors are active around Capitol Hill.

It is pointed out by some that almost every time the anti-trust division has attempted to move against a powerful corporation for the past year or more, the War and Navy departments have rallied to the corporations' support with the argument: 'This company is engaged in war work. Anti-trust division must not upset the applecart and hurt war production.'

Invariably, the anti-trust division has been told to withhold action until after the war. Something very much like this is figured to happen in the consent decree case.

Jockeying

In the meantime there has been a certain amount of preliminary jockeying. Some spokesmen for the majors' theatre chains have been observed on the premises of the anti-trust division as have leaders of the indies. The independents, it is reported, are readying amendments to the consent decree, which they will be in a position to submit shortly. The 'big five,' on the other hand, are reported to be split. Some believe the firms should prepare a joint offer for submission before the Government files its request for changes in the consent decree. Others believe the Government should be allowed to take the first step and that nothing should be done until after Nov. 20.

As for the anti-trust division, there are two alternatives. One is to wait until the fall and then open fire simultaneously against all parties. The second is to pick them off one by one. The second choice may win out because of the appeal expected to be filed against the recent Crescent Theatres decision in Tennessee. The Crescent appeal, it is felt here, must be met first, and licked, or the other cases will tumble like a house of cards.

For example, the Schine consent decree contains a clause that the decree may not be any tougher than the decision in litigated cases. Thus, the Schine consent decree, affecting more than 100 houses in New York, Ohio, Kentucky, Maryland and Delaware, will crumple if the Crescent appeal wins. This would also wreck the Government's position in the 'big five' case, to which is appended two auxiliary consent decrees—the Fox-West Coast Theatres case and the Chicago decree. And whatever happens here will also happen in the Griffith case in Oklahoma.

The Crescent Case

Independent exhibitors are pouncing on the film buying data revealed in the legal documents of the Crescent case is a talking point in deals with the major distributors. The data is held to be highly significant by the indies os it discloses what they call unusually low rentals and booking terms privileged to Crescent, but allegedly never offered to small operators.

A mimeographed bulletin circulated among the members of the various theatre organizations reveals information covering film deals and franchises in 75 situations operated by Sudekum Corp. and made with Paramount, Warners and 20th. The indies are urged to make a thorough study of the bulletin titled, 'Crescent Case Facts and Figures' which is to be used when buying films.

The bulletin isolates the various deals and offers comparisons to spotlight alleged inequalities.

There It Goes Again

Los Angeles, June 15.

William H. Neblett's $1,075,000 damage suit against Louis B. Mayer, Joseph M. Schenck and nine other defendants was tossed out of court for the second time. Neblett had charged conspiracy in connection with disbarment proceedings.

Presiding Judge Emmett H. Wilson decided that Superior Judge Harry R. Archbald was not prejudiced when he tossed out the case in the first place.

20TH RUNNING AWAY FROM PROD. SCHEDULE

Hollywood, June 15.

Production at 20th-Fox is galloping ahead of its 1943-44 releasing program as fast as Count Fleet in a derby race. Company has 10 features in the vaults and four more in the last stages of completion, in addition to those in work or ready for an early start.

Completed are 'Heaven Can Wait,' 'Claudia,' 'Jane Eyre,' 'Coney Island,' 'Bomber's Moon,' 'Stormy Weather,' 'Sweet Rosie O'Grady,' 'Roger Touhy—the Last of the Gangsters,' 'Holy Matrimony' and 'Jitterbugs.' In their final stages of work are 'Wintertime,' 'The Girls He Left Behind,' 'The Song of Bernadette' and 'The Night Is Ending.'

Nelson Cues Theatres On 20% Coal Shortage

Washington, June 15.

Theatres can start worrying now about their fuel problems for next winter, and it doesn't matter whether they burn coal or oil.

The OWI summary Sunday (13) of Donald M. Nelson's special production report to President Roosevelt asserts that 'household fuels,' according to indications, will be 20% lower.

'There are a few items,' said the summary, 'that will be scarce even by comparison with minimum requirements. One is household fuels.' Angle here is that while theatres are recognized as having an important morale value for the civilian public, the Government, of course, will take steps to assure dwelling places of fuel before theatres can be taken care of.

One possibility seen here is that theatres in the east may have to shut down one or two days a week next winter. This was done to a very limited extent in some cases last winter, particularly in New England. It would be more widespread this year.

Time's 'Show Biz at War' Short Unusually Dated

Indications are that 'Show Business at War,' March of Time subject, will play the greatest number of accounts of any M. of T. short.

'Show Business,' which depicts all phases of the amusement industry's contribution to the war effort, may get into nearly 10,500 theatres, according to present estimates. Time normally hits only about 8,500 accounts.

While having played only the Radio City Music Hall in N. Y. up to last week, subject started in a majority of Loew metropolitan theatres over the weekend on a 5-day booking arrangement, and goes into the Embassy, first newsreel theatre date in N. Y., tomorrow (Thursday). Embassy has protection on it in the Times Square area after the Music Hall. Expected that it will follow about the same arrangement of 5-day booking in other N. Y. theatres.

Siegel Moves to Col.

Hollywood, June 15.

Sol C. Siegel shifted from Paramount to Columbia yesterday (Mon.) under contract as producer.

Before joining Paramount as a producer two years ago, Siegel produced and directed on the Republic lot.

Foy's New 20th Deal

Hollywood, June 15.

Bryan Foy drew a new three-year producer contract at 20th-Fox, three months before the expiration of his old two-year pact.

Currently he is producing 'Guadalcanal Diary.' His latest completed picture is 'Roger Touhy—the Last of the Gangsters.'

BERGMAN STARRED IN SELZNICK'S 'GASLIGHT'

Hollywood, June 15.

Metro borrowed Ingrid Bergman from David O. Selznick for the star role in 'Gaslight,' to be produced by Arthur Hornblow, Jr., and directed by George Cukor. Charles Boyer will be the lead.

'Gaslight' was once staged at the Hollywood Playhouse and later shifted to New York as 'Angel Street.'

Col's English Version

Metro bought a previous 'Gaslight' picture produced in England by Columbia, but which was never released in the U. S. The forthcoming production will be a remake of that, but will presumably not include the new bits of business and the third-act changes inserted by producer-director Shepard Traube in his 'Angel Street' legit version current at the Golden theatre, N. Y.

New U. S. Atty. Corcoran Will Prosecute Chi Mob

The investigation of racketeering in the motion picture industry will continue, acting U. S. Attorney Howard F. Corcoran, newly appointed prosecutor for the Southern District of N. Y., stated on Thursday (10), after assuming office in N. Y. federal court. Corcoran was named as acting U. S. attorney by the unanimous vote of the 13 federal judges, when U. S. Attorney Mathias F. Correa's resignation was accepted by President Roosevelt. Correa will enter the armed forces as a First Lieutenant in the Coast Artillery, anti-aircraft. Correa was the youngest Federal prosecutor ever named by the President. He was appointed on Feb. 17, 1941.

Correa, in his two years as prosecutor, had convicted more than 90% of the cases, he had prosecuted, among the convictions were that of George E. Browne, former president of the IATSE, and his personal representative, William Bioff, on extortion charges.

Correa's final public appearance as Federal prosecutor occurred last Tuesday when the six alleged Chicago gangsters, who are accused of extorting more than $2,500,000 from motion picture companies, pleaded not guilty before Judge Murray Hulbert, who fixed Sept. 7, as date for trial and continued their $100,000 bail.

Two others named with the old Al Capone gang, John Rosselli, and Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, had their date fix for trial for the same time. Kaufman was released in $25,000. Rosselli, West Coast collector for 'the syndicate' was released upon furnishing $100,000 bail. He had been in the Federal House of Detention since March 19.

Corcoran stated that Boris Kostelanetz, assistant U. S. attorney, who aided Correa, will continue the Government's inquiry. It is likely that attorney general Francis Biddle will name Kostelanetz as a special assistant attorney general for the purpose of prosecuting the alleged extortion mob.

Settle Dave Blum Vs. Harry Sherman Action

Papers filed in N. Y. federal court on Friday (11) disclosed that the $150,000 damages action brought by David Blum against Harry Sherman, Hollywood motion picture producer, was settled and marked off the calendar. Blum had charged Sherman with breaching an alleged contract entered into in 1926.

Under the contract the producer agreed to pay Blum one-third of all profits derived from motion pictures, books, plays or productions. Blum had contended that the producer had made more than $450,000 and had refused to make good on the alleged contract.

Weisman, Celler, Quinn, Allen & Speth represented the plaintiff; O'Brien, Driscoll & Raftery, the defendant.

Canada Rules Film Projectionists 'Essential'; Need Cinemas for Morale

Ottawa, June 15.

Motion picture projectionists in Canada have been officially declared essential to the war push, and their cards now carry the selective service magic word 'essential.' This ruling prevents the shuffling of projectionists from their jobs into war plants and munitions factories.

Motion Picture Association of Ontario has been told by the National Selective Service office at Ottawa that it is its 'earnest desire to have every theatre in Canada remain open' from the morale-building point of view. NSS officials believe theatres necessary since so many workers have long hours in war plants and need the films for relaxation and entertainment.

MPTA now hoping to get mgrs., assistant mgrs., and other personnel on the 'essential' list, or at least get their priority positions upped to keep staffs from disappearing altogether. Staffs now seriously cut with recent shuffling of manpower in Canada from non-essential to essential war work.

Operators are listed now as 'skilled mechanics.'

Stromberg Simplifies Setup

Hollywood, June 15.

Hunt Stromberg Productions, Inc., is being dissolved as a corporation, with Stromberg personally assuming all contracts and story properties held by the company.

Dissolution of the corporation will not affect Stromberg's schedule as an independent producer for United Artists release. Move was made to simplify operations. Company made one picture, 'Lady of Burlesque,' under the United Artists releasing agreement.

PAR HANGS OUT SIGN, 'CAN'T BORROW HERE'

Hollywood, June 15.

Paramount, with a list of 17 regularly contracted directors and two more hooked up on one-picture deals, is nixing all requests from other studios for loanout pilot deals.

Without immediate commitments on the contract roster are George Marshall, Irving Pichel, A. Edward Sutherland, Ralph Murphy and Lewis Allen, but in the offing are five high-budget pictures awaiting director assignments. Films are 'Incendiary Blonde,' 'Our Hearts Were Young and Gay,' 'Girls' Town,' 'A Medal for Benny' and 'And Now Tomorrow.'

Columbia Picts' 39-Wk. Net Tilts to $1,032,000

Columbia Pictures Corp. net profit for the first 39 weeks of the company's fiscal year totaled $1,032,000 as compared with $942,000 in corresponding period a year ago. This is equal to $2.39 per common share as against $2.15 for the first 39 weeks a year ago.

Despite this small increase for the first three quarters ending last March 27, Columbia's operating profit, before Federal taxes, was more than double a year ago. It amounted to $3,320,000 for the 39 weeks ended this year, as against $1,590,000 in corresponding period a year ago. Outlay for Federal taxes increase approximately $1,600,000, being $2,288,000 in the first three quarters ending in March this year as compared with $648,000 a year ago.

Studio Contracts

Hollywood, June 15.

Brainard Duffield inked new writer pact at Metro.

Connie Lee's writer option lifted by Columbia.

Cyril Hume renewed as scripter by Metro.

Peggy O'Neill handed player ticket by Charles R. Rogers.

Jameson Brewer's writer contract renewed by Metro.

Tommy Batten, schoolboy player, signed by Metro.

Rosemary Foster's writer ticket renewed by Metro.

Marilyn Reising's minor contract with Metro approved by Superior Court.

Lynn Bari optioned by 20th-Fox.

William Eythe's player option lifted by 20th-Fox.

Cornel Wilde renewed for one year by 20th-Fox.

S. Z. Sakall inked player pact at Warners.

Dave Willock's player option picked up by 20th-Fox.

Beryl McCutcheon inked player pact at Metro.

Aubrey Mather's player option lifted by 20th-Fox.

David Lang, scripter, renewed by Metro.

Elizabeth Taylor drew player ticket at Metro.

Roy Roberts' player option picked up by 20th-Fox.

Jeane Bartlett renewed as writer by Metro.

Polly James drew writer pact at Metro.

Herbert Clyde Lewis inked one-year writer contract at 20th-Fox.

Lucille Bremer, nitery dancer, signed by Metro.

Herman Belmonte handed player ticket at 20th-Fox.

Marta Linden penned new acting pact at Metro.

Joan Caulfield, of the Broadway stage, signed by Paramount.

SEC Records RCA's Sale Of Its Holdings in RKO

Philadelphia, June 15.

Radio Corp. of America disposed of its holdings in Radio-Keith-Orpheum, Inc., during the month of April, according to reports filed to the Securities & Exchanges Commission and made public today (Tues.).

RCA sold 316,328 shares of RKO common; 555,254 warrants for common stock, and 44,757 shares of 6% convertible preferred stock. The RCA transactions left the corporation clear of any RKO holdings at the end of April.

Rockefeller Center also continued its disposition of RKO—a process which has been going on for several months. A total of 97,829 shares of RKO common were sold by Rockefeller during April, leaving the Center corporation a total of 400,000 shares at the end of the month.

Lehman Bros. traded heavily in RKO stock during the month, the brokerage house buying and selling approximately 37,000 shares of common and adding 1,000 shares of preferred to its total.

Other transactions in RKO included: Ned Depinet, who purchased 100 shares of preferred; N. Peter Rathvon, who bought 200 shares.

Other Film Stock Transactions

Nicholas M. Schenck, president of Loew's, acquired 7,000 shares of Loew's, Inc., increasing his total to 8,017. Loew's, Inc., added 63 shares of Loew's Boston Theatres to its holdings which now total 119,691 shares of this security.

Stephen Callaghan, a director of Paramount Pictures, reported the purchase of 100 shares of Par common. Universal Corp., Wilmington, Del., added one share of Universal Pictures, making its holdings total 231,328. Universal Corp. also reported that its total of Universal Pictures preferred stood at 20,000 at the end of April.

Chase National Bank of New York finished its disposition of 20th Century-Fox common during the month with the sale of its last 105,358 shares of this security. Chase also sold 2,000 shares of 20th-Fox cumulative preferred stock during the month, leaving a net total of 666,116 of this stock.

Ill. Atty. Gen'l Steams Up Educators on 'Moscow'

Chicago, June 15.

Warner's 'Mission to Moscow' took another rap when Attorney General George F. Barrett, of Illinois, yesterday appealed to Vernon L. Nickell, state superintendent of public instruction, to advise school heads throughout the state of the 'destructive propaganda purposes' of the picture. Barrett told Nickell, 'I suggest that you advise the heads of the schools of Illinois of the destructive purposes of this un-American motion picture.'

The National Federation for Constitutional Liberties, composed of trade unions, church, civic and fraternal groups, sharply criticized Barrett and called it a 'politics-as-usual attack on the administration' and an attack to destroy American unity.

SEE POST-WAR BLDG. BOOM

Despite 'Hollywood Colonels' Cracks, 3 Film Execs Cited; Zanuck 'Inactive'

Almost coincident with the disclosure that Lt. Col. Darryl F. Zanuck is being placed on inactive duty by the Army, paradoxically came word of three film men being cited in various parts of the world for meritorious performance of duty. The trio includes Commander Gene Markey, Major William Wyler and Col. Edward Peck Curtis.

Markey, former producer and writer, was cited for his work in organizing and leading a reconnaissance party in the Solomon Islands area during February, 1943. His 'excellent judgment, initiative and leadership . . . contributed materially in the successful completion of the occupation of an enemy island group. His conduct throughout was in keeping with the highest traditions of Naval service.'

Major Wyler, former director, whose last job was 'Mrs. Miniver,' received the Air Medal for meritorious service as an observer on five bomber missions with the U. S. 8th Air Force. He was cited for 'courage and skill,' reflecting the 'highest credit upon himself and the armed forces of the United States.' He will return to this country shortly to direct an Air Force documentary about the 'Memphis Belle,' a Flying Fortress.

Col. Ted Curtis, former motion picture film sales manager for Eastman Kodak, was promoted to Brigadier-General. He landed in Africa with the first American troops and soon was assigned as chief of staff for Lieut.-General Carl Spaatz, commander of Allied Air Forces. He has been in the Army since November, 1940, and was a World War I ace.

As of May 31

Washington, June 15.

Way was open here Thursday night for Col. Darryl Zanuck's immediate return to pictures, as the War Dept. disclosed that he had been placed on the inactive service list as of May 31 last. The order, which had been hanging fire for two weeks, got the final okay on Thursday (10).

The disclosure came as a complete surprise to the Truman Committee, which took Zanuck over the coals in its 'Hollywood Colonels' hearings of some weeks back. Spokesmen for the committee had no immediate comment, but thought that something might be said when Senator Truman, committee chairman, returns to Washington. It was Truman who suggested at one hearing that the Army put Zanuck through a training course and 'make a regular officer out of him.'

According to the War Dept. explanation, Zanuck will go out of uniform but will remain subject to call 'if there is need for his special type of work.' No such need is foreseen here.

That Zanuck was to be released has been known here for weeks as an open secret. The only question was when the announcement would come.

WB Simplification Plan In Work; Report Due

While reports that progress has been made in plans for the simplification of Warner Bros. corporate capital structure, were current in Wall Street, no official announcement had been made this week up until late yesterday (Tuesday). Understood that several huddles between Warner toppers and banking interests have been held in the last few days.

The 26-week earnings statement for the first half of the fiscal year ending last Feb. 28, which has been considerably delayed, is expected this week and with its issuance revelation may be made on the status of negotiations looking towards corporate simplification. An outstanding feature of such plan would be clearing up part of the preferred shares, although there also has been some talk about redeeming a portion of the debentures outstanding.

So That's It

Hollywood, June 15.

Warners' $35,000 damage suit against the Berg - Allenberg agency for the sale of 'Victoria Grandolet' to Paramount takes a new tack through the statement of Henry Bellaman, author of the tale. Warners claims it was first offered the yarn for $40,000 and later learned it was sold to Paramount for $75,000. Asserting breach of contract, it demands the $35,000 difference.

Bellaman explains that he wanted a certain producer to make the picture, thinking he was on the Warners lot. Later the author learned that his favored producer had shifted to Paramount and insisted that the tale be sold to that studio.

Raw Film Easier, WPB May Check Only Semi-Yearly

With allotments of raw film stock on the present basis virtually assured, War Production Board officials are reported considering a change from the current procedure which calls for filing of quarterly statements and requisitions by the 11 distributors operating under the allocation system.

Understood that the WPB is mulling a plan calling for reports only every six months. Easier raw stock situation is also manifested in fact that monthly meetings of film industry reps with WPB officials in Washington to discuss latest developments affecting raw stock supplies are now put off occasionally.

No important increase in film supplies for distributors is indicated for the time being but trade and WPB reps are ostensibly proceeding on basis that crisis has passed, with favorable conditions likely next season barring unexpected developments.

'Unhappy' Albeit Very Successful Exhib Now Happier as a Producer

Minneapolis, June 15.

W. R. Frank, owner of a large and successful independent circuit of theatres in this territory, who has been very unhappy as an exhibitor although making important money, is now happy for the first time in his life—as a film producer.

It's all because producing films is 'free of the headaches, worries, fighting and aggravations that make an exhibitor's existence a virtual hell,' according to Frank who will start 'shooting' on 'Life and Loves of Dr. Paul Goebbels' this month. He's really having fun at Hollywood, he says. And, 'just for the fun of it,' at the age of 'over 50,' he's going to make his screen debut in 'Goebbels,' playing a small part, a la Alfred Hitchcock.

What's more, he's going to expand his production activities and already has plans for another picture to follow 'Goebbels.'

Frank was head of companies that produced 'Martin Eden,' 'All That Money Can Buy' and 'Syncopation' in Hollywood. Each of these earned a profit. RKO distributed. He is entirely 'on his own' with 'Goebbels.' It will take nine weeks of shooting and cost nearly $500,000 to produce.

Although an exhibitor's existence is 'hell,' Frank will continue to retain his local and territory theatre holdings and will remain at the helm of his circuit while he's producing pictures, he says.

HEAVY THEATRE TRADING NOW ON

A theatre-building boom such as the industry has never before seen during any one period, even surpassing the wild chain-buying and construction spree of pre-depression days, is foreseen in the exhibition and realty field immediately an conclusion of the war.

Such a likelihood is predicated, in part, on the current demand for worthwhile theatre properties and sites which at some later date may lend themselves to erection of picture houses. Another basis for the belief that building will take a strong spurt after the war is over, is the probability that boxoffice prosperity will remain. Among other things, the habit of going to pictures is being developed to its highest degree during the war. That it will last is prophesied.

Figuring prominently in the current realty trading upsurge is the fact that banks which own a flock of Broadway theatres are angling to dispose of the properties, which they secured through foreclosures dating from the depression. It's figured that the purchasers are looking to the future since construction is not likely to be feasible for some time to come.

Dave Berk, of the theatre realty firm of Berk & Krumgold, one of the largest in the country who reports much current activity in his field, points out that when the global conflict is over, something, of course, that cannot be predicted as to date, a large number of theatres will have become obsolete. They will either be rebuilt or torn down and another theatre, maybe two or more, will take its place. There are still plenty of situations throughout the country which have room for additional theatres and possibly by the end of the war the major circuits will not be held to the present decree restrictions on expansion.

Large circuits, as well as independent operators and people outside of the show business, are figuring in deals that are now being made from an investment angle as well as for possible post-war theatre purposes.

Their Own Landlords

Both Paramount and Warners are buying theatres which they currently have under lease, becoming their own landlords as well as operators. The investment angle figures importantly in these deals, as well as the fact that, where purchases can be made on the right basis, it may ultimately be as cheap to own the theatre as to lease it. There is also no telling what demands for increases in lease terms may be made when the war is over, or even before then, where leases expire. Berk states that

(Continued on page 27)

Balaban Details Paramount's Strides at Annual Meeting

Present directorate of 16 was reelected and the comprehensive report of Barney Balaban, outlining vast strides taken in management's debt consolidation, was unanimously adopted at annual Paramount stockholders' meeting in N. Y. yesterday (Tuesday). Balaban stressed that the final step in Par's debt consolidation program, worked out by taking advantage of the company's present credit position, was concluded with the plan to retire all remaining 4% debentures. Indicative of what savings have been effected in annual interest charges alone, he cited that all such charges for a year for Par and its consolidated subsids amounted to about $800,000 as compared with $1,360,000 a year ago. He estimated second quarter earnings this year will be better than for same period last year.

Tracing various steps in the debt consolidation program, including redemption of first preferred, Balaban stated that despite these outlays, the Par cash position remains strong. Breakdown of funded debt outstanding on completion of present financing, will show, he said, 15-year serial notes and debentures, totaling $15,000,000, and $90,000 in mortgages on real estate for the parent company. For subsidiaries, the funded debt consists of $2,700,000 for U. S. companies, $5,600,000 for Canadian and $1,206,000 for English.

During past seven years, after giving effect to refinancing referred to, Balaban stated the company and its consolidated subsids paid off approximately $32,000,000 of fixed debt and preferred stocks of subsid companies owned by minority interests, and added about $20,000,000 to consolidated property account. During the same period, consolidated net current assets increased $12,000,000, while approximately $18,000,000 was distributed to stockholders as dividends.

'The company's financial position is excellent and its extensive interests in theatre properties make it one of great strength,' said Balaban.

Balaban said the film business throughout the world, especially

(Continued on page 12)

Fuller Resolutions Down

Three resolutions offered by James Fuller, of Hartford, Conn., minority stockholder owning 10 shares of stock, were snowed under by the annual Paramount stockholders' meeting yesterday (Tuesday) in N. Y. A fourth resolution, which was modified at the suggestion of the company's counsel, to read that 'at each annual stockholders' meeting a full discussion of the annual report be permitted' was approved by a vote of 533,663 to 312,709 with about 1,300,000 not voting.

Fuller's resolution requiring that no director be eligible for reelection or nomination unless he owns personally at least 100 shares of stock was defeated by about four-to-one margin. The one requiring complete records be taken 'verbatim' at each stockholders' meeting was overwhelmed by an even greater margin, while the one seeking stockholder approval of Par auditors was swamped by a margin of about 2,000,000 to 190,000.

Fuller was on the floor constantly, as at the meeting last year, consumed most of the time at the three-hour session.

Two Road Show Pix in Par's 19 Ready to Ship

Hollywood, June 15.

Paramount reaches an all-time high in pictures completed and ready for release, with 19 in the upper financial class, including 11 in Technicolor. Two of them, 'For Whom the Bell Tolls' and 'Lady in the Dark,' cost approximately $3,000,000 each and are designated as road shows. A third, 'So Proudly We Hail,' setting the studio back around $2,000,000, may be listed in the same category.

Eight of the remaining 16, shot in Technicolor at high expense, are 'Dixie,' 'No Time for Love,' 'Let's Face It,' 'Hostages,' 'True to Life,' 'Riding High,' 'The Miracle of Morgan's Creek' and 'Triumph Over Pain.' In the lower financial bracket are 'Alaska Highway,' 'Submarine Alert,' 'Henry Aldrich Swings It,' 'Henry Aldrich Plays Cupid,' 'Henry Aldrich Haunts a House,' 'The Good Fellows' and 'Minesweeper.'

NEW ODT RULING ON A-3 (IMPORTANT) STILL LEAVES FILM CARRIERS ON ANXIOUS SEAT

Washington, June 15.

The 20% return in gasoline to commercial motor vehicles in the east announced here Sunday (13) by ODT director Joseph B. Eastman, does not necessarily mean that all film carriers will get back that amount. Their problems will still have to be solved largely in the local ODT offices, Eastman announced, as he laid down a get-tough policy which his organization will follow.

'In only rare and isolated cases,' said his statement, 'will an operator be granted more gasoline than he lost in the general 40% cut recently announced.

'The extent to which an operator is engaged in a priority service, together with the degree to which he has eliminated waste mileage, will determine how much, if any, of the 40% cut will be restored.'

The inference is that film carriers will probably not get identical supplemental rations in all districts. One thing which apparently has the truckers worried is the effect of last week's order covering new priorities to be instituted when the gasoline situation gets even worse than at present—something which is foreseen here.

That listing sets up four priority classifications with the film carriers in the lowest group (A-3—important). Fear is that some district ODT offices may take this as a hint to govern their immediate actions in passing out the extra gasoline coupons and that, therefore, the carriers are liable to get less than otherwise.

Skip Thursday-Friday

Effective July 1, film delivery companies servicing exhibitors in the widespread area sold by the N. Y. exchanges will reduce operations to the equivalent of five days weekly by picking up no film at theatres Thursday night or Friday morning and taking none out of film, in theatres Friday a.m. This decision was reached late yesterday afternoon (Tuesday) by the Transportation Committee of the Film Board of Trade and transmitted to all distributors. It was reached following a check of records by N. Y. branches to determine the lightest day that could be dropped in accordance with a recent order of the ODT.

U Execs at Chi Huddle Plan Polls to Gauge Public Reaction on Pix

Chicago, June 15.

As the first session of Universal's annual sales meeting got under way here today (Tuesday) at the Blackstone hotel, the assembled sales executives, homeoffice and studio toppers were informed by Bill Scully, sales chief, that U would follow the policy of anticipating trends in pictures. To make such policy more effective, he explained that the company would make it a point to see that various exchange officials throughout the U. S. gauged public reaction to all varieties of films via informal polls.

Louis Bromfield has been signatured as a writer-producer and Charles K. Feldman has been set on a package deal it was learned before the initial meeting started today. Setup with Bromfield calls for writing a novel, then a film script and ultimately producing it for U. The Feldman deal calls for the production of 'Three Cheers for the Boys,' which will stress the role played by the show business in maintaining morale on the fighting fronts.

Three-day meetings here will bring together sales toppers, district and branch managers, besides the delegation from N. Y. and the Coast.

In outlining plans for the coming season, partial number of features and key productions likely will be revealed tomorrow (. Scully pointed out that the same procedure of maintaining a flexible policy on product will be maintained, since so successful for the last six years. He indicated that the public currently wants diversified entertainment, with the U program for 1943-

(Continued on page 27)

OUT OF THE HEADLINES
ON TO THE SCREEN!
MARCH OF TIME'S
INVASION!
The Sun
CHURCHILL DISCLOSES BIG INVASION IS READY
SET FOR INVASION, SAYS CHURCHILL
New York Post
Churchill Says:
LAND-SEA OFFENSIVE IS READY
Drop 6 Sunday Bus Lines
LAUNDRIES CLOSING; DELIVERIES TO BE CUT
LABOR NEWS
ALLIES READY FOR INVASION ON THREE FRONTS-CHURCHILL
INVASION NEAR-CHURCHILL
PRE-RELEASED! AVAILABLE NOW!
IT'S BIG...IT'S HOT...IT'S GREAT
A Boxoffice SCOOP!
Once again 20th CENTURY-FOX is FIRST!
CURRENT MARCH OF TIME RELEASE 'SHOW BUSINESS AT WAR'

'Flight' Tall $19,000 in Sultry Chi; 'Great Life'-Dunham Sturdy at 21G

Chicago, June 15.

Business continues off with heat wave over the weekend no help to the boxoffices. Second week of 'Lady of Burlesque' and stage layout at the Chicago is headed for strong $42,000. Grand, with horror combo of 'I Walked With a Zombie' and 'Leopard Man' looks smash $10,000. 'Flight For Freedom' and 'Rhythm of the Islands' at the Palace should take solid $19,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Tennessee Johnson' (M-G) and 'Air Wardens' (M-G). Good $9,000. Last week, 'Cabin in Sky' (M-G) (4th wk), okay $8,000.

Chicago (B&K) (4,000; 35-75)—'Lady of Burlesque' (UA) with Tommy Tucker orch and Georgie Price on stage (2d wk). Strong $42,000. Last week, great $50,000.

Garrick (B&K) (900; 35-75)—'Reveille Beverly' (Col) and 'Senoritas From Chicago' (Col). Pleasing $7,000. Last week 'Lucky Jordan' (Par) and 'Prelude to War' (WAC), $6,800.

Grand (RKO) (1,150; 40-75)—'Walked With a Zombie' (RKO) and 'Leopard Man' (RKO). Smash $10,000. Last week, 'Saludos Amigos' (RKO) and 'Tarzan Triumphs' (RKO) (3d wk), 6 days, 'Zombie' and 'Leopard Man' one day, neat $6,000.

Oriental (Iroquois) (3,200; 28-55)—'Great Life' (Col) and Sonny Dunham orch on stage. Slick $21,000. Last week, 'Holmes in Washington' (U) and Kenny Baker on stage, snappy $18,000.

Palace (RKO) (2,500; 40-75)—'Flight Freedom' (RKO) and 'Rhythm Islands' (U). Fine $19,000. Last week, 'White Savage' (U) and 'Follow Band' (U) (3d wk), four days, and 'Flight' and 'Rhythm' (U) three days, fair $12,000.

Roosevelt (B&K) (1,500; 35-75)—'Immortal Sergeant' (20th) (3d wk). Good $14,000. Last week, fine $16,000.

State-Lake (B&K) (2,700; 35-75)—'More the Merrier' (Col) (4th wk). Pert $16,000. Last week, stout $19,000.

United Artists (B&K) (1,700; 35-75)—'Slightly Dangerous' (M-G) (2d wk). Nifty $17,000. Last week, about same.

Woods (Essaness) (1,200; 35-75)—'Young Willing' (UA) and 'Alibi' (U). Swell $10,000. Last week, 'Next of Kin' (U) and 'Girls Chains' (PRC), smooth $7,000.

'WILD WOMAN' HOT 10G, PORT.

Portland, Ore., June 15.

While 'Happy Go Lucky' is doing rousing biz this week at the Paramount, largest house in town, real surprise newcomer is 'Captive Wild Woman' at the 1,500-seat Mayfair.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G) (2d wk). Giant $12,000. First week, sock $14,600.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Captive Wild Woman' (U) and 'X Marks Spot' (Rep). Surprisingly strong at $10,000 in this smallseater. Last week, 'Forever and a Day' (RKO) and 'Bells Capistrano' (Rep), okay $8,200.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Five Graves Cairo' (Par) and Cinderella Swings It' (RKO). Stout $11,500. Last week, 'Moon Is Down' (20th) and 'Has What It Takes' (Col), fair $9,500.

Paramount (H-E) (3,000; 40-65)—'Happy Go Lucky' (Par) and 'Aerial Gunner' (Par). Terrific $14,800. Last week, 'Flight for Freedom' (RKO) and 'Spy Train' (Mono), grand $12,200 and moved to Playhouse.

United Artists (Parker) (900; 40-65)—'Human Comedy' (M-G) (3d wk). Smart $7,500. Second week, big $9,000.

'CHINA' SOCK $13,000, 'BATAAN' 11G IN INDPLS.

Indianapolis, June 15.

Income tax installment time and Victory Garden weather are holding grosses to modest levels at downtown boxoffices this week. 'China' is going big at the Indiana to lead the city by a wide margin.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Ox-Bow Incident' (20th) and 'Came to Blow Up America' (20th). Below par at $7,500. Last week, fair $7,400 on return engagement of 'Reap Wild Wind' (Par) with new 'Night Train Chungking' (Par).

Indiana (Katz-Dolle) (3,300; 30-50)—'China' (Par) and 'High Explosives' (Par). Sock $13,000. Last week, oke $9,500 with 'Five Graves to Cairo' (Par) and 'Follow Band' (U).

Keith's (Indie) (1,200; 30-55)—'Redhead from Manhattan' (Col) and vaudeville. Satisfactory $4,300 in four-day run. 'Tahiti Honey' (Rep) and vaudeville, $4,100 last week.

Loew's (Loew's) (2,450; 30-50)—'Bataan' (M-G). Lively $11,000 after a big $12,500 with 'Lady Burlesque' (UA) and 'Devil With Hitler' (UA) last week.

Lyric (Katz-Dolle) (1,600; 30-50)—'Pride of Yankees' (RKO) and 'Prelude to War' (Documentary). Oke $4,500 on return engagement. Last week, pleasing $4,500 on second moveover stanza of 'Crash Dive' (20th) and 'He's My Guy' (U).

'LILY' BLOOMS AT $22,000 IN BALTO

Baltimore, June 15.

The local traction company added to transportation difficulties here with large space advertising spotted in the dailies this week advising against trolley or bus travel over the weekend as a wartime measure. War workers utilizing transportation nevertheless. Added to gas restrictions, this new twist is making it tough on the downtown de luxers, which depend on fulisome weekend trade to underwrite total grosses.

Fulfilling the old adage about good product being the answer to all b.o. difficulties, 'Presenting Lily Mars' is reaching for a top figure at Loew's Century, and 'Five Graves to Cairo,' is also faring very well at Keith's. Rest of list just so-so.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Presenting Lily Mars' (M-G). Reaching for neat $22,000. Last week, 'Bataan' (M-G) in second week added fairish $8,800 to good opening round at $15,300.

Hippodrome (Rappaport) (2,240; 17-66)—'Walked with Zombie' (RKO) plus vaude. Hitting good pace to possibly $16,000. Last week, 'Desperadoes' (Col) plus vaude all right at $14,700.

Keith's (Schanberger) (2,460; 17-55)—'Five Graves Cairo' (Par). Pounding out a full week tomorrow (Wednesday) with strong $13,000 the indicated take. 'Pride of Yankee' (RKO) back at popular prices grossed $11,600 for 10 days previously.

Mayfair (Hicks) (980; 25-50)—'Can't Escape Forever' (WB) (2d wk). Holding mildish pace to $4,000 after good initial sesh at above-average $5,600.

New (Mechanic) (1,680; 17-55)—'Ox-Bow Incident' (20th) (2d wk). Excellent critical response helping a bit but action rather mild at $4,000 after a fairish first week to $5,300.

Stanley (WB) (3,280; 20-60)—'Mission to Moscow' (WB) (2d wk). Falling off considerably with $9,000 indicated after fairly steady opener at $14,800.

Valencia (Loew's-UA) (1,480; 17-55)—'Bataan' (M-G) (moveover). Attracting some trade at $4,500 after two good sessions previously in downstairs Century. Last week, similar handling for 'Human Comedy' (M-G) added two additional good weeks at $5,400, and $4,300 to previous strong action downstairs.

'Crash Dive' Neat $26,000 in Newark

Newark, June 15.

Bonanza biz for 'Lady of Burlesque,' at the State, catching the G-string clientele, and for 'Crash Dive,' running a great tally at Proctor's. Both hold a second round. 'Night Plane from Chungking' is an okay draw at the Paramount.

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Action North Atlantic' (WB) and 'Has What It Takes' (Col) (2d wk). On way to sturdy $15,000 after sock $23,900 in initial stanza.

Capitol (WB) (1,200; 20-55)—'China' (Par) and 'Something to Sing About' (Col). Alan Ladd starrer, which recently finished a six-week whirl at the Paramount, still packs plenty of b.o. punch with $4,200 in sight. Last week, 'Slightly Dangerous' (M-G) and 'Holmes in Washington' (U), better than $5,000, torrid.

Paramount (Adams-Par) (2,000; 35-75)—'Night Plane' (Par) and 'Tahiti Honey' (Rep). Okay $14,000. Last week, 'Reap Wild Wind' (Par), n.s.h. $8,000.

Proctor's (RKO) (3,400; 35-99)—'Crash Dive' (20th) and 'Dixie Dugan' (20th). Getting smash b.o. reaction and building to whammo $26,000. Last week, 'Flight for Freedom' (RKO) and 'Walked With Zombie' (RKO) (2d wk), smart $14,500 on six days.

State (Loew's) (2,600; 30-85)—'Lady of Burlesque' (UA) and 'American Empire' (UA). Catching terrif $22,000 and will hold. Last week, 'Lily Mars' (M-G) and 'Northwest Rangers' (M-G) (2d wk) zowie $17,500.

First Runs on Broadway

(Subject to Change)

Week of June 17

Astor—'Human Comedy' (M-G) (16th week).
(Reviewed in 'Variety' March 3)

Capitol—'Bataan' (M-G) (3d week).
(Reviewed in 'Variety' May 26)

Criterion—'Cabin in the Sky' (M-G) (4th week).
(Reviewed in 'Variety' Feb. 10)

Globe—'Mr. Big' (U) (2d week).
(Reviewed in 'Variety' May 26)

Hollywood—'Mission to Moscow' (WB). (8th week).
(Reviewed in 'Variety' May 5)

Music Hall—'The More the Merrier' (Col) (6th week).
(Reviewed in 'Variety' April 7)

Paramount—'Five Graves to Cairo' (Par) (4th week).
(Reviewed in 'Variety' May 5)

Rialto—'Aerial Gunner' (Par) (19).
(Reviewed in 'Variety' March 3)

Rivoli—'Spitfire' (RKO) (2d week).
(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (16).
(Reviewed in 'Variety' May 19)

Strand—'Action in the North Atlantic' (WB) (5th week).
(Reviewed in 'Variety' May 19)

Week of June 24

Astor—'Best Foot Forward' (M-G) (29).

Capitol—'Stage Door Canteen' (UA).
(Reviewed in 'Variety' May 12)

Criterion—'Bombardier' (RKO).
(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (26).

Hollywood—'Mission to Moscow' (WB) (9th week).

Music Hall—'Youngest Profession' (M-G) (23).
(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (23).

Rialto—'Aerial Gunner' (Par) (2d week).

Rivoli—'Spitfire' (RKO) (3d week).

Roxy—'Coney Island' (20th) (2d week).

Strand—'Action in the North Atlantic' (WB) (6th week).

'Frisco' Dandy $13,000, Mont'l; 'Hay' Fine 8½G

Montreal, June 15.

'Hello, Frisco,' at Loew's, is away in front currently. 'It Ain't Hay,' at Palace, is strong runner-up.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'It Ain't Hay' (U). Moving towards handsome $8,500. Last week, 'Stand by Action' (M-G), stout $9,200.

Capitol (CT) (2,700; 30-62)—'Immortal Sergeant' (20th) and 'Has What It Takes' (Col). Okay $7,500 ahead. Last week, repeat of 'Hard Way' (WB) and 'Mysterious Doctor' (WB), solid $6,400.

Loew's (CT) (2,800; 35-67)—'Hello, Frisco' (20th). Pacing city at socko $13,000. Last week, 'Got Me Covered' (RKO) (2d wk), lush $7,500.

Princess (CT) (2,300; 30-52)—'Frankenstein Wolf Man' (U) and 'Morning, Judge' (U) (2d wk). Pointing to very good $5,000 following stout $6,500 first stanza.

Strand (United Amusements) (750; 35-45)—'Dr. Renault's Secret' (20th) and 'Hope Schuyler' (20th). Pacing good $2,800. Last week, 'Chatterbox (Rep) and 'Mantrap' (Rep), $2,600.

Orpheum (Ind) (1,100; 30-60)—'Lady Burlesque' (UA) (5th wk). Good enough at $1,500 after fair $2,000 in previous stanza.

St. Denis (France-Film) (2,500; 30-40)—'Werther' and 'Petite Peste.' Sighting summer average of $3,500. Last week, 'L'Etrange M. Victor' and 'Legion d'Honneur,' fair $3,200.

N.Y. B.O. Picks Up; 'Spitfire,' 25G, 'Mr. Big,' $10,000, Only Newcomers, 'Merrier' 5th Wk., Smash $100,000

Though the total gross for the downtown N. Y. picture stands is far from outstanding, the general tenor of business is better this week than last, when several extremely hot days hurt the b.o. Holdovers continue to almost completely dominate the scene.

'Spitfire,' at the Rivoli, and 'Mr. Big,' playing the smaller Globe, are the only first-run arrivals. Former opened well Saturday (12), but will not land in the bigtime division at an indicated $25,000 or bit over. 'Big' looks like good $10,000 at the Globe and holds over, as does the Riv. film.

Second-run State has a new bill in 'China,' the Bill Bardo band, Joe Howard and other acts. Gate probably will not reach $23,000 but satisfactory.

Holdover of 'Bataan' and a stageshow at the Capitol is particularly strong, with a big $60,000 or near sighted for the current (2d) week. In person at the house are the Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan. Show remains a third week, with 'Stage Door Canteen' slated to follow Thursday (24).

'More the Merrier' continues its happy pace at the Music Hall and this frame, the fifth, is expected to score an excellent $100,000 to top the prior stanza's $97,000. Goes another week, becoming the sixth to play Hall that long.

Also indicative of the strength that returned to Broadway this session is the $42,000 the Strand looks to get currently with 'Action in the North Atlantic' and Cab Calloway, plus Dooley Wilson, which compares with $44,200 the preceding (3d) semester.

The Roxy ushers in a new show today (Wednesday), 'Coney Island' and Enric Madriguera, Jack Durant and Carmen Amaya.

Paramount, working well in advance on opening of 'Bell Tolls,' scheduled for the Rivoli, July 14, placed seats on sale at the theatre today (Wednesday) for the National War Fund benefit opening at $4.40 top and for the regular $2.20 run. Company is spending $150,000 on the advance campaign in newspapers, for billboards and radio.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (16th wk). For 15th lap, completed Monday night (14) at $14,000, bettering prior (14th) week's $13,000. 'Best Foot Forward' (M-G) is slated for house June 29.

Capitol (Loew's) (4,820; 35-$1.10)—'Bataan' (M-G) and, in person, Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan (2d wk). Holding up powerfully, this week (2d) looking around $60,000; initial seven days built to smash $70,000. Remains another frame.

Criterion (Loew's) (1,700; 35-99)—'Cabin in Sky' (M-G) (3d wk). Very steady at the b.o., currently on third [illegible] week (2d) was $26,000. Holds.

Globe (Brandt) (1,416; 35-85)—'Mr. Big' (U). Doing nicely at indicated $10,000 and remains over. 'Jitterbugs' went eight days, falling off to slender $8,000 for period.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (7th wk). Dropping further to $15,000 or bit under, somewhat disappointing, but sticks indef. Last week (6th) was $17,500.

Palace (RKO) (1,700; 28-75)—'Edge of Darkness' (WB) (2d run), and 'Gildersleeve's Bad Day' (RKO) (1st run), dualed. Near to $10,000 on horizon, okay. Last week, 'Forever and Day' (RKO) (2d run) and 'He Hired Boss' (20th) (1st run), $9,800.

Paramount (Par) (3,664; 35-$1.10)—'Five Graves to Cairo' (Par) and, on stage, Frank Sinatra, Gracie Barrie band, others (4th-final wk). Struck strong $52,000 on third stanza through last night (Tuesday) to beat second's $51,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'More the Merrier' (Col) and stageshow (5th wk). Playing a very sweet tune at looked-for $100,000 this week (5th) and thus holds another; last week (4th) was $97,000.

Rialto (Mayer) (594; 35-65)—'Captive Wild Woman' (U) (2d-final wk). Dropping to $6,500, fair, on holdover, but with stout $10,800 to credit for first week, turns a substantial profit.

Rivoli (UA-Par) (2,092; 35-99)—'Spitfire' (RKO-Goldwyn). Opened well Saturday (12) but will not be more than tolerably good at $25,000 or over. Holds. 'Land Is Mine,' on final nine days of second week, only $17,000, lean.

Roxy (20th) (5,886; 55-$1.10)—'Coney Island' (20th) and Enric Madriguera band, Jack Durant, Carmen Amaya, others, in person. Opens today (Wednesday) after three very good weeks with 'Friend Flicka' (20th), Hartmans, Larry Adler, Mitzi Mayfair, Merry Macs, blowoff being $53,000 and the second frame $55,000.

State (Loew's) (3,450; 35-$1.10)—'China' (Par) (2d run) and Bill Bardo orch, Joe Howard, others, on stage. Looks short of $23,000 but okay. Last week, 'Presenting Lily Mars' (M-G) (2d run) and, in person, Al Trace orch, Molly Picon and Alan Courtney, over $22,000.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway, plus Dooley Wilson (4th wk). Consistently big, this week (4th) pointing to $42,000, very close to last stanza's $44,200. Stays two more weeks.

'CHINA' SOCK 17G, LEADS BUFFALO

Buffalo, June 15.

Despite the first heat wave and war pictures in two houses, Buffalo biz continues potent. 'China' is pacing the city at the Great Lakes with bangup $17,000. 'Crash Dive,' at the larger Buffalo, is next. 'White Savage' also is dandy at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Crash Dive' (20th) and 'Young Willing' (UA). Punchy $15,000. Last week, 'Bataan' (M-G) and 'Mysterious Doctor' (WB), [illegible] $16,000.

Great Lakes (Shea) (3,000; 35-55)—'China' (Par) and 'Amrican Empire' (UA). Bangup $17,000. Last week, 'Graves to Cairo' (Par) and 'Aldrich [illegible] $9,000 for holdover.

Hipp (Shea) (2,100; 35-55)—'Bataan' (M-G) and 'Mysterious Doctor' (WB). Moveover from Buffalo, good enough $8,500. Last week, 'Moon Is Down' (20th) and 'Dixie Dugan' (20th), okay $10,000.

Lafayette (Basil) (3,300; 35-55)—'White Savage' (U) and 'Holmes in Washington' (U). Dandy $13,000. Last week, 'Next of Kin' (U) and 'Comes Up Love' (U), profitable $10,000.

20th Century (Ind.) (3,000; 35-55)—'Walked With Zombie' (RKO) and 'Gildersleeve's Bad Day' (RKO). Good at around $10,000. Last week, 'Bombardier' (RKO) and 'Prelude to War' (WAC) (2d wk), fairish $8,000.

'Covered,' Great $34,000, Tops Det. Pix; 'Hard Way'-J. Dorsey Torrid 49G

Detroit, June 15.

Only two fresh bills here this week with strong biz all around despite season's first heat wave. Moppets out of school now are beginning to loom up as a summer potential. Michigan will shoot to the top this week with 'The Hard Way' and Jimmy Dorsey orchestra on the stage. Fox is great with 'Got Me Covered' and 'Redhead from Manhattan,' with most holdovers around town clicko.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Came to Blow Up America' (20th) and 'Flicka' (20th) (2d wk). Moveover from Fox, strong $9,200. Last week, 'White Savage' (U) (2d wk) and 'He's My Guy' (U), great $9,400.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Five Graves' (Par) and 'Aldrich Glamour' (Par) (3d wk). Pair moved in from good two weeks at Michigan, fine $10,000. Last week, 'Walked With Zombie' (RKO) and 'Leopard Man' (RKO), big $14,000.

Fox (Fox-Michigan) (5,000; 35-75)—'Got Me Covered' (RKO) and 'Redhead Manhattan' (Col). Sock $34,000. Last week, 'Came to Blow Up America' (20th) and 'Flicka' (20th), big $29,000.

Madison (United Detroit) (1,800; 55-75)—'Casablanca' (WB) and 'Meanest Man' (20th). Repeating here to nice $5,500. Last week, 'White Cargo' (M-G) and 'Something Shout About' (Col), fair $5,300.

Michigan (United Detroit) (4,000; 55-75)—'Hard Way' (WB) with Jimmy Dorsey orch on stage. Bangup $49,000 sighted. Last week, 'Five Graves' (Par) and 'Aldrich Glamour' (Par) (2d wk), tucked fine $17,000 on first week's robust $28,000.

Palms-State (United Detroit) (3,000; 55-75)—'Happy Go Lucky' (Par) and 'Saludos Amigos' (RKO) (2d wk). Good $14,000 after bangup $21,000 in first session.

United Artists (United Detroit) (2,000; 55-75)—'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G) (2d wk). Likely to keep rolling along after putting $15,000 behind first week's great $20,000.

Can't Script-Tease Him

Hollywood, June 15.

Direction of 'The Man in Half Moon Street' has been turned over to Ralph Murphy, whose first move was to order a complete rewrite job on the script.

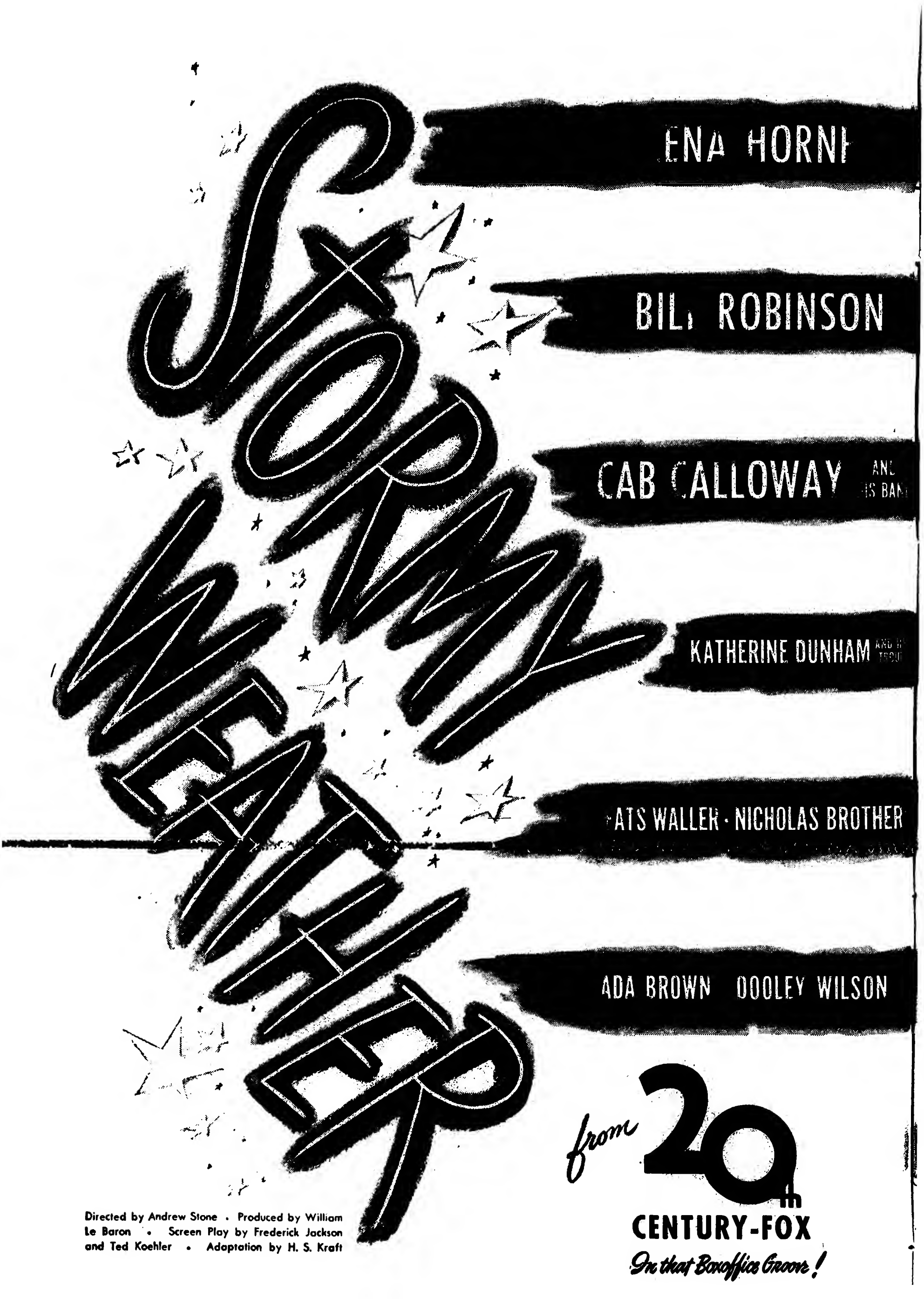
Rewriting also means a re-casting chore which Walter MacEwen, producer, will handle on the Paramount lot. Original casting of Nils Asther as male lead is off until further developments.

Day Set for 'Knick'

Hollywood, June 15.

Dennis Day was the first player signed by Harry Joe Brown for his musical production, 'Knickerbocker Holiday,' to be released through United Artists.

Producer is also negotiating with Nelson Eddy and Walter Huston. Picture goes into work late next month.


STORMY WEATHER
ENA HORN
BIL ROBINSON
CAB CALLOWAY
KATHERINE DUNHAM
ATS WALLER · NICHOLAS BROTHER
ADA BROWN · DOOLEY WILSON
Directed by Andrew Stone · Produced by William Le Baron · Screen Play by Frederick Jackson and Ted Koehler · Adaptation by H. S. Kraft
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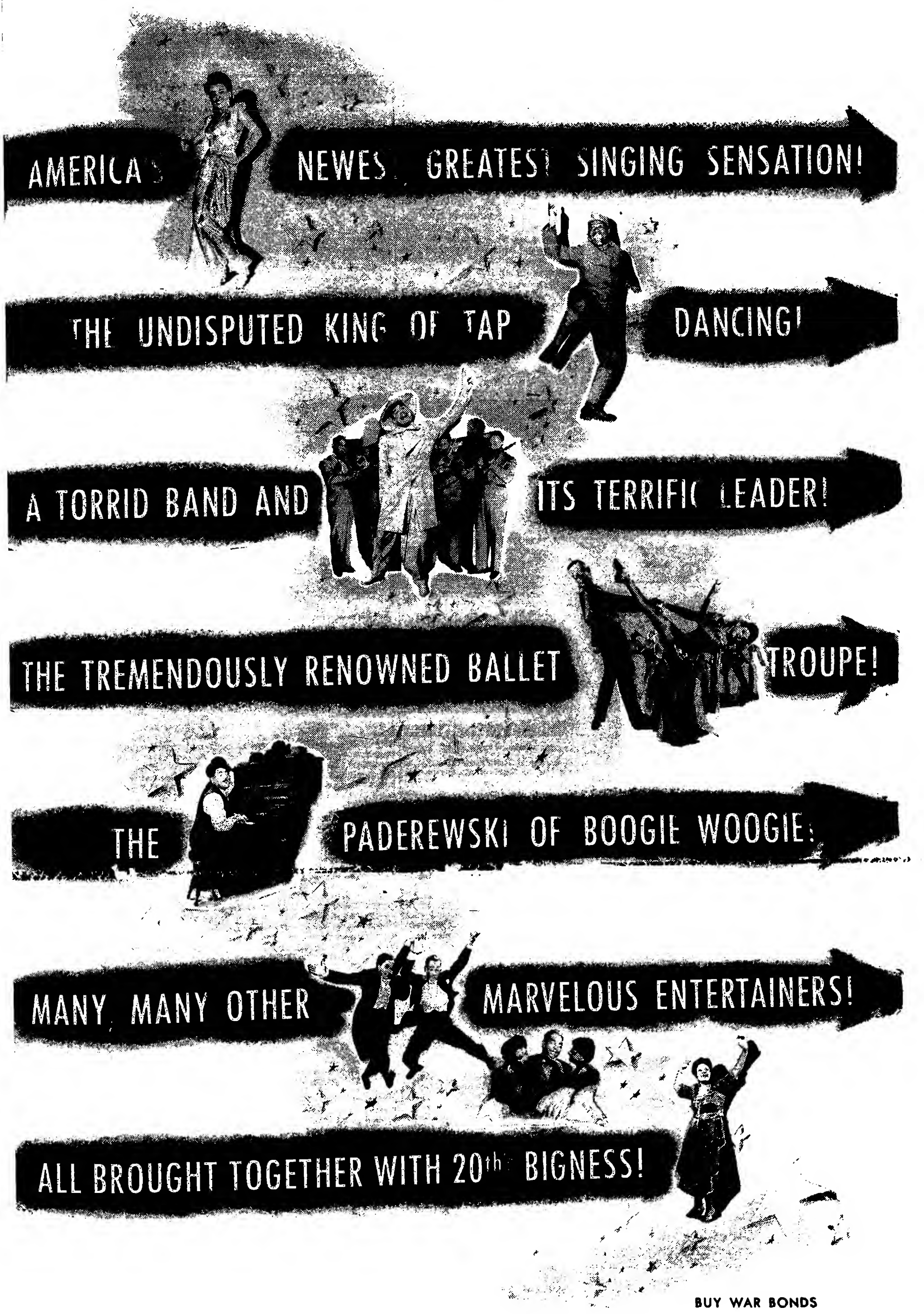
In that Boxoffice Groove!



BUY WAR BONDS

New Pictures Up Hub; 'Cabin' Fine $46,000, 'Big'-Lyman Orch $29,000

Boston, June 15.

New bills in all spots but one, combined with generally higher biz all around, is upping the takes this week, but still not quite so much as expected. OPA is really battening down the driving hatches with several thousand flagrant violators nabbed, and auto traffic is way down. Five legit theatres lighted didn't help any, either.

'Cabin in Sky' is clicky at State-Orpheum for a fine $46,000, with Abe Lyman plus 'Mr. Big' doing a mighty $29,000 at the RKO. Also good is 'Something to Shout About,' at the Paramount-Fenway, with $22,300. 'Reap the Wild Wind' back at pop prices at Met, skidding at $16,500.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Mr. Big' (U) plus Abe Lyman orch, others, on stage. Lofty $29,000 after two-month sag. Last week, 'Forever and Day' (RKO), Charlie Barnet orch, others, $26,000.

Fenway (M-P) (1,373; 40-60)—'Something Shout About' (Col) and 'Mysterious Doctor' (WB). First run here and brisk at $6,700. Last week, 'China' (Par), and 'He Hired Boss' (20th) oke $5,700.

Memorial (RKO) (2,900; 44-75)—'White Savage' (U) and 'Cowboy Manhattan' (U). Fell off on second frame to $13,000. Last week, $10,000.

Metropolitan (M-P) (4,367; 44-66)—'Reap Wild Wind' (Par) and 'High Explosive' (WB). Return at pop prices after big session last year, but dull $16,000. Last week, 'Moon Is Down' (20th) and 'Jitterbugs' (20th), $22,000.

Orpheum (Loew) (2,900; 44-65)—'Cabin Sky' (M-G) and 'Stranger In Town' (M-G). Drawing well for $27,000, including weekly defense show. Last week, 'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G) (2d week), $17,500.

Paramount (M-P) (1,300; 33-60)—'Something Shout About' (Col) and 'Mysterious Doctor' (WB). First run here and highly satisfactory $15,600. Last week, 'China' (Par), and 'He Hired Boss' (20th), $14,000.

State (Loew) (3,200; 44-65)—'Cabin in Sky' (M-G) plus 'Stranger in Town' (M-G). Neat $19,000. Last week, 'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G) (2d week), $13,000.

Translux (Translux) (900; 28-65)—'Sarong Girl' (Mono) and 'Spy Train' (Mono). Ann Corio film badly nipped by censor, but spectacular marquee taking it to fine $6,000. Last week, 'Escaped Gestapo' (Mono) and 'False Faces' (Rep), $5,000.

GRABLE-'CONEY' HOT $15,000 IN OK CINCY

Cincinnati, June 15.

Temperature passed 90 over the weekend for season's hottest locally, yet current b.o. tempo is holding even with last week's favorable score. First-runs are topheavied by 'Coney Island,' racking up a merry Albee figure. 'Assignment in Brittany' at Keith's and 'Ox-Bow Incident' at the Grand are mildies, and the Palace [illegible] to Cairo. Holdovers, 'China,' 'Bombardier' and 'Lily Mars' have the Capitol, Lyric and Shubert in moderate swing.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Coney Island' (20th). Rollicking $15,000 on Grable pic. Last week, 'China' (Par), very good $14,000.

Capitol (RKO) (2,000; 35-55)—'China' (Par). Moveover from Albee. Slick $5,500. Last week, 'Crash Dive' (20th) (2d run), all right $4,500.

Family (RKO) (1,000; 20-30)—'Aldrich Gets Glamour' (Par) and 'Cheyenne Roundup' (U) split with 'Gentle Gangster' (Rep) and 'Song of Texas' (Rep). Seasonal $2,100. Same last week for 'My Son, Hero' (PRC) and 'Sagebrush Law' (RKO), divided with 'Clancy Street Boys' (Mono) and 'Wings Over Pacific' (Mono).

Grand (RKO) (1,430; 35-55)—'Ox-Bow Incident' (20th). Tame $4,000. Last week, 'More Merrier' (Col), fourth downtown week, swell $4,500.

Keith's (Libson) (1,500; 35-55)—'Assignment in Brittany' (M-G). Slow $4,000. Last week, 'Lady Burlesque' (UA), third downtown week, fair $3,500.

Lyric (RKO) (1,400; 35-55)—'Bombardier' (RKO). Moveover from Palace. Okay $4,000. Last week, 'Sarong Girl' (Mono) and 'Ghost Guest' (PRC), sorry $2,500.

Palace (RKO) (2,600; 35-55)—'Five Graves to Cairo' (Par). Mournful $7,500. Last week, 'Bombardier' (RKO), fairly good $10,000.

Shubert (RKO) (2,100; 35-55)—'Lily Mars' (M-G). Holding for second week of moveover. All right $4,000 after last week's swell $5,000. House goes into summer recess Sunday (20).

'CRASH DIVE' HEARTY $24,000, CLEVELAND

Cleveland, June 15.

First sunny Sabbath of the season gave all deluxers a kicking around on that day (13). Only thing that pulled houses out of doldrums was fact that all did bonanza biz on previous two or three days. 'Crash Dive' crashed through with such b.o. force, picking up Monday so encouragingly, that Hipp has it set for a h.o. Erskine Hawkins' orch and Ethel Waters on stage pepped 'Mister Big' for a smart figure at Palace, and 'Lily Mars' at State is also hitting above average.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Flight For Freedom' (RKO) (2d wk). Good $6,500 after great $10,000 last week.

Hipp (Warners) (3,700; 35-55)—'Crash Dive' (20th). Hearty $24,000 and h.o. indicated. Last week, 'More the Merrier' (Col) (2d wk) offered more fireworks, $14,500.

Lake (Warners) (600; 35-55)—'More the Merrier' (Col) (3d wk). Bright $4,000 and possible stayover. Last week 'Edge Darkness' (WB) (4th wk) very nice at $3,500.

Palace (RKO) (3,700; 35-60)—'Mister Big' (U) plus Erskine Hawkins' orch and Ethel Waters on stage. Pleasing $26,000 although it slipped Sunday and Monday. Last week 'Song of Islands' (U) with Jimmy Dorsey's orch on stage, swell $31,000, over original estimate.

State (Loew's) (3,450; 35-55)—'Presenting Lily Mars' (M-G). Given a pasting by critics but light romance liked enough by crowds to garner satisfactory $18,000. Last week, 'Five Graves to Cairo' (Par) slowed up but $15,000, okay.

Stillman (Loew's (2,700; 35-55)—'Five Graves to Cairo' (Par) (2d wk). Fair-to-middling $5,500. Last week 'Bataan' (M-G) (2d wk), strong at $8,000.

K. C. Offish but 'Graves' Neat $10,500; 'Mars' 11G

Kansas City, June 15.

Spotty grosses at downtown deluxers this week. Alternating rainy and sultry weather is blamed. Midland, with 'Lily Mars,' is out in front, with Newman, showing 'Five Graves to Cairo,' a step behind. Orpheum, with h.o. of 'Bombardier,' is steady.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 11-50)—'Ox-Bow Incident' (20th). Mild $8,500. Last week, 'Hit Parade 1943' (Rep), $9,500.

Midland (Loew's) (3,500; 11-50)—'Lily Mars' (M-G) and 'After Midnight' (Col). Good $11,000. Last week, 'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G), okay $10,000.

Newman (Paramount) (1,900; 11-50)—'Five Graves Cairo' (Par). Lively $10,500. Last week, 'Edge of Darkness' (WB) (2d wk), steady $8,500.

[illegible] 'Bombardier' (RKO) (2d wk). Satisfactory $6,000 following healthy $10,000 initial round.

Tower (Fox-Joffee) (2,110; 10-50)—'Rhythm Islands' (U) and 'Tahiti Honey' (Rep) with stage show featuring Jane Frazee. Strong $10,000. Last week, 'Follow Band' (U) with Marion Hutton and Modernaires on stage, hot $13,000.

'Stranger'-Unit Draws Nice $14,500 in Omaha

Omaha, June 15.

Billy House and 'Tons of Fun' unit on Orpheum stage are pushing 'A Stranger in Town' to a nice week currently. Paramount, with 'Five Graves to Cairo' and 'Follow the Band,' also is strong.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Stranger in Town' (M-G) plus 'Tons of Fun' unit on stage. Good $14,500. Last week, 'Crash Dive' (20th) and 'Aldrich Gets Glamour' (Par), terrific $13,500, way over estimates.

Brandeis (Mort Singer) (1,500; 11-50)—'Edge of Darkness' (WB) and 'Redhead Manhattan' (Col). Nifty $7,000. Last week, 'Mummy's Tomb' (U) and 'Cat People' (RKO), set originally for five days, went seven for $6,300, very big.

Omaha (Tristates) (2,000; 11-50)—'Crash Dive' (20th) and 'Aldrich Gets Glamour' (Par) moved over from Orpheum for second week. Oke $6,800. Last week, 'Hangmen Also Die' (UA) and 'Mr. Pitt' (20th), light $7,200.

Paramount (Tristates) (3,000; 11-50)—'Five Graves Cairo' (Par) and 'Follow Band' (U). Trim $8,500. Last week, 'Reap Wild Wind' (Par) (reissue) and 'Mysterious Dr' (WB), $8,700.

Town (Goldberg) (1,400; 11-30)—'Fighting Buckaroos' (Col), 'Alibi' (Rep) and 'Keep 'Em Slugging' (U) plus stage band show, triple split with 'Kit Carson' (UA), 'Married Witch' (UA), 'Bill Elliott' (Rep), and 'Law and Order' (U), 'Flying Fortress' (WB) and 'Night Earl Carroll' (Par), plus stage band. Nice $1,600. Last week, 'Kid Dynamite' (Mono), 'No Place Lady' (Col), and 'Tornado Saddle' (Col), triple split with 'Heart Rio Grande' (Rep), 'Sin Town' (U), 'Caught Draft' (Par) and 'Ragtime Cowboy Joe' (U), 'Buses Roar' (WB), good $1,500.

'MR. BIG,' PACEMAKER IN PROV., WOW $16,500

Providence, June 15.

RKO Albee's 'Mr. Big' is playing to extra big biz and leads the town this week. Majestic is second with 'The Moon Is Down.' Loew's State has 'Presenting Lily Mars' traveling at hefty pace on holdover.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Mr. Big' (RKO) and 'Squadron Leader' (RKO). Jitterbug contest on stage opening night packed the house. Subsequent plugs and word-of-mouth is carrying this one to zowie $16,500 in eight-day run. Last week, 'Bombardier' (RKO) and 'Follow Band' (U) (2d wk), nifty $9,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Hello, Frisco' (20th) (fourth downtown week). Milked rather dry at Majestic, only fairly good $3,000. Last week, 'Bataan' (M-G) and 'Young Willing' (UA) (2d run), nice $3,600.

Fay's (Indie) (2,000; 30-50)—'Girls Chains' (Mono) and Major Bowes Radio unit on stage. Nifty $7,500. Last week, 'Mokey' (20th) and vaude, $8,000.

Majestic (Fay) (2,200; 30-50)—'Moon Is Down' (20th) and 'Cowboy Manhattan' (20th). Solid $14,500. Last week, 'Hello, Frisco' (20th) (3d wk), very good $8,000.

Metropolitan (Indie) 3,200; 30-55)—'Hitler, Beast' (PRC) and Lionel Hampton orch on stage for three-day weekend run. Strong $9,000. Last week, 'Spy Train' (Mono) plus Ray Heatherton orch and Bonnie Baker heading stage show, fair $6,000 for similar run.

State (Loew) (3,200; 30-50)—'Lily Mars' (M-G) and 'Buckskin Frontier' (RKO) (2d wk). Paced at steady $10,000. First week, wow $10,000.

Strand (Indie) (2,000; 30-50)—'Solute for Three' (Par) and 'Prelude to War' (US). Opened Monday (14). Last week, 'China' (Par) and 'Tahiti Honey' (Par) (2d wk), nice $10,000.

Details Par's Strides

Continued from page 7

U. S., Great Britain and Canada, is enjoying a level of attendance exceeding any previous period. While admitting the end of the war may see some recession in business, 'it is expected that such a decline can in time be offset by additional foreign markets which will open up.'

Regarding inquiries as to possible increase in the common dividend, Balaban said that if business and [illegible] tially as now, he would recommend later in the year that directors consider an increase. Relative to scientific development, he declared that the accelerated pace of scientific development to meet war demands is bringing fresh knowledge in many ways which may affect the amusement business, citing investments in television so 'that we may be up-to-the-minute in that development.'

Following are the directors re-elected, most of them by 2,506,518 or more votes out of 2,519,785 represented at the meeting: Balaban, Y. Frank Freeman, Neil F. Agnew, Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Complete slate of present officers were re-elected at the meeting of the retained directorate immediately following the stockholders' session. These include Balaban, president; Agnew, vice-president in charge of domestic sales; John W. Hicks, Jr., vice-president, in charge of foreign sales; Y. Frank Freeman, vice-president, in charge of production; Henry Ginsberg, vice-president and general manager, in charge of studio operations; Leonard H. Goldenson, vice-president, in charge of theatres; Griffis, chairman of executive committee; Keough, vice-president, chief counsel and secretary; Walter B. Cokell, treasurer; Fred Mohrhardt, comptroller; Adolph Zukor, chairman of directorate.

Splurge of War Pix Hurts Pitt But 'Graves' OK $15,000; 'Action' 13½G

Pittsburgh, June 15.

Too much war on the downtown screens this week, and they're all suffering as a result. Line-up reads like a communique from the front: 'Five Groves to Cairo,' 'Action in the North Atlantic,' 'Corregidor,' 'China' and 'Crash Dive.' Only escapist pictures are 'Lady of Burlesque,' at Ritz on holdover from Stanley, and the long-running 'More the Merrier,' which is in fifth week downtown. 'Cairo' at Penn and 'Action' at Stanley are doing the best of the lot, but even they're not clocking big figures.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Corregidor' (PRC). Lucky to get woeful $3,000. House shutting down tonight (Tuesday) for repaint job, reopening July 3 with 'Coney Island' (20th). Last week, second of 'Flicka' (20th), about $4,000, all right.

Harris (Harris) (2,200; 30-55)—'Crash Dive' (20th) (2d wk). Holding up and may get a third week. Looks like $8,000, all right. Last week, neat $13,000, but suffering this session from deluge of war films all over town.

Penn (Loew's-UA) (3,300; 30-55)—'Five Graves' (Par). Crix liked this one and it's doing the top biz currently. Near $15,000, not bad considering. Last week, 'China' (Par) okay $16,500.

Ritz (WB) (600; 30-55)—'Lady of Burlesque' (UA). Moved here from Stanley. Should scale $2,300, oke. Last week, 'Mission Moscow' (WB), new low for small-seater, winding up under $1,000 after previously at Penn and Warner to sad takes, too.

Senator (Harris) (1,750; 30-55)—'More the Merrier' (Col) (5th wk). Fine $3,500. Last week, first here after three previous sessions at Harris, around $3,300.

Stanley (WB) (3,600; 30-55)—'Action North Atlantic' (WB). The crix went for this one, too, but it's only doing so-so $13,500. House returns to stage-pix again July 2, with Abe Lyman band and Bonita Granville. Last week, 'Lady of Burlesque' (UA), first-rate $15,500.

Warner (WB) (2,000; 30-55)—'China' (Par). Moved here from Penn and managing to punch out satisfactory $5,000. Last week, 'Human Comedy' (M-G), also on moveover from Penn, around $5,500.

'ACTION' IN WASH. TOPS AT SOCKFULL $23,000

Washington, June 15.

The Columbia, which raised its prices to 40-60 (same scale as first runs), will roll up a sensational $14,500 with 'Cabin In Sky.' At the Metropolitan, at the 30-50 scale, 'More the Merrier' grossed $11,300 first week, sizzling business, and will nab $8,500 on holdover. 'Mission to Moscow' was way below par on its second week at the Earle with slightly more than $12,000. The house will come back with 'Action in North Atlantic,' ending the jitterbug brushoff.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Raid Calais' (20th) with vaudeville headed by Beatrice Kay. At $20,000 average. Last week, 'Came to Blow Up America' (20th) with 'Latin Quarter Revue' on stage, not up to expectations, $19,000.

Columbia (Loew) (1,234; 40-60)—'Cabin in Sky' (M-G). Hot $14,500 in sight. Last week, 'Hello, Frisco' (20th), swell $10,500.

Earle (WB) (2,210; 30-90)—'Action in North Atlantic' (WB). Looks like walloping $23,000. Last week, second of 'Mission to Moscow' (WB), disappointing $12,500, with youth parade passing up political feature.

Keith's (RKO) (1,800; 30-55)—'It Ain't Hay' (U). Climbed steadily and did nifty $15,000, with second week looking nice $8,500.

Metropolitan (WB) (1,800; 30-55)—'More Merrier' (Col). Second week will get $8,500 after smasheroo $10,300 second-run opening.

Palace (Loew) (2,242; 30-66)—'Crash Dive' (20th). Dandy $20,000. Last week, 'Bataan' (M-G) (second week), $13,500, disappointing in view of critics' raves. F street is turning from war films.

So Few Closings

Continued from page 5

closed even as early as May, others in June, they are so scattered this season that they are difficult to find. In the past, operators usually also decided on closings before warm weather arrived but aren't doing so this year.

The widely-flung Paramount chain, which through its many partnerships has over 1,500 theatres, is contemplating no shutterings at all and, pointed out, if any are to come they will most certainly be of a very minor character. RKO, which for many years has closed a varying number of houses, also doesn't expect to have any at all. Loew circuit has also closed a few theatres each summer but for 1943 the only one will be the small Lyric, Bridgeport, Conn. Even where theatres do not have cooling systems, they are remaining open. Walter Reade circuit in the east, numbering around 50 houses, has only one cooled the- [illegible] no shutterings.

In the Greater N. Y. area, which always had a lot of theatres locked up for the summer, only five have closed shop. These are the Park Lane, Luxor, Cameo and Decatur in N. Y. and the Alden, New Rochelle. No others are immediately reported as planning to shut down.

WMC Cues Draft

Continued from page 2

structions should not be interpreted as fixing a date for the drafting of fathers, the announcement continued that employers should take into account 'the fact that fathers would be drawn into the general pool of registrants at least by the last quarter of this year.' Unofficially, the time was set for September for fathers not in essential activities.

Only exception to the six-month deferment limit for those who are not fathers will be if the man 'has the highest skills or professional qualifications and is in a key or supervisory position, or has demon- [illegible] ment for which no replacement is available.'

Only essential work completely out in the clear with its deferments is farming. 'Variety' prediction of some months back that show biz would probably lose a good number of men under 36 to the farms this year is being borne out.

Inside Stuff—Pictures

In the Dec. 22 issue of 'Variety' a story with a San Francisco dateline was carried under the heading, 'Charge Pix Truckers Remiss on Deliveries,' stating that 'complaints had been filed with the State Railroad Commission against film truckers, declaring laxity in delivery and disrupting theatre schedules for two months. Commission is placing spotters at various points to determine if truckers are responsible for time losses.'

Through error, the San Francisco dateline was placed on this story, whereas the situation was in another section of California. The San Francisco distribution of films is handled by Thomas W. Gilboy Co., a reputably established concern whose integrity has not been questioned at any time and the deliveries of film they have been making have always been satisfactory.

Repeated efforts on the part of Nazi authorities to indoctrinate Norwegians through the theatre have failed, according to reports. In desperation, Nazi leaders put out a book on rules for the theatre. It told Norwegian audiences when they must laugh, cry, sigh, etc., at the Nazi films.

Calling in of 700 shares of Keith-Albee-Orpheum 7% preferred stock, announced recently, will take care of the corporation's sinking fund requirement for the preferred for all of 1943. KAO will redeem the 700 shares on July 31 at $110 per share plus accrued dividends to the date of redemption.

Supposed sneak projection room preview of 'For Whom the Bell Tolls' at Par's home office, N. Y., last week, was so jammed that Paramount executives are irked. Only department heads and other toppers were asked, yet some 70 tried to get in.

'Coney Island,' Terrif $35,000, Tops Frisco Pix; 'Ox-Bow'-Vaude So-So 23G

San Francisco, June 15.

Pacer currently among the first runs is 'Coney Island,' at the Fox, soaring to terrific $35,000. 'Ladies Day,' at the Golden Gate, is being boosted by Benny Goodman's orch on the stage to sock $35,000.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Coney Island' (20th) and 'Gorilla Man' (WB). Ringing the bell at terrif $35,000. Last week, 'Crush Dive' (20th) and 'He Hired Boss' (20th) (2d wk), fine $15,000 for five days.

Golden Gate (RKO) (2,850; 44-75) —'Ladies' Day' (RKO) plus Benny Goodman orchestra and other acts on stage. Goodman is building this up to powerful $35,000. Last week, 'Gildersleeve's Bad Day' (RKO) and George White's 'Scandals' unit on stage, stout $28,000.

Orpheum (Blumenfeld) (2,440; 60-75)—'More the Merrier' (Col) and 'Redhead Manhattan' (Col) (5th wk). Few holdovers have ever had as long a tenure at this house as this one. Solid $10,200 in fifth sesh. Last week, $13,500, hefty.

Paramount (F-WC) (2,470; 55-75) —'Mission Moscow' (WB) and 'Swing Your Partner' (Rep). Doing big biz at $25,000. Last week, 'China' (Par) and 'Aldrich Gets Glamour' (2d wk), socko $22,000.

St. Francis (F-WC) (1,475; 55-75)—'Crash Dive' (20th) and 'He Hired Boss' (20th) (moveover). Hitting good $11,000 after two weeks at the Fox. Last week, 'Human Comedy' and 'Comes Up Love' (U) (second week of moveover), okay $7,500 in five days.

United Artists (Blumenfeld-UA)—'Lady Burlesque' (UA) and 'Prairie Chickens' (UA) (2d wk). Pix is a powerhouse at this small theatre. Big $14,000. Last week, $16,800, new house record.

Warfield (F-WC) (2,650; 55-75)—'Ox-Bow Incident' (20th) plus stage show. So-so $23,000. Last week, 'Harrigan's Kid' (M-G) and Louis Armstrong orch on stage, ditto.

Esquire (Blumenfeld) (950; 60-75) —'It Ain't Hay' (U) and 'Holmes and Secret Weapon' (U) (4th wk). Long run of 'Hay' is worth solid $7,500 in fourth sesh, at this small-seater. Last week, $9,000, hefty.

'BATAAN' $12,500 TOPS OK L'VILLE

Louisville, June 15.

First heat wave of the season is in full sway, but it's not hurting biz noticeably at downtown houses. Fact is, patrons have nowhere to go, with gas rationing and all, and the cool interiors of downtown houses are plenty inviting.

Some pretty potent pictures in town. 'Bataan,' at Loew's State, looks to be a stout contender, with 'Five Graves,' at the Rialto, doing very well. Town's rural citizens are going strong for the Judy Canova-Joe E. Brown opus, 'Chatterbox,' at the Strand, where returns will be better than average for this time of year.

Estimates for This Week

[illegible] (1,400; 30-50)—'White Savage' (U) and 'Good Morning, Judge' (U). Clicking fairly well on moveover from Rialto, $3,000. Last week, 'Crash Dive' (20th) took fine $3,500 on moveover.

Kentucky (Switow) (1,200; 15-25) —'Got Me Covered' (RKO) and 'Moon Is Down' (20th). Catching lively biz, particularly on weekends, to indicated good $1,700. Last week 'Keeper of Flame' (M-G) and 'Desert Victory' (20th) split with 'Tarzan Triumphs' (RKO) and 'Hangmen Also Die' (UA), mild $1,500.

Loew's State (Loew's) (3,300; 30-50)—'Bataan' (M-G) and 'Great Life' (Col). Looks like pacemaker this week. Will probably be the town topper at fine $12,500. Last week, 'Assignment Brittany' (M-G) and 'Air Raid Wardens' (M-G) didn't have much on the ball, result a disappointing $7,500.

Mary Anderson (Libson) (1,000; 30-50)—'Edge of Darkness' (WB) (3d wk). This one has caught on here, and with small-capacity house has done very well to stay for third stanza. Currently pacing for good $3,000 after last week's (2d) oke $3,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Five Graves to Cairo' (Par) and 'Salute for Three' (U). House filled up well over the weekend, but patrons not getting very excited. Still returns will probably be satisfactory $8,500. Last week, 'White Savage' (U) and 'Good Morning, Judge' (U), nice $9,000, and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Chatterbox' (Rep) and 'Aerial Gunner' (Par). Crix rated 'Gunner' best in town, while Judy Canova-Joe E. Brown opus is catching rural trade. Robust $4,200. Last week, 'Tonight [illegible] Calais' (20th) and 'Cowboy Manhattan' (U), slow $3,000.

Key City Grosses

Estimated Total Gross

This Week $2,310,400

(Based on 28 cities, 189 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year..........$1,943,400

(Based on 28 cities, 178 theatres)

'Merrier' Pacing Mpls. With Sockeroo $18,000; 'Darkness' Snappy 7½G

Minneapolis, June 15.

Strong lineup of pictures has the turnstiles clicking again this week. Leader is the highly praised 'More the Merrier,' which has the State looking like a department store bargain counter. Other important contenders include 'Edge of Darkness' and 'Forever and a Day.' Holdovers are 'Flight for Freedom' and 'Five Graves to Cairo.'

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Lady from Chungking' (PRC) and 'Chatterbox' (Rep). Headed for good $2,000. 'Border Patrol' (UA) and 'Comes Up Love' (U) open today (15). Last week, 'He's My Guy' (U) and 'Idaho' (Rep) split with 'Falcon Strikes Back' (RKO) and 'High Explosive' (Par), good $2,800 in nine days.

Century (P-S) (1,600; 40-55)—'Forever and Day' (RKO). Heading for fair $5,500. Last week, 'Moon Is Down' (20th) (2d wk), oke $4,000 after big $9,000 first week.

Gopher (P-S) (1,000; 35)—'Raid Calais' (20th). Light $3,000 looks about all. Last week, 'Tennessee Johnson' (M-G), $3,800.

Lyric (P-S) (1,091; 40-55)—'Flight Freedom' (RKO) (2d wk). Moved here from State. Oke $5,000 indicated. Last week, 'Got Me Covered' (RKO), very big $7,000, making huge $30,000 for three-week run

Orpheum (P-S) (2,800; 40-55)—'Edge of Darkness' (WB). Hefty cast names drawing 'em in despite war theme and mild reviews. May reach nice $7,500. Last week, 'Five Graves Cairo' (Par), big $11,000.

State (P-S) (2,300; 40-55)—'More the Merrier' (Col). Reviewers went overboard for this one, and it has loop agog. Climbing to terrific $18,000. Last week, 'Flight Freedom' (RKO), big $12,000.

Uptown (Par) (1,000; 35-44)—'Stand by Action' (M-G). First neighborhood showing. Good $3,000. Last week, 'Happy Go Lucky' (Par), okay $3,400.

World (Par-Steffes) (350; 40-65)—'Five Graves' (Par). Much-liked picture moved here from Orpheum after big week there, and still rolling, fine $3,000. Last week, '39 Steps' (G-B) (reissue), good $2,000 after big $3,200 first week.

'Action' Has Plenty In Brooklyn at $24,000

Brooklyn, June 15.

[illegible] populace [illegible] air-conditioned downtown deluxers. Best biz at Fabian Fox, displaying 'Action in North Atlantic' and 'It's a Great Life.' Runnerup is Fabian Paramount with 'Five Graves to Cairo.' and 'Redhead From Manhattan.' RKO Albee, in second week of 'Crash Dive' and 'Leopard Man,' is doing satisfactorily.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Crash Dive' (20th) and 'Leopard Man' (RKO) (2d wk). Okay $14,000. Last week, strong $23,000.

Fox (Fabian) (4,023; 35-65)—'Action in North Atlantic' (WB) and 'Great Life' (Col). Sweet $24,000. Last week, 'Desperadoes' (Col) and 'Has What It Takes' (Col) (2d wk), nice $12,000.

Metropolitan (Loew's) (3,618; 35-65)—'Lady of Burlesque' (UA) and 'Fall In' (UA). Okay $20,000. Last week, 'Lily Mars' (M-G) (2d wk) and 'Stranger in Town' (M-G), good $18,000.

Majestic (Siritsky) (1,850; 25-50) —'Corregidor' (PRC) and 'Spy Train' (Mono). Brisk $2,500. Last week, 'Behind Prison Walls' (PRC) and 'Love Life of Gorilla' (Indie), so-so $1,500.

Paramount (Fabian) (4,020; 35-65) —'Five Graves to Cairo' (Par) and 'Redhead Manhattan' (Col). Opulent $23,000. Last week, 'China' (Par) (4th wk) and 'Prelude to War' (WAC), big $10,000.

Strand (WB) (2,952; 35-65)—'Salute for Three' (Par) and 'Murder in Times Square' (Col). Sad $3,000. Last week, 'Escaped Gestapo' (Mono) and 'Shantytown' (Rep), mild $4,000.

'Lily Mars' 31G, Philly Leader

Philadelphia, June 15.

Biz is up slightly this sesh after last week's slump. Big crowds were reported at the deluxers over the weekend when torrid weather drove patrons to seek relief in the theatres.

Top gross is 'Lily Mars,' while most of the holdovers are likewise reporting okay takings.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Five Graves Cairo' (Par) (2d wk). Okay $9,500. Opener was only slightly higher at $9,800.

Arcadia (Sablosky) (600; 35-75)—'Cabin in Sky' (M-G) (2d run). Fair $3,800. Last week, 'Reap Wild Wind' (Par), $3,500.

Boyd (WB) (2,560; 35-75)—'Lily Mars' (M-G). Sock $26,100 plus nifty $4,900 for added Sabbath showing at Earle. Last week, 'More the Merrier' (Col) (3d wk), solid $15,200.

Earle (WB) (2,768; 35-75)—'Aerial Gunner' (Par) with variety show including Hugh Herbert, Connie Haines, Benny Rubin. So-so $17,200. Last week, 'By Myself' (U) with Mitchell Ayres orch and Connee Boswell, sad $15,500.

Fox (WB) (2,245; 35-75)—'Crash Dive' (20th) (3d wk). Satisfactory $13,900 after bullish $18,200 last week.

Karlton (WB) (1,066; 35-75)—'Mission to Moscow' (WB) (2d run). Good $6,800. Last week, 'Spangled Rhythm' (Par) fared nicely with $6,500 for second run despite long run at Stanley.

Keith's (Goldman) (2,220; 35-75)—'Flicka' (20th) and 'Saludos Amigos' (RKO) (2d wk). Okay $4,000 following fine $5,500 last week for second run.

Mastbaum (WB) (4,692; 35-75)—'Action North Atlantic' (WB) (3d wk). Strong $16,400. Last week, stout $19,300.

Stanley (WB) (2,916; 35-75)—'China' (Par) (2d wk). [illegible] $18,500 after neat $24,000 [illegible] initialer.

Stanton (WB) (1,457; 35-75)—'Pride Yankees' (RKO). Return showing at pop prices, fair $7,000. Last week, 'Ox-Bow Incident' (20th), $7,200.

L. A. Strong Despite Zoot-Suit War; 'Bataan' Happy $42,000 in 3 Spots, 'Action' Stout 41½G, Ditto, 2d Week

Broadway Grosses

Estimated Total Gross

This Week..........$397,500

(Based on 13 theatres)

Total Gross Same Week

Last Year..........$340,300

(Based on 13 theatres)

Stage Circus Helping 'Song of Texas' to New Mark, $13,000, Seattle

Seattle, June 15.

Gasoline rationing and cooler weather than usual are helping grosses this week. 'Human Comedy,' day-date at Fifth Ave. and Music Hall, will bring the biggest total, though slow at latter.

'Song of Texas,' at the Palomar, plus Pollack Bros. Circus, is soaring to possible new house record.

Estimates for This Week

Blue Mouse (Harmick-Evergreen) (800; 40-65)—'Five Graves Cairo' (Par) and 'Follow Band' (U) (2d wk). From Fifth Ave. Nice $5,500. Last week, 'Happy Go Lucky' (Par) (2d wk), oke $3,800.

Fifth Avenue (H-E) (2,349; 40-65) —'Human Comedy' (M-G). Great $12,500. Last week, 'Five Graves' (Par) and 'Follow Band' (U), sock $13,500 in eight days.

Liberty (J & vH) (1,650; 40-65)—'More the Merrier' (Col) and 'Boogie Man' (Col) (3d wk). Smash $9,400, and holding. Last week, great $10,100.

Music Box (H-E) (850; 40-65)—'Hello, Frisco' (20th) (7th wk). Good $4,800 on eight days. Last week, $4,500.

Music Hall (H-E) (2,200; 40-65)—'Human Comedy' (M-G). Slow $6,300 in eight days. Last week, 'Plane Chungking' (Par) and 'Tennessee Johnson' (M-G), sad $5,100.

Orpheum (H-E) (2,600; 40-65)—'White Savage' (U) and 'All By Myself' (U). Terrif $13,400 in eight days. Last week, 'Hit Parade' (Rep) and 'Morning, Judge' (U), nifty $10,200.

Palomar (Sterling) (40-65)—'Song of Texas' (Rep) plus Pollack Bros. circus on stage. Sensational $13,000, and heading for new house record. Admish of kids at 25c helping, with circus a magnet. Last week, 'Swing Partner' (Rep) with Bert Wheeler in person, trim $9,700.

Paramount (H-E) (3,039; 40-65)—'Slightly Dangerous' (M-G) and 'Gentle Gangster' (Rep). Big $11,400 for eight days. Last week, 'Crystal Ball' (UA) and 'False Faces' (Rep), moderate $8,000.

Roosevelt (Sterling) (800; 40-65)—'Hit Parade' (Rep). Solo for four days when 'Gillespie's New Assistant' (M-G) (2d run) was added. Fine [illegible] (WB) (2d wk), mild $3,100.

Winter Garden (Sterling) (800; 20-30)—'Air Force' (WB) and 'McGuerins Brooklyn' (UA) (3d run). Big $4,000. Last week, 'Random Harvest' (M-G), $3,900.

Los Angeles, June 15.

The way patrons are going for war pictures currently is contradicting fears that public was tiring of this type of screen fare. Warner's 'Action in the Atlantic' is rolling up a stout $41,500 in three houses on second week, and holds a third. 'Bataan' is prospering in three Fox-West Coast deluxers with a combined take of $42,000.

Another fallacy was exploded this week (that servicemen figure importantly in present high grosses), with the town ruled out of bounds for sailors, marines and the Coast Guard because of the recent encounters with zoot-suiters. Only spot off currently is the Orpheum which gets a heavy play from the zoot crowd. Both 'China' and 'More the Merrier' are going along at trim pace on fourth sessions.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA) (3 wk). Good $3,100 after about same last week.

Chinese (Grauman-WC) (2,034; 40-85)—'Bataan' (M-G) and 'Stranger in Town' (M-G). Paying off very big at $14,000. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), good $10,600.

Downtown (WB) (1,800; 40-85)—'Action North Atlantic' (WB) (2d wk). Hefty $18,400. Last week, great $19,000.

Four Star (UA-WC) (900; 40-65)—'Crystal Ball' (UA) and 'Young Willing,' (UA). Trim $4,000. Last week, 'Human Comedy' (M-G) (3d wk), solid $3,200.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (3d wk). Satisfying $4,200 after nice $4,700 last week.

Hollywood (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (2d wk). Stout $13,400 after big $16,600 last week.

Orpheum (D'town) (2,200; 40-65—'Laugh Blues Away' (Col) (2d run) plus Chico Marx orch. This house hit by zoot-suit fights and heading for mild $17,000. Last week, 'Keep 'Em Slugging' (U) and Benny Goodman orch on stage, tremendous $26,500.

Pantages (Pan) (2,812; 40-85)—'More the Merrier' (Col) (4th wk) and 'Morning Judge' (U). Husky $13,000. Last week, with 'He's My Guy' (U), big $15,500.

Paramount (F&M) (3,380; 44-88)—'China' (Par) and 'High Explosive' (Par) (4th wk). Good $14,000 after last week's pleasing $18,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'China' (Par) (4th wk) and 'High Explosive' (Par) (2d wk). Neat $7,000 after $7,500 last week.

RKO Hillstreet (RKO) (2,890; 40-65)—'More the Merrier' (Col) (4th wk) and 'Morning Judge' (U). Merry $11,800. Last week, excellent $15,200.

Ritz (F-WC) (1,372; 44-65)—'Bataan' (M-G) and 'Stranger in Town' (M-G). Fine $8,000. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), nice $7,200.

[illegible] —'Bataan' (M-G) and 'Stranger in Town' (M-G). Strong $20,000. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), nice $16,500.

United Artists (UA-WC) (2,100; 40-85)—'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk). Strong $6,000 after smart $8,000 last week.

Vogue (Vogue) (899; 40-50)—'Only Angels Have Wings' (Col) (reissue) and 'Prelude to War' (WAC). Likely $2,000. Last week, 'Corregidor' (PRC) (2d wk) and 'Murder Times Square' (Col), light $1,500.

Wilshire (F-WC) (2,296; 40-85)—'Crystal Ball' (UA) and 'Young Willing' (UA). Nice $6,000. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA), good $5,300.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (2d wk). Strong $11,700 after last week's hangup $14,400.

NATIONAL BOXOFFICE SURVEY

This is an in-between week, with new screen fare just beginning to get out in the keys. Newcomers include 'Coney Island' (20th), 'Mr. Big' (U), 'Spitfire' (RKO), 'Song of Texas' (Rep) and 'Ox-Bow Incident' (20th). 'Five Graves to Cairo' (Par) 'Lily Mars' (M-G), 'More the Merrier' (Col) 'Lady of Burlesque' (UA), 'Action in North Atlantic' (WB), 'Crash Dive' (20th), 'China' (Par), 'White Savage' (U), 'Bataan' (M-G) and 'Cabin in Sky' (M-G) continue as the principal boxoffice films.

'Coney Island' and 'Mr. Big' shape as the outstanding fresh entries. Former is terrific $35,000 in San Francisco; top picture for city. Also leader with hot $15,000 in Cincinnati. Strength displayed by 'Mr. Big' is proving an eye-opener. Strong local campaigns, supported by Universal, plus Donald O'Connor's personal appeal in this first starrer is reflected in lofty $20,000 in Boston, backed by band; smash $18,500 to lead Providence, pleasing $20,000 in Cleveland with band, and good $10,000 in N. Y.

'Song of Texas,' new Roy Rogers western, threatens the house mark in Seattle aided by stage layout. 'Spitfire' is rated a good $25,000 in N. Y. 'Ox-Bow Incident' is disappointing thus far, being dull in three K. C. houses, below-par $7,500 in Indianapolis, tame $4,000 in Cincy, and so-so $23,000 in Frisco though backed by stage bill.

'Five Graves,' repeating its previous forte biz, looms bright $10,500 in Kansas City, tops in Pittsburgh at nice $15,000, sock $23,000 in Brooklyn, fine on Detroit moveover, strong in Baltimore, stout $11,500 in Portland, dandy in Denver, strong $52,000 for third N. Y. sesh, satisfying in Louisville, and trim in Omaha but sad in Cincy. 'Mars' is good in K.C., oke $18,000 in Cleveland, bright $22,000 in Balto., tops in Philadelphia, and steady on Providence second stanza.

'Action,' while only so-so in Pitt, is leading Washington with great $23,000, rates robust $24,000 in Brooklyn, hot $41,500 in three L. A. spots on holdover, strong in third Philly week, sturdy for Newark h.o., and nice $42,000 on fourth N. Y. sesh. 'Burlesque' shapes as terrific $22,000 in Newark, okay $20,000 in Brooklyn, sock on Frisco holdover, and strong $42,000 in Chicago with band on second week.

'Bataan,' a potent $60,000 for second N. Y. week, rates lively in Indianapolis and Louisville (leader) and nice $42,000 for three L. A. spots. 'China' is merely continuing its former winning ways, pacing Buffalo with sock 17G, socko in Indianapolis, Philly (h.o.) and Cincy moveover.

'Crash Dive,' also getting additional dates, looks trim in Buffalo, a dandy $20,000 in Wash., hefty $24,000 in Cleve., neat $26,000 in Newark, nice on Pitt. and Brooklyn second sessions, and oke for Philly third week. 'Merrier' still is romping along with smash totals, outstanding being the huge $100,000 indicated for fifth stanza at vast N. Y. Music Hall.

From the keys: 'Got Me Covered' (RKO), sock $34,000, Det.; 'Captive Wild Woman' (U), surprise with big $10,000 in Port.; 'Flight for Freedom' (RKO), top new film in Chicago, at fine $19,000; 'Young and Willing' (UA), solid $10,000, Chi.; and 'Walked With Zombie' (RKO), smash in Chi and good $16,000 in Balto.

Salary Tilts

Continued from page 2

has proven unsatisfactory to studios and talent alike, so the present trip is intended to correct conditions in line with the regulations given AFRA. Although talent is equally concerned with the companies in the subject, the talent groups, such as Screen Actors Guild, Screen Writers Guild and Screen Directors Guild, are not represented in the delegation huddling with Treasury officials.

Before the film industry representatives obtained their original ruling from the Treasury, AFRA offered to cooperate on the matter, but was rebuffed.

NOW IT'S ACTION IN T

AND MISSION TO

NEXT IT'S BACKGROUND

AND WATCH ON THE

E NORTH ATLANTIC
MOSCOW
TO DANGER
RHINE

WARNERS HAVE 'EM NOW!
WARNERS HAVE 'EM COMING!

Join July WAR STAMP Drive!

Jack L. Warner, *Executive Producer*

Two Tickets to London

(SONGS)

Hollywood, June 11.

[illegible] release of Edwin L. Marin production, directed by Marin. Stars Michele Morgan, [illegible]. Screenplay, Tom Reed, based on story by Roy William Neill; camera, Milton Krasner; editor, Milton Carruth; assoc. producer, [illegible]; song, Don Raye, Gene de Paul. Previewed at Fox Wilshire, June 10, '43. Running time, 78 MINS.

[illegible] ....Michele Morgan
[illegible] ....Alan Curtis
[illegible] ....C. Aubrey Smith
[illegible] ....Barry Fitzgerald
[illegible] ....Tarquin Olivier
Mrs. [illegible] ....Mary Gordon
[illegible] ....Robert Warwick
[illegible] ....Matthew Boulton
[illegible] ....[illegible]
[illegible] ....[illegible]
[illegible] ....Holmes Herbert
[illegible] ....Stanley Logan
[illegible] ....Lester Matthews
[illegible] ....Harold De Becker
[illegible] ....John Burton
[illegible] ....Mary Forbes
[illegible] ....Dooley Wilson

'Two Tickets to London' is basically a chase through most of its 78 minutes' unreeling. There's romance injected liberally, but not too deftly, and melodramatics through the efforts of the fugitive to elude the police until he can clear himself of treason charges. It's a porous tale, with many dull detours and slow spots, and hardly capable of holding up the upper bracket of the general bookings.

Yarn fails to generate the suspense and tension intended. It concerns Alan Curtis, charged by the Admiralty with treason, who escapes from his guard during a train wreck and rescues cafe entertainer Michele Morgan to use her as front for his escape. It's a slow journey to London via various conveyances, with dragnet out for the couple. Although girl is unaware of charges against him until well along, she falls in love, and tries to hide him in London. But his eventual capture, trial and resultant exoneration, provides prelude to the eventual clinch.

Miss Morgan handles her assignment okay, but role is still far below her potentialities. Curtis is okay as the American who's charged with complicity with the enemy in signaling to a Nazi sub while in convoy. Supporting cast is adequate, with Barry Fitzgerald clicking for brief appearance near the finish, and Dooley Wilson making solid impression as accordionist-singer in a pub.

Story rides at a slow pace throughout, with direction by Edwin Marin hitting the same groove. Production layout carries through numerous sequences to run up the budget. Miss Morgan sings one new number of Don Raye and Gene de Paul carty, but Dooley Wilson clicks with his deliveries of 'You Are My Sunshine' and 'Lead, Kindly Light,' in his one brief appearance to catch audience attention. *Walt.*

SALUTE FOR THREE

(SONGS)

Paramount production and release. Stars Betty Rhodes, Macdonald Carey; features Marty May, Cliff Edwards, Jeanne Loraine, Roy Rognan. Directed by Ralph Murphy. Screenplay by Doris Anderson, Curtis Kenyon, Hugh Wedlock, Jr., Howard Snyder from story by Art Arthur; camera, Theodor Sparkuhl; editor, Arthur Schmidt; songs, Jule Styne, Kim Gannon, Sol Meyer; dances, Jack Donohue. At Strand, Brooklyn, week June 10, '43. Running time, 71 MINS.

Judy Adams....Betty Rhodes
Buzz McAllister....Macdonald Carey
Jimmy Gates....Marty May
Foggy....Cliff Edwards
[illegible]....Minna Gombell
[illegible]....Dona Drake
Loraine & Rognan

Picture starts out as a hokey farce and winds up in a blaze of patriotic [illegible] spitters, dies and then revives, but too late. Result is that 'Salute for Three' is a minor-key farce with songs when it might have amounted to something. It will never rise above dual status despite a considerable production outlay.

Original premise of having a radio talent agent cash in on a present war hero's popularity to sell a femme client for a radio spot is a ticklish one even in most capable hands. Here it veers too close to bad taste, overcome only in part by the musical comedy technique. Had it adhered wholly to this musical treatment instead of turning suddenly dramatic the results might have been better.

There's the familiar angle of the radio femme being persuaded to play up to the returned war ace and then actually falling in love with him. In between there's the usual parting when the soldier is convinced he has been made a stooge in the plot to land her on the airwaves, followed, of course, by the customary are making-up. It plays as woodenly as it sounds, with the musical specialties and songs almost wasted. Betty Rhodes makes a fetching radio singer as the love interest. Has possibilities as a singer but some of closeups are bad. Macdonald Carey understandingly has a struggle to make the hero role seem lifelike.

Cliff Edwards does stalwart work with innocuous gag lines, and again proves he is a solid seller of talky tunes with his familiar uke-strumming specialty of 'My Wife's a WAAC.' Dona Drake leads an all-girl band and dances to enhance proceedings while Marty May and Minna Gombell head the large supporting cast, necessary for the servicemen's canteen scenes. Jeanne Lorraine and the late Roy Rognan (who lost his life in the Lisbon clipper crash) score heavily with their classic comedy ballroom dancing.

Principal songs by Jule Styne and Kim Gannon are sparkling exceptions to the usual dull proceedings. Climax marching tune, 'Left-Right,' by this team, plus Sol Meyer, is appealing, but the best songs are 'I'll Do It For You' and 'What Do You Do When It Rains.' 'Don't Worry' fails to impress despite heavy buildup. Ralph Murphy's direction is unoriginal and routine but much of blame rests on the scripting. *Wear.*

THE KANSAN

(SONGS)

Hollywood, June 11.

[illegible] release of Harry Sherman production. Features Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory. Directed by George Archainbaud. Screenplay, Harold Shumate, from book by Frank Gruber; associate producer, Lewis Rachmil; camera, Russell Harlan; editor, Carroll Lewis; assistant director, Glenn Cook; songs, Foster Carling and Phil Ohman. Previewed in Filmarte, Hollywood, June 10, '43. Running time, 79 MINS.

John Bonniwell....Richard Dix
Eleanor Sager....Jane Wyatt
Steve Barat....Albert Dekker
Tom Waggoner....Eugene Pallette
Jeff Barat....Victor Jory
Malachy....Robert Armstrong
Soubrette....Beryl Wallace
Bridge Tender....Clem Bevans
Josh Hudkins....Hobart Cavanaugh
Gil Hatton....Francis McDonald
[illegible]....Willie Best
[illegible]....Douglas Fowley
[illegible]....Rod Cameron
[illegible]....Eddy Waller
[illegible]....Raphael Bennett

'The Kansan' is the latest in the Harry Sherman series of higher-budgeted westerns that have been trademarked for combination display of action and scenic panoramas. With Richard Dix and Albert Dekker heading a strong cast for this type of entry, it's a good western attraction for the regular fans, with emphasis on datings in the family and action subsequents.

Despite the fact that the story hits familiar lines, Sherman has injected punchy and peaceful episodes along the route to maintain audience interest. Dix, enroute to Oregon in pioneer days, stops off in a Kansas frontier town to scatter bank raid of the James gang and get elected town marshal. He's sponsored by Dekker, town banker who not only rules the town but wants to take over all the profitable enterprises. Usual conflict develops, with plenty of gunplay, a rousing rough-and-tumble free-for-all in the dancehall, a cattle stampede and a rather spectular bridge dynamiting. Interwoven is romance between Dix and Jane Wyatt, with Victor Jory on the triangle but graciously stepping aside to save Dix and the townsmen at the finish.

Dix provides his usually vigorous portrayal of the fearless marksman, with Dekker neatly handling the heavy assignment. Miss Wyatt displays charm and personality in prominent footage as the girl, while Jory draws a sympathetic role for a change. Strong support includes Eugene Pallette, Robert Armstrong, Clem Bevans, Hobart Cavanaugh, Willie Best, Francis McDonald, Douglas Fowley and Eddy Walter.

Camera supervision by Russell Harlan takes fullest advantage of the scenic backgrounds of the high Sierra location. George Archainbaud's direction unfolded the tale at a consistently speedy pace, accentuating the highlighted chases and battles. Beryl Wallace leads girl song-and-dance chorus in the music hall [illegible] Marching Home,' while King's Men briefly display new tune, 'Lullaby of the Herd.' *Walt.*

IT'S A GREAT LIFE

Columbia production and release. Features Penny Singleton, Arthur Lake, Larry Simms, Hugh Herbert. Directed by Frank Strayer. Original screenplay, Connie Lee and Karen De Wolf; camera, L. W. O'Connell; editor, Al Clark; music, M. W. Stoloff. At Fox, Brooklyn, June 11, '43; dual. Running time, 68 MINS.

Blondie....Penny Singleton
Dagwood....Arthur Lake
[illegible]....Larry Simms
[illegible]....Hugh Herbert
J. C. Dithers....Jonathan Hale
Alvin Fuddle....Danny Mummert
[illegible]....Alan Dinehart
[illegible]....Douglas Leavitt
[illegible]....Irving Bacon
[illegible]....Marjorie Ann Mutchie

The usual Blondie antics are stirred up again in 'It's a Great Life.' The result is a typical slapstick trifle that'll please the joves at matinee showings, but is likely to be only mildly trying to adults.

The Connie Lee-Karen De Wolf screenplay offers an 'original' story, but it's standard comic strip stuff. It's loaded with broadly comic situations and sight gags, with the succession of lunacies practically falling over each other. As always, Dagwood causes the complications and his stupidity finally provides the solution. This time the plot stems from a pun, Dagwood buying a horse instead of a house. The horse, Reggie, and a pooch, Daisy, are practically the leading characters.

It's all skillfully obvious for the widest possible kid audience. The writing, direction and performance miss scarcely a trick in ridiculous contrivence. *Hobe.*

Miniature Reviews

'Two Tickets to London' (Songs) (U). Slow melodramatic journey.

'Salute for Three' (Songs) (Par). Macdonald Carey, Betty Rhodes in lightweight musical.

'The Kansan' (UA) (Songs). Punchy action western of higher-budget calibre for datings in the regular runs.

'It's a Great Life' (Col). Standard Blondie slapstick, okay for family duals.

'Redhead from Manhattan' (Col). Lupe Velez comedy okay entertainment for program houses.

'Thumbs Up' (Songs) (Rep). May pull stubholders with hands-across-the-sea romance and songs.

'Western Cyclone' (PRC). Very good western in the Buster Crabbe 'Billy the Kid' series.

'Wild Horse Stampede' (Mono). Inferior western starring Ken Maynard and Hoot Gibson, mustang-riding vets.

'Guadalajara' (Mexican-made) (Songs). Gay musical of romantic Me-hee-co. Aided by English titles, it should do fair boxoffice.

'16 Anos' (Argentine). Argentine adaptation of English play; steady grosser.

Redhead From Manhattan

Columbia release of Wallace MacDonald production. Stars Lupe Velez, Michael Duane. Directed by Lew Landers. Screenplay by Rex Taylor; camera, Philip Tannura; editor, James Sweeney. At Brooklyn Paramount, week June 10, '43. Running time, 63 MINS.

Rita
Elaine Manners....Lupe Velez
Jimmy Randall....Michael Duane
Mike Glendon....Tim Ryan
Chick Andrews....Gerald Mohr
Polly....Lillian Yarbo
Sig Hammersmark....Arthur Loft
Paul....Lewis Wilson
Joe....Douglas Leavitt
Policeman....Clancy Cooper
Marty Bell....Douglas Drake

'Redhead From Manhattan' provides okay entertainment of its type and should fit neatly as supporting fare in the regular program houses. For Lupe Velez, it's her first non-'Spitfire' script in some time and thanks to Lew Landers' direction, it moves at good clip.

'Redhead' is one of those who's who mixups, with the dynamic Miss Velez in the dual role of sisters—first as a stowaway who escapes from a torpedoed ship to an isolated stretch of beach with a sax player, and later as a Broadway musicomedy star whose marital difficulties forces a switcheroo, with the twin sister, arriving in N. Y. under fortuitous circumstances, subbing in her place and the forgotten sax player, strangely enough, winding up in the orchestra pit. The inevitable complications attending mistaken identities bring into the script an assortment of characters ranging from FBI men and gangsters to a producer with a dislike for married dames in his shows.

Principals are often handcuffed by Rex Taylor's labored scripting job, but thanks to Miss Velez and Michael Duane, latter providing considerable comedy relief, proceedings are livened up. Gerald Mohr, Arthur Loft, Tim Ryan and Lewis Wilson lend satisfactory support. *Rose.*

THUMBS UP

(SONGS)

Republic release of Albert J. Cohen production. Features Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson. Directed by Joseph Santley. Screenplay by Frank Gill, Jr., based on story idea by Ray Golden and Henry Moritz; camera, Ernest Miller; editor, Thomas Richards; musical director, Walter Scharf; songs, Jule Styne, Sammy Cahn. Previewed in N. Y., June 11, '43. Running time, 67 MINS.

Louise Latimer....Brenda Joyce
Douglas Heath....Richard Fraser
Emmy Finch....Elsa Lanchester
[illegible]....Arthur Margetson
Sam Keats....J. Pat O'Malley
Janie Brooke....Queenie Leonard
Welfare Supervisor....Molly Lamont
Gertrude Niesen....Herself
Foreman....George Byron
Roy Irwin....Charles Irwin
E. E. Cartwright....Andre Charlot
The Hot Shots....Themselves

The idea back of 'Thumbs Up' is good, but it's killed by a hackneyed story treatment, which wastes the first-rate acting talent of Elsa Lanchester and Arthur Margetson. However, there are boxoffice possibilities in the hands-across-the-sea romance of American Brenda Joyce and British Richard Fraser.

Yarn concerns Miss Joyce, vocalist in a cheap London nitery, who is awaiting her big break, a part in a London revue. Break fails to jell when her fiance's (Margetson) partner in a production firm decides to recruit talent from British war factories. This gives Miss Joyce an idea and she gets a job in an aircraft plant. She is 'discovered' by her fiance and his partner and wins the talent contest, but when her co-worker and roommate, Elsa Lanchester, and fellow employees learn why she registered for war work they give her the cold shoulder. She also gets the brushoff from Richard Fraser, who has fallen in love with her, and she with him. However, she squares herself with Fraser, who is an RAF officer in charge of the plant, and with the workers by taking the rap for an accident caused by Fraser.

It's the familiar song and dance about an American who regards the war as a means of self-aggrandizement, but sees the light in the last reel. Other films have portrayed theme more effectively and more originally. What might have given the picture a new starting point is the idea of an American working in a British factory. Very little has been done with that, and judging from 'Thumbs Up' very little still has been done with it. But here's an angle that producers can well play around with.

This picture also has a song department, which features 'Love Is a Corny Thing,' 'Who Are the British?' and 'From Here On In' by Jule Styne and Sammy Cahn, and 'Thumbs Up' by Jaffe, O'Brien and Lee. Miss Joyce or her vocal ghost delivers nicely with 'Love,' 'From Here' and 'Thumbs.' 'Who Are the British?' which will probably embarrass the self-effacing Britishers, is socked across by Gertrude Niesen, playing herself.

WESTERN CYCLONE

Producers Releasing Corp. release of Sigmund Neufeld production. Stars Buster Crabbe; features Al St. John, Marjorie Manners, Karl Hackett, Milton Kibbee, Glenn Strange. Directed by Sam Newfield. Story and adaptation, Patricia Harper; editor, Holbrook Todd; camera, Robert Cline. At New York, N. Y., dual, week June 8, '43. Running time, 62 MINS.

Billy the Kid....Buster Crabbe
Fuzzy Q. Jones....Al St. John
Mary Arnold....Marjorie Manners
Governor Arnold....Karl Hackett
Senator Peabody....Milton Kibbee
Dirk Randall....Glenn Strange
Ace Harmon....Charles King
Sheriff....Hal Price
Hank....Kermit Maynard

This is one of the best of the 'Billy the Kid' series starring Buster Crabbe, not only because it has plenty of action and lively dialog but also as result of the laugh value. Al St. John, going steady with Crabbe in westerns, has been provided with plenty of good comedy situations and, apparently with Crabbe's blessings, is given wide opportunity to show his stuff. That is to Crabbe's credit or the credit of director Sam Newfield, who appreciates his value.

While the story of 'Western Cyclone' follows a well-established formula, it has been well plotted out and maintains suspense to near the end, as all good westerns should. Concerns the efforts of a crooked gang to frame Crabbe and the governor of a western state who has faith in the outlaw. The girl, Marjorie Manners, is kidnapped as part of a plot to get Crabbe, already convicted of murder, into a hangman's noose.

Miss Manners is a personable type but not permitted to extend herself very far. She has a particularly entrancing figure. Crabbe, as usual, gives a fine performance, including in the fist battles he indulges. Karl Hackett makes a good governor and Milton Kibbee acquits himself creditably as a conniving senator. Not unlike dozens of other villains but okay is Glenn Strange. *Char.*

Wild Horse Stampede

Monogram release of Robert Tansey production. Stars Ken Maynard, Hoot Gibson; features Betty Miles, Ian Keith, Don Stewart, Bob Baker. Directed by Alan James. Story, Francis Kavanaugh; adaptation, Elizabeth Beecher; editor, Fred Bain; camera, Marcel Le Picard. At New York, N. Y., dual, week June 8, '43. Running time, 60 MINS.

[illegible]
[illegible]....Hoot Gibson
Betty....Betty Miles
Carson....Ian Keith
Danny....Don Stewart
Tyler....Bob Baker
Rawhide....Si Jenks
Col. Black....John Bridges
Tip....Glen Strange
Tex....Reed Howes
Borman....Kenneth Harlan

An inferior western called 'Wild Horse Stampede' serves to reintroduce Ken Maynard and Hoot Gibson to the followers of saddle-warmers. Both date back to the old silent days and may have trouble trying to compete with the more hard-hitting of sagebrush Romeos who have come up in later years.

No attempt is made in this instance to push either Maynard or Gibson into a romantic groove, that being assigned in a minor way to Bob Baker, U. S. marshal, and Betty Miles, the girl who sells a herd of horses to a pioneering railroad company only to have them rustled.

Moreover, in scenes in which fist-fighting occurs, Maynard and Gibson do not hand it out like Charlie Starrett, Johnny Mack Brown and other boys of the rangeland do. The punches are so patted in this one, as a matter of fact, as to suggest bad staging, if nothing else. Maynard particularly makes every effort to attain a miss and so do his opponents.

The story deals with the successful efforts of the Maynard-Gibson twain to wipe out a band of horse rustlers who are also inciting Indians to plunder whites who are trying to build a railroad line through the southwest. Not only is the story lightweight but in many cases the recording and photography rate below par.

Miss Miles attracts attention but hardly appears to be the type to run a horse ranch of her own. Ian Keith fills requirements as a heavy, while Bob Baker adequately carries out the assignment of the smalltown marshal. A kid part without much scope is played by Don Stewart. *Char.*

GUADALAJARA

(SONGS)

(MEXICAN-MADE)

Azteca Studio release and production. Features Pedro Armendariz, Chaflan, Esperanza Baur. Directed by Chano Urueta. Screenplay by Urueta from original by Ernesto Cortazar. Titles by J. A. Cofresi. At World, N. Y., week June 11, '43. Running time, 103 MINS.

Pedro....Pedro Armendariz
Melitón....Chaflan
Hortensia....Esperanza Baur
[illegible]....Joaquin Pardave
Jorge....Jorge Velez
Mrs. [illegible]....Emma Roldan
[illegible]....Rosita Lepe
[illegible]....Lorenzo Barcelata
Trio Calaveras, Trio Ascencio Del Rio

(In Spanish; English Titles)

Despite its technical shortcomings and corny plot, 'Guadalajara' has solid song and romance appeal which should prove above average boxoffice. The film is a good gesture from a good neighbor.

The billing should really be reversed, for it's the songs and instrumentalizing of Lorenzo Barcelata and the Trios Calaveros and Ascencio Del Rio that really sell the picture. Especially standout are their 'Jalisco Nunca Pierde,' 'El Mariachi,' 'Guadalajara' and 'Quesera.'

You take the good with the bad in this Mexican production, which is built around an overlong story of two pairs of lovers who are almost forced into unhappy marriages by unthinking parents. A ranch hand, Pedro Armendariz, falls in love with the boss's daughter Esperanza Baur, who returns his love, but is betrothed against her wish to Jorge Velez. Nor is Velez in love with her, as he is much more interested in Rosita Lepe. An ingenious double wedding winds up what appears to be a never ending film.

Comedy played to the hilt is contributed by Joaquin Pardave and the recently deceased Chaflan. Performances of principals and supporting players are natural and to the point. Especially good is Miss Baur, whose distinctive appearance is an asset to the film.

Although far below Hollywood standards, the photography in 'Guadalajara' reveals a decided improvement over that in recent Mexican pictures.

16 ANOS

('Sixteen')

(ARGENTINE-MADE)

Buenos Aires, June 1.

Lumiton production and release. Stars Maria Duval and Jorge Rigaud; features Alicia Barrie, Amelia Sanchez Ariño, Mariana Marti, Aurelia Ferrer, Francisco Lopez Silva. Directed by Carlos Hugo Christensen. Based on stage play by Aimee and Philip Stuart; adapted by Julio Porter and Francisco Oyarzabal. Reviewed at Broadway, Buenos Aires. Running time, 68 MINS.

Reversing general formula of English-mades based on Latin productions, 'Sixteen' is the initial try by Latin studios to take a successful English work and adapt it for local screens. In this case the Aimee and Philip Stuart play, which ran both in New York and London, was purchased by Lumiton with heavy drum-thumping by British Council for Cultural Relations in South America, English counterpart of Nelson Rockefeller's Office of the Coordinator [illegible] in. A contract was accompanied by much ballyhoo, aided by fact that Spanish translation of legit version, done by Jose Alberto Arrieta, was fairly successful here.

Result was therefore watched with considerable interest, particularly since entire diplomatic crowd turned out for preem, in benefit of Allied charities. Spanish screen version is o.k. and should be a steady grosser, but will not set any records, particularly in second-[illegible] and interior showings.

It's an interesting psychological study of adolescent jealousy. Story is basically that of a girl who becomes enraged by the fact that her widowed mother is about to marry again. To head off the Mendelssohn march, she goes to all lengths, finally attempting suicide. Saved just before the plunge into the lake, she finally becomes reconciled.

Maria Duval, who seems to star in every other Argentine picture, is not quite up to a difficult role. Initial scenes between Alicia Barrie and Jorge Rigaud, an Argentine actor who gained considerable prominence in pre-war Parisian films, are somewhat slow.

Film does not quite succeed in conveying turmoil in the soul of a young girl, which is its principal point. Latter half of film is better than opening, with performance by Mariana Marti especially good. Presentation above average, with exteriors, shot on location in Cordoba hill region, being noteworthy. Night scenes in park are well photographed, but there are isolated defects in the sound.

Deal for purchase of play was arranged by Lawrence Smith, local rep for a number of British and American authors. *Ray.*

Joe Philipson Resumes for Cooper, Clay Hake to Pitt; Exchange Briefs

Appointed general manager of the J. H. Cooper-Paramount circuit in the midwest, Joe Philipson leaves next Wednesday (23) for Lincoln, where he will headquarter in supervising operations in Nebraska, Oklahoma and Colorado. Formerly associated with Cooper in buying and operating matters, with offices in New York, he had for the past two years been an executive in the Par distribution department.

When Philipson goes west, he will be accompanied by Cooper, who, with Philipson, will make a tour of the circuit. Philipson will not move his family west until October.

Clay Hake's Pitt Post

Clay Hake appointed manager of 20th-Fox's exchange in Pittsburgh by Tom J. Connors, v.p. in charge of sales. He formerly was managing director for the company in Australia but has been in the U. S. for some time.

Ira H. Cohn, who has had charge of the Pittsburgh exchange, has been named special homeoffice representative pending a new assignment.

Reade Laid Up

Walter Reade, who has been ill but was reporting to his office in N. Y. recently, has been reconfined to his home at Deal, N. J.

Charles Goetz, former 20th-Fox sales supervisor at the local exchange and now at the homeoffice following a California vacation, is awaiting specific assignment in the distribution department.

Following an x-ray, doctors have told Kitty Lufrano (Mrs. Harold DeWitt of Jackson Heights, L. I.), secretary at the Par homeoffice for some years, that triplets are on the way. Secretary to Carl Clausen of the distribution department, she's taken leave of absence.

Williamson Upped in Memphis

Memphis, June 15.

Ed Williamson has moved up to the front seat at Warners, replacing Henry Kramm, transferred to the Atlanta branch management vacated by Ollie Williamson upon entry into the armed forces.

Bailey Prichard is the new head man at Monogram.

Ottawa's Powwow

Ottawa, June 10.

Leo Devaney, RKO manager in Toronto, addressed the local Motion Picture Theatres Association yesterday (9) at its final meeting for the summer. Henry Marshall, asst. secretary and mgr. of Famous Players-Canadian Regent here, in the chair. Mgrs. mulled staff and vandalism troubles, welcomed Steve McManus, new mgr. of the Elgin (20th) into the group.

Walker's Due

St. John, N. B., June 15.

M. E. Walker has taken over the Majestic, Shubenacadie, N. S., remodeled and renovated it, and installed new projection and sound equipment. Name changed to the Roxy.

Walker has opened the Air Force at Reserve Mines, N. S. Originally, 16 mm. films were used, but equipment has been installed for films of regular size. This is believed to be the only theatre reserved wholly for airmen.

No Cinematic Fever

Oakland, Cal., June 15.

Ralph Ford, co-owner with the Golden State chain of the Central and Broadway, went to the former on Sunday last to take a look at 'Child Brides,' a state's-right film, and discovered presently that he was running a 105 temperature. His doctor subsequently assured him that it wasn't the red-hot film but a combination of flu and pneumonia. He was reported out of danger last night.

Republic Sales Reorg.

J. R. Grainger reorganized the district sales setup of Republic Pics to provide closer homeoffice supervision over sales. Edward Walton, formerly branch manager of Seattle, becomes midwestern district sales manager, to headquarter in Chicago, his territory covering Chi, Kansas City, Omaha, Des Moines, St. Louis, Milwaukee and Minneapolis.

Sam Seplowin, former midwestern district sales manager, will now headquarter in Detroit and will supervise the newly-created central district, which comprises Detroit, Cleveland, Cincinnati, Indianapolis, Buffalo and Pittsburgh. The latter two branches were formerly part of the eastern district; and Maxwell Gillis, in charge of that territory, will now cover N. Y., Albany, Boston, New Haven, Washington and Philadelphia, with headquarters in New York.

Embassy Deal Cold

San Francisco, June 15.

Deal for Blumenfeld Theatres to take over Embassy failed to jell.

Present operators of house, Dan McLean, in the Navy, and Lee Dibble, wanted to retain half interest, with a guarantee of $500 a week profit to them. Blumenfeld circuit considered these terms out of this world.

Circuit wanted house as another outlet for the backlog of product under contract.

All aspects of theatre biz under wartime conditions were gabbed about at a general meeting at the Palace hotel here of 70 northern California execs and theatre managers of Fox-West Coast circuit. George Bowser, southern California division manager of F-WC, and George Topper and Irving Epstein, National Theatre execs, came up from Los Angeles for the sesh, held Thursday (10).

Joseph Calcagno has taken over assistant manager berth at Orpheum, first runner.

Bill Green With M-G

Detroit, June 15.

Bill Green, Detroit exploiteer and former 'Variety' mugg here, has joined the M-G exploitation staff and has been assigned to work out of Des Moines, Ia.

Jack Zide, who was western Michigan representative for Republic, has bought Allied Films from Harry Gilbert.

Out-state theatres continue to make numerous changes under the stress of war, with the latest moves putting Warren Wardell in as manager of both the Ionia and Center theatres in Ionia, Mich; Jay Horton upped to manager of Keith's, Grand Rapids, and Charles Flohe, assistant manager of the Regent in same city.

Palace, Youngstown, to Dallmer Co.

Youngstown, O., June 15.

Following a decision of Judge Erskine Maiden, Jr., in a hotly-contested four-way suit for the lease on the Palace theatre here, beginning next Aug. 1, which gave the Dallmer Co. the lease, attorneys for Public Square Theatre Co., present leaseholder, and N. Y. Life Insurance Co., mortgagee-in-possession, indicated they may file an appeal.

The theatre is owned by the Palace Realty Co., which gave a lease to Dallmer, but New York Life, holding a mortgage reduced now to $391,000, granted a lease to Public Square.

Pitt. Femmes' Benefit Party

Pittsburgh, June 15.

Ladies Theatrical Club tossed a big shindig at the Variety Club Friday night (11) and raised enough dough to furnish a recreation room at Camp Shenango, near here. President of the LTC is Frances Dana, wife of Pete Dana, U exchange manager.

Robert Duda is new manager of the Hippodrome replacing Paul Kleinerman, now in the marines.

Robert Stahl has leased the Park theatre in Munhall from his brother, John Stahl, of Homestead. Latter was recently released from the army via over-age limit.

W. B. Jacoby has been named manager of Wilmer and Vincent's State theatre in Altoona. He succeeds Dave Murphy, now in the service.

Ike Sweeney is filling in at the RKO exchange as city salesman pending appointment of a successor to Dick Lange, recently transferred to the Los Angeles branch as Arl-John A. Reilly, manager of Metropolitan, back on the job again after a close tussle with pneumonia. During his illness, house was managed by Dave Leff, owner who doubled between his defense job.

Morty Henderson, veteran theatre manager who piloted the William Penn for Harris circuit before he went into the army nearly a year ago, has been transferred to the enlisted reserve via the over-age limit and is home again to take a job in a local plane plant.

Nat Levy's Whirlaround

Nat Levy, eastern-southern division sales manager for RKO, left over weekend for a discussion of southern branches to discuss deals and huddle with local selling forces.

To be away 10 days, he will contact Dallas, New Orleans, Oklahoma City, Memphis and Charlotte.

Femme Booker

Albany, June 15.

Upstate Theatres, buying-booking combination of a group of independent houses, principally in Albany, Troy and Schenectady, has hired a woman booker to replace Richard B. Struwe, resigned. She is Mary Hawkins, former booker and for the past three years cashier in the Republic Pictures exchange.

Film Classics N. Y. Office

Film Classics, Inc., recently organized independent distributing and producing company, has opened its own N. Y. film exchange at 630 Ninth avenue, according to announcement by Irvin Shapiro, general manager of Classics.

Charles Krantz, formerly head of Select Attractions, has been appointed New York sales manager.

'Tolls' Benefit Preem

The entire proceeds of the opening performance of 'For Whom the Bell Tolls' the night of July 14 at the Rivoli, N. Y., will be turned over to the newly-created National War Fund which embraces various war benefit groups. For the preem the Riv will be scaled from $2.20 to $4.40.

A presa preview will be held the night before, July 13, when Par district sales managers and field exploiteers, coming to N. Y. for a three-day sales huddle, will attend.

The sales sessions July 14-17, inclusive, at the Pierre hotel, with Neil F. Agnew, v.p. over distribution, presiding, will take up selling policy and exploitation plans for 'Bell' as well as other Par pictures coming up. All of the company's 11 district managers, including Gordon Lightstone of Canada, and its 14 field exploitation men, will be brought in for the meetings.

'For Whom the Bell Tolls' will use spot transcriptions on New York and surrounding stations to build up premiere. Madeline Carroll and Clifton Fadiman will extol the virtues of pic and book via disc.

U.S. Returns Hotels

Continued from page 2

places, they're even more fearsome now of what will happen when the soldiery moves out.

Switch in attitude has been wrought by the change in general conditions in the country during the past 18 months. Resort businessmen are afraid that with their places again open to civilian trade there won't be any because of the severe restrictions on travel by automobile, train and bus.

Mayor Mitchell Wolfson (Wometco Theatres in Florida) added some other reasons why resort men view with trepidation the departure of the Army. In New York over the weekend, he declared that they fear they won't be able to get the furniture, fixtures, etc., which are required to put the hotels back in condition for civilian use. The Army took out all luxury items, putting bunks for four or six men in each room. Although committed to return the hotels to their owners in the same condition it found them, the Army, it is feared, won't be able to do so because the materials and manpower just aren't available.

Another difficulty, Wolfson pointed out, will be the problem of food. Hotels and restaurants will have such trouble keeping larders even reasonably stocked, it is believed, that they will be unable to operate on the luxury pattern which is the basis of their existence. In addition, they'll have a load of trouble getting help, with the Army and higher pay of war production plants drawing off the labor supply.

Evacuating A. C. Hotels

Atlantic City, June 15.

Exodus of the Army Air Force from the hotels it occupied just one year ago is on. Starting about three weeks ago, the military has moved [illegible] ture and a dozen side street hostels. Withdrawal will continue at a steady rate, the Army announced, but it will be gradual to provide a minimum of economic shock to the resort.

Meantime, merchants who a year ago were viewing with great alarm the entrance of the Army, were indicating equal displeasure at the departure of the troops. They were looking back on the greatest winter season Atlantic City has ever experienced, with the heavy Army payroll augmented by the expenditures of thousands of relatives and friends of the boys who regularly poured into town to visit them.

Turn Back Stevens, Chi

Chicago, June 15.

Announcement is expected momentarily here from the War Dept. in Washington that the Stevens hotel, taken over by the Army last July for a technical training school and bought in December for $6,000,000, will be returned to private ownership. Blanket War Dept. order may also include hotels in several other large cities.

While official verification is still lacking, it's intimated that Washington may pass along the word tomorrow (Wednesday).

Michael C. Birnkrant, Chicago rep of Statler hotel chain, said a spokesman for the government had offered the Stevens property to his company three weeks ago. Statler outfit was asked to submit an offer, said Birnkrant, but wasn't interested.

RKO's 40 Tally for This Season; Record On 'Substitutions'; Convention Plans

RKO will complete the current (1942-43) season by delivering a total of 40 pictures, including 36 that it has produced itself, plus two each from Sam Goldwyn and Walt Disney, thus running second only to 20th-Fox in the number of features furnished the market. In addition, RKO delivers six westerns.

Probably setting a record so far as substitutions are concerned, which in pre-consent years were a pet complaint of exhibitors far and wide, is RKO's adherence to 'promises' so far as story, product, etc. is concerned except on only two pictures. RKO sales sources express pride as well as muffled surprise over this new low in substitutions.

Company is holding a national sales convention at the Waldorf-Astoria, N. Y., July 12-15, the only distributor not to turn to regionals. Ned Depinet, president of RKO Radio Pictures, always favors one convention for the entire country not only because it entails no more cost but also for the reason that when several sessions are held and the same ground is traversed the steam is likely to run low. A national convention also affords field selling chieftains, salesmen and bookers, to get together for discussion of each other's problems, even though they concern points as far apart as Boston and Los Angeles.

At its convention this year RKO plans screening four features for the conventioning delegates. They are 'Behind the Rising Sun,' 'The Sky's the Limit,' new Fred Astaire-Joan Leslie musical; 'Lady Take a Chance,' with Jean Arthur and John Wayne up and 'Fallen Sparrow,' which has John Garfield, Maureen O'Hara and Walter Slezak at the top of the cast. Of these, 'Sky's Limit' and 'Behind Rising Sun' will go into RKO's final block-of-five this season, with tradeshowings for exhibitor held around the middle of July.

Others in the final package are 'Petticoat Larceny,' 'The Falcon in Danger' and 'Tarzan's Desert Mystery.'

Out Before It Sets

Hollywood, June 15.

Following the general war idea, RKO is rushing the release of 'Behind the Rising Sun' ahead of every other picture on the lot for showing in July.

Jap picture will be tradeshown July 9, taking precedence over a lot of 'A' productions which have been hanging around the vaults for weeks, ready for release.

Goodno's Prophecy

A slogan submitted by John Goodno, of the Palace Co., Huntington, West Va., to Universal won him letter of thanks and token of appreciation from the company for 'constructive thinking.'

The slogan is: 'The Best Hits of All Are Coming This Fall.'

GREG DICKSON SET IN 8G JOB BY GOV. DEWEY

Gregory Dickson, who two weeks ago resigned his post at 20th-Fox, where he had been in charge of trade-paper advertising under Hal Horne for nearly six months, has been appointed director of the War Information Service of the N. Y. State War Council by Governor Thomas E. Dewey. Spot pays $8,000 yearly. Dickson succeeds Mrs. Helen Nolan Nell, who resigned several months ago.

A news correspondent in Europe in 1922 and 1923, Dickson subsequently entered picture publicity work and has been identified with numerous companies, including United Artists, Columbia, Walt Disney and the old Fox company. He returned to 20th after having been associated with the N. W. Ayer ad agency, N. Y.

Since leaving 20th, Charlie Schlaifer has been in complete charge of trade ads in addition to other duties as an assistant to Horne.

Republic's Big Selling Campaign on Roy Rogers

A complete 24-sheet campaign on a star, so far as known first time done for a screen stellar player rather than a picture, is being launched this week by Republic for Roy Rogers. Company hopes to cover 35% of country by July 1 after starting out yesterday (Tuesday). Coupled with this billboard drive, Republic also is linking spot radio campaign and extra advertising in newspapers.

Basic idea behind three-ply drive for Rogers is to sell the public and exhibitors on the idea that a strong western is just as good in a deluxe operation as a 'shooting gallery' house. Since the Rogers starrer, 'Idaho,' played the Loew (N. Y.) circuit (excepting a couple of Times Square houses), both 'King of Cowboys' and 'Song of Texas' have been booked for the entire Loew chain in New York City. These two also are Rogers starring vehicles.

BERGMAN'S IDEA

Favors AMPA and MPA, At Least, Merge Relief Funds

[illegible] the merger of AMPA and Motion Picture Associates has fallen through, Maurice Bergman, retiring president of AMPA, is strongly in favor of merging the relief funds of the two associations.

Backing up this idea, Bergman will propose that AMPA take the lead in overall relief development in the industry when he presides at the association meeting next June 24. In this direction, he further will urge that the relief effort of both the MPA and AMPA be combined.

New slate of officers is scheduled for election at the June 24 session.

Swedes Like Bob Hope

Indicative of the popularity of Bob Hope in Sweden is the way a special contest staged by Aftontidningen, newspaper in Sweden, clicked according to word received by Paramount h.o. from Carl P. York, Par manager in Sweden. Typical essay contest invited contestants to answer what they 'liked about Bob Hope?'

Cash prizes for the four best answers brought replies from all parts of Sweden. Contest was held in connection with the opening of 'My Favorite Blonde' in Stockholm. 'Road to Morocco' will not open in Sweden until this fall.

TITLE CHANGES

Hollywood, June 15.

'Henry Aldrich's Little Secret' is release tag on 'Henry Aldrich Rocks the Cradle' at Paramount.

'The Time Is Now' at Paramount became 'Tomorrow Will Be Fair.'

Military Parade Hypoed 'Crash Dive' in Reading, Pa.

Spectacular military parade was employed by Wilmer & Vincent theatres when 'Crash Dive,' 20th-Fox starrer for Tyrone Power, opened in Reading, Pa., recently. [illegible] many other servicemen organizations cooperated in staging the event, which concluded with the procession going into the Embassy to see the picture.

Preem of picture also included recruiting speeches from the stage by reps from WAAC and WAVE.

Navy cooperation also was used in Pittsburgh when the picture opened at the Harris. Navy boards were sniped with one-sheets. Navy equipment was displayed in the theatre lobby.

'Victory' Into Globe, N. Y.

Roy Disney is scheduled to arrive in New York from the Coast around June 29, with opening of Alexander de Seversky's 'Victory Through Air Power' scheduled July 3 if technicolor prints are readied in time. Otherwise 'Victory' opens in N. Y., July 29, pencilled in for the Globe.

Government priorities on Technicolor lab work may result in the latter date.

Turner's Coast Trip

Terry Turner left New York for the Coast over the weekend to huddle on exploitation of 'Land of the Rising Sun' with Charles W. Koerner, S. Barret McCormick, chief of RKO advertising and exploitation, is currently at the studio.

Turner stops over in Chicago en route, planning to return east to attend the RKO sales convention July 12-14.

Balanced Performance!

Star Musical!

Judy Garland and Van Heflin in "Presenting Lily Mars" with Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey and Tommy Dorsey and His Orchestra, Bob Crosby and his Orchestra Screen Play by Richard Connell and Gladys Lehman • Based Upon the Novel by Booth Tarkington • Directed by Norman Taurog • Produced by Joseph Pasternak • An M-G-M Picture

Sensational!

"Hitler's Madman" starring Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan, Ludwig Stossel • Screen Play by Peretz Hirshbein, Melvin Levy, Doris Malloy • Directed by Douglas Sirk Produced by Seymour Nebenzal • • An M-G-M Picture

Gangster Drama!

"Pilot #5" starring Franchot Tone, Marsha Hunt, Gene Kelly with Van Johnson, Alan Baxter, Dick Simmons • Original Story and Screen Play by David Hertz • Directed by George Sidney • Produced by B. P. Fineman • An M-G-M Picture

Patriotic Glory!

"Bataan" starring Robert Taylor as Sergeant Bill Dane with George Murphy, Thomas Mitchell, Lloyd Nolan, Lee Bowman, Robert Walker, Desi Arnaz Original Screen Play by Robert D. Andrews • Directed by Tay Garnett Produced by Irving Starr An M-G-M Picture

Joyous Comedy!

"The Youngest Profession" with Virginia Weidler, Edward Arnold, John Carroll, Jean Porter Guest Stars (*in order of their appearance*): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell Screen Play by George Oppenheimer, Charles Lederer and Leonard Spigelgass • Based Upon the Book by Lillian Day Directed by Edward Buzzell Produced by B. F. Zeldman An M-G-M Picture

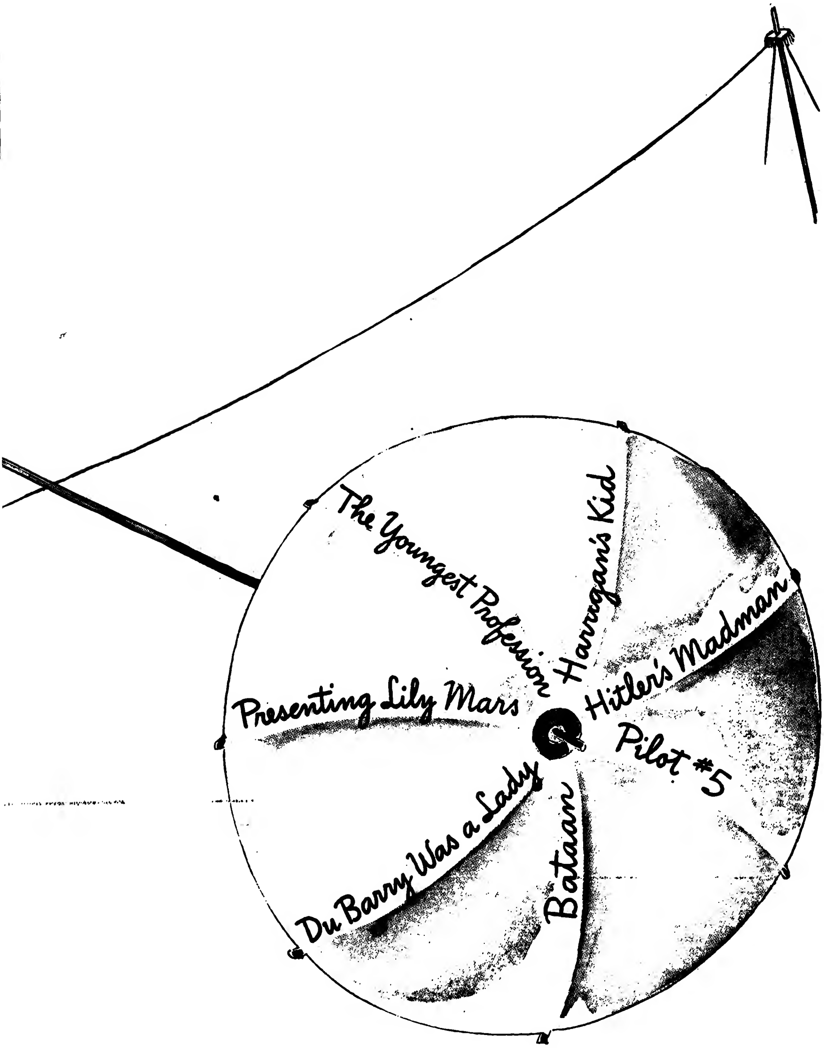
Race-Track Thrills!

"Harrigan's Kid" with Bobby Readick, Frank Craven, William Gargan, J. Carrol Naish • Screen Play by Alan Friedman and Martin Berkeley Adaptation by Henry Blankfort • Directed by Charles F. Riesner • Produced by Irving Starr • An M-G-M Picture

Ziegfeldian!

"Du Barry Was A Lady" starring Red Skelton, Lucille Ball, Gene Kelly with Virginia O'Brien, "Rags" Ragland, Zero Mostel • Tommy Dorsey and His Orchestra • Photographed in Technicolor Screen Play by Irving Brecher • Adaptation by Nancy Hamilton • Additional Dialogue by Wilkie Mahoney • Based on the Play Produced by B. G. DeSylva and Written by Herbert Fields and B. G. DeSylva with Music and Lyrics by Cole Porter Directed by Roy Del Ruth Produced by Arthur Freed An M-G-M Picture

Let's Keep Selling Bonds!



"Seven From Heaven" Has Everything!

(4th Great Group from Metro-Goldwyn-Mayer)

All Quiet on L. A. Front

Continued from page 3

dered all its boys to stay away from all zoot neighborhoods, which cover a wide expanse in Southern California, ranging from Main street all the way down the Coast to Long Beach.

While the civic, state and governmental authorities are working on the problem, the psychologists are pulling verbal knives on each other in an endeavor to explain why a zooter zoots. Some of them go back to the old Spanish conquistadores who cultivated inhibitions among the aborigines of Southern California. Others declare the youngsters of the current generation, chiefly of Indian descent and reared in Mexican ways, resent the snooty attitude of the gringos and gather into linguistic bands for self-preservation. It is a southwestern melting pot which has not melted.

Meanwhile the boys from Washington are wondering where the zooters get all those zoot suits with real pleats and other appurtenances which consume cloth unnecessarily. There seems to be a black market along Main street, where young men of featherweight proportions may buy coats wide enough for an all-American tackle and long enough to reach below the knees. The pants are peg-top at the bottom but climb so high that they require armholes.

One of the first campaigns in Hollywood against the zooters was instituted by Maurice Cohen, general manager of the Palladium, a ballroom which objected to the zoot trade, both male and female. Six months ago Cohen laid down dress regulations to prospective customers. For the males it consisted of fingertip coats, 18-inch cuffs on trousers, neckties and no black shirts or sport jackets. For the femmes it meant no slacks or bobby socks. Under these restrictions a zooter and his zooterine simply don't belong in the atmosphere of Hollywood's better hoofing emporiums.

Now the round-the-clock houses are working under a 'gentlemen's agreement' to refuse admittance to the juveniles after 11 p.m. or midnight, said Keil.

'Twas the Same in 1917

Recent servicemen cleanup of the zoot-suiters in downtown Los Angeles area recalls that oddly clothed youth were rampant during last war.

Back in 1917, World War 1 vets recall, jazz dance palaces were sprinkled with same ilk as today parade around in outlandish garb. Back in the old days, mens' correct styles favored short jackets and tight pants. So the zooters of yesteryear went in for 'specially designed boxback long coats and full trousers, crashing dancehalls and dancing with their gals in a fantastic manner for those days. Philosophers philosophize that zoots are caused by war; as in 1917, today's crop aren't much favored by anybody except possibly another zooter.

Special Short to Educate 'Em

Chicago, June 15.

Two more distributing companies have expressed interest in the suggestion of Allied States' committee on juvenile delinquency that producers make a series of single-reel subjects designed to halt the current wave of vandalism that has gripped various parts of the country.

In a letter to Jack Kirsch, chairman of the committee, Neil Agnew, general sales manager of Paramount Pictures, stated, 'I am submitting your letter of May 26, suggesting a war short on Juvenile Delinquency to the War Activities Committee. We believe this is an excellent idea and if not already planned for treatment in the list of coming Government shorts, should have a place on that program. We are making that recommendation accordingly.'

Tom Connors, v.p. and general sales manager of 20th Century-Fox, notified Kirsch that his company is giving serious consideration to the suggestion and advised the Allied committee that he would confer with the production department to see what could be done.

Theatres Refuse to Take The Rap on Juves in S.F.

San Francisco, June 15.

Efforts of police and civic groups to saddle the blame for juvenile delinquency on the theatre industry are being battled here by Edward D. Keil, coordinator of theatre civilian defense activities.

Keil told Police Chief Charles W. Dullea and others in emphatic terms that the juvenile delinquency headache is not unique with the theatres, and that under no circumstances would they be placed in the position of being held responsible for the problem.

Keil pointed out that for this reason the theatre biz will initiate no campaign of its own to clamp down on the young set, but was willing to cooperate in any general program to attack delinquency in its many phases.

Claims of Policewoman Kathryn Sullivan that the round-the-clock, downtown movie houses are hotbeds of necking' rendezvous, and are also used as nurseries by mothers looking for some place to park their offspring, were challenged by Keil.

'We've had some cases along that line,' said Keil, 'but how does that make us any different than any of the other places open to the public?'

To prevent theatre amour among young fry in the nocturnal hours,

Global Film Biz

Continued from page 1

or sold, he got $20 in commercial and political advantages, developments foreshadowed in discussions among various film industries fareshadow vast commercial implications.

Britain, Russia, Latins

With German and French film industries unlikely to figure importantly for many years, though for different reasons, prospects of British, Russian, Latin-American and possibly some Chinese production setups are being surveyed here in relation to their international film power after the war.

U. S. Department of Commerce has already taken preliminary steps, consisting, however, only of a survey regarding quantities of films shown, attendance records, thematic preferences, etc.

Strictly in the commercial field, however, U. S. majors are looking to a reopening of foreign fields as an essential and important factor in maintaining profit levels. Stated one major company exec: 'Anyone who expects the current boom to continue when the war stops is living in a fool's paradise. Boxoffice grosses in the U. S. will undoubtedly drop, and they will go down much faster than the costs of production and operation can be cut.'

Anticipating an economic readjustment which is considered likely to result in a temporary dip in boxoffice revenues and rentals, pending the reabsorption into industry of millions of men released from the armed services and war plants, plans are to explore and prepare for entry into the foreign markets. Pickup in foreign trade, however, is also expected to be much slower than the dip in revenues in the U. S.

New H'wood Trend

Continued from page 2

coming 'Revenge.' Not one player is to be cast whom public even remotely knows as a screen personality, and to facilitate the search the whole country is being combed for players to fill the 13 roles for the Russian picture.

With Toumanova, a dancer, and Gregory Peck, of New York stage, set for two lead roles, studio sent out sketches of remaining 11 characters to be filled from ranks of unknowns. These books, elaborately worked up, went to every agent in the country, as well as dramatic critics on all papers in key cities and others who might be in a position to suggest talent, as guides for parts to be filled. Robinson and Phil Karlstein, his associate, personally are interviewing every possible candidate at the studio, and have sent Jacques Tourneur, director, to New York and Chicago to make tests of eligible candidates. When film rolls about July 1, its full contingent will be faces completely unfamiliar to public.

On same lot, Frank Ross, who will produce Lloyd C. Douglas' current best-seller, 'The Robe,' is seeking 12 new faces to play the roles of the Disciples in this Biblical story. Ross doesn't want any actor who has ever been identified with any role to enact these parts. As a consequence, characters will be chosen from an entirely new group of actors. Newcomers are also in high favor at Warners for the coveted George Gershwin role.

Tyros Big Chance

Paramount likewise is attempting to discover unknown actors for the seven leading roles in 'The Hitler Gang.' Characters are composed of the high men in Nazi regime—Hitler, Goering, Goebbels, Hess, Himmler, Rohm and von Ribbentrop—and studio wants, if possible, to recruit new players to interpret these roles. If such talent cannot be found, then actors will be cast who can be best made up to impersonate these high Nazis but such casting will be done only as a last resort.

Producers of Metro's 'The Story of Dorian Gray' are looking for an actor about 22 to portray the title role. They greatly prefer an as-yet-undiscovered actor, and Director Albert Lewin already has made swing around country in an attempt to find such a personality, so far without success.

Winfield Sheehan, too, who will produce 'The Life of Capt. Eddie Rickenbacker,' is mulling idea of casting a totally unknown in the role, if someone suitable may be found. Gary Cooper has been mentioned for role, but actor is booked up solid for many months to come so unquestionably is out. It is known the producer favors an unknown if Cooper cannot be had.

In less important role but still one which has great bearing upon story is part of 5-year-old girl for 'Curse of the Cat People,' which Val Lewton will produce for RKO. Part is so distinct that Lewton feels full justice can be done only if a juvenile whom audiences have never seen before plays it.

Trend is proving interesting, due to shortage of talent, and undoubtedly will be a practice more and more companies and pictures will follow. At no time in past has the opportunity for newcomers been so pronounced.

USO Camp Budget

Continued from page 1

the Caribbean, the Middle East, Alaska, Bermuda, Panama and one undisclosed base.

Between June 1, 1943, and Jan. 1, 1944, Camp Shows will have at its disposal $4,700,000—exceeding the entire allotment expended during the fiscal year from June 1, 1942, to June 1 of this year. The remaining $9,300,000 allocation for the entire year of 1944 has already been earmarked, the vast sum to accrue from the forthcoming public drive to be undertaken by USO.

Three months ago CSI was expending $100,000 a month for its overseas operation, but the offshore contingent setup has been expanding at such a rapid rate of progress that that sum is now vastly exceeded. Virtually all of those offshore, including the Ladd-LeRoy unit that just arrived in England, are on the CSI payroll, although a number of others are skedded to make cuffo appearances on the various global fighting fronts. Also currently in England on a volunteer appearance for CSI is Adolphe Menjou, who arrived there last week.

Comprising the unit of 15—the largest single group yet assigned to an offshore base—are, in addition to LeRoy and Ladd, the Blossom Sisters (2), Eddie Cochran Co. (2), Pat Melville, Brucetta, Elsie Hartley, Don Rice, Wally West, Francetta Malloy, latter teaming up in an act with Ladd, Mildred Anderson, Dorothy Deering and 'Limberlegs' Edwards. The contingent will split up into a few units for an extensive tour of the Yank bases abroad and will remain for an indefinite period.

Tax Raps Crashers

Continued from page 3

zoot-suiters, even in the tough districts where gate-crashing and fights were a nightly occurence.

Theatres here, where there is plenty of juvenile delinquency, have had recurring troubles with the tough young fry, including raids in which spectators were injured, disturbances which drove out customers, raids through back doors, beating of ushers, etc. That last one hit last week, when a mob of 14 of them was arrested after descending on the Champion theatre in search of a rival zoot suit mob and broke up the performance. Managers have grown tired of being shut down and forking back the money to irate patrons even if some of the juveniles do wind up under sentence for disturbing the peace.

Owl Shows Not Worth Damage

Continued from page 3

abandoned them due largely to the rowdyism of late crowds which often include unmanageable drunks.

That picture theatres are now doing well enough not to need midnight shows or 'owlers' later in the night, is also encouraging operators to cut them out—or at least not to add them where previously they haven't been a part of the policy. The added gross brought by the middle-of-the-night shows also is not sufficient to offset the damage.

Additionally, help is so difficult to obtain now that the average theatre is fortunate in running from morning or noon until around 11:30 or midnight. When worked too long staffs are hard to retain except where unions figure and then overtime applies. Pointed out, moreover, that midnight shows were conceived when times were not so good and operators were trying every kind of stunt to increase patronage, getting longer daily use out of a film booking than before. Midnighters continued in N. Y. city, however.

In connection with the tough element, where existing, it has been found that women managers or assistants have a more quieting effect on the rowdies than men. Aside from not being inclined to slug a woman, the baddies apparently fall partly under the teacher psychology spell, it is believed. Or the mother instinct angle figures.

Akron's Vandalism Sees More Theatre Seats Cut

Akron, O., June 15.

The wave of juvenile delinquency that has resulted in a juvenile gang murder and the killing of a 15-year-old girl by her 50-year-old lover during the past week, as well as numerous other crimes in this war-booming crowded city, has not left local theatres unscathed. All the large downtown houses now use policemen on weekends to hinder hoodlums, and several exhibitors have been forced to run trailers offering a $25 reward for apprehension of anyone found cutting seats or destroying property in the darkened houses.

The problem is said to be worst at the Palace, becouse of on arcade and two entrances. That house employs four policemen on Fridays and Saturdays. Last month the Palace hired a policeman all month but was unable to catch the young offenders.

Managers reported that seat-cutting is about the most common wrong-doing. New covers have been found ripped across after only a few days' use, time and time again. Seats are continually ruined also by burning matches; draperies and walls are streaked with lipstick; posters and lobby displays are cut or defaced, and plumbing and heating fixtures and all things that can be moved are constantly being filched, it was said.

No way has been found to make youngsters who have seen the show once go home, and many kids come in the morning as soon as the doors are opened and stay all day, managers moan. Making cat-calls, whistling furiously, clapping, talking loudly, and popping peanuts all add to the discomfort juvenile patrons inflict on adult filmgoers. 'The kids want to furnish the entertainment themselves,' one manager asserted.

Lack of parental supervision and of satisfactory home life is blamed for most of the vandalism.

Asks 11 p.m. Curfew

Members of the First Baptist Temple congregation, one of the largest in the country, numbering over 8,000 persons, led by Rev. Dallas F. Billington, are clamoring for an 11 p.m. curfew for Akron theatres, dancehalls, beer gardens and all night spots. Rev. Billington is conducting a radio and pulpit campaign and buying newspaper space favoring the 11 p.m. curfew, and separating dispensing of liquor from serving of food.

In Capital Zone, Too

Washington, June 15.

Some neighborhood houses in the Washington (D. C.) suburban area are also having trouble with juvenile patronage. One house has a list of 20 girls of high school age whom doormen have been ordered to deny admission. These youthful delinquents have been using the theatres for 'pick-ups' and the management of this chain is considering appealing to the police for aid.

In the downtown Washington area the obstreperous at first shows are now under control. This has been accomplished by newspaper support and stern steps by house managers. Disturbers have been escorted to the doors and given money back. Last week a group of jitterbug zoot-suited youths walked by the relief usher on the door late at night. When he appealed for admissions they attacked him in the lobby and ran out of the theatre yelling like Comanche Indians.

Canada Too

Ottawa, June 15.

Vandalism is on the increase in Ottawa and theatre managers are seeking court convictions and heavy sentences as a remedy. Leather seat upholstery has been slashed with razor blades, paper towels stolen, complete with containers and receptacles, and house hardware ripped loose and stolen. Men aren't alone in the vandalism. Women smear lipstick over powder-room walls and steal taps from wash basins and towels, and racks and receptacles as well.

Motion Picture Theatre Association is mulling preventative measures. They are up against the hazard of big losses in admissions if measures are too drastic, but face continued heavy losses in equipment, that cannot be replaced in wartime, if measures are too loose.

Nat'l Conference

Continued from page 3

tainment of the men in the services. Thus the NCEIWA-inspired board would take its cue from the Hollywood Victory Committee and the Screen Actors' Guild, which has already succeeded in obtaining pledges from 1,000 film players who will devote six weeks each to cuffo performances on the USO-Camp Shows circuit. Into the picture would be brought all the legit, radio, vaude, concert and other talent in a concerted drive to utilize all the resources of show biz on a vast scale.

3. Looking toward the enlistment of the nation's radio stations in the coordinated drive toward a successful homefront prosecution of the war, Neville Miller, National Association of Broadcasters prexy, notified the joint committee at its Thursday night huddle of the NAB's 100% cooperation. Letter from Miller designated Wolt Dennis, chief of NAB news bureau, to sit in as the NAB delegate on the Conference Board, Dennis thus becoming the first officially chosen as a board rep.

Conference board will be comprised of one delegate and one alternate from every branch of show biz and formal invitations are going out this week to all allied crafts and branches asking designation of the delegates. There will be more than 50 facets of the industry represented. Abel Green, of 'Variety,' will represent all the theatrical trade papers on the national board. The Conference Board is slated to meet at its first sessions July 14-15.

George J. Schaefer was designated at Thursday's confab as permanent chairman of the continuations committee pending the Conference Board setup, at which time the committee will be disbanded.

Continuations Committee, actually a steering and sifting committee now drawing up an agenda for the National Conference, includes, besides Schaefer as chairman, Abe Lastfogel, Harry Brandt, Anita Grannis, James F. Reilly, Solly Pernick, William Fricke, Walt Dennis, Kermit Bloomgarden, Paul N. Turner and Abel Green ('Variety'). Latter was picked to rep the tradepapers at a special luncheon hosted by Brandt at the Astor hotel, Monday (14).

Equity council voted yesterday (Tuesday) to continue cooperation with the Conference activity, and endorsed the organization's plans. It appointed a committee to draft the pledge to devote time to the cause, which all Equity members will be asked to sign. The committee includes Alexander Clark, Richard Taber, Rhys Williams, Philip Loeb, Sam Jaffe, Aline MacMahon, Mady Christians, Emily Marsh and Ilka Chase.

James A. Sauter, head of the United Theatrical War Activities Committee, was authorized to gather statistical data for submission to the Conference Board showing in figures the contributions made to date by show biz toward the war effort.

Paramount's Morning Line

5 GRAVES TO CAIRO

And "Variety's" Topper is a Whopping

for CHINA's second week at the Paramount, Los Angeles, where its opening topped "Star Spangled Rhythm" . . . as it has in 65% of its runs to date!

Paramount Pictures

OWI Compromise Seen Due Soon On U.S. Distribution in Europe

Expressing a willingness to cooperate as in the past, U. S. film company toppers huddled with Office of War Information reps last week in an effort to reach a solution on the distribution of American product in the now-occupied countries when they're successfully invaded. Foreign managers recently failed to agree with the OWI proposal to turn over product and let latter distribute, with the result that the Government agency carried the matter to the top film executives. It now looks as though some compromise will be worked out, the OWI being informed about the many distribution intricacies with which they haven't been familiar.

Though not settled yet, it's believed that while the OWI will retain supervisory jurisdiction, something the film companies were willing to allow from the outset, actual prints will remain in the hands of American companies until any and all deals, whether flat rental or percentage, are settled with theatre operators. By doing this, U. S. distributors would prevent pirating of prints (once out of their possession) and keep control of playdates.

Another phase being worked out is whether prints should have dubbed-in versions or superimposed titles. Also if shipments should be from U. S. or England. The distributors expressed complete accord and willingness to dub in where feasible. Majority of U. S. companies already have batches of new product ready for distribution in these countries, most so-far having superimposed titles.

Eritrea Gives Cue

Washington, June 15.

Reports from Eritrea, Northeastern Africa, just received here by the Department of Commerce, give some idea of how the Allied plan to handle motion picture exhibitions in territory captured from the Axis. Eritrea was captured from the Italians by the British in the middle of 1941. Facts are these:

British control all film exhibition.

Of all the Italian pix seized, British still allow 1,000 to be shown and these are run over and over again in most of the 23 film houses in the colony.

British have an 8:30 p. m. curfew for Italians and African natives in the towns, which means that the last shows—short ones—must begin no later than 7:30 p. m.

Importation of British and American features and shorts—including many war subjects—is permitted by the Occupation authorities and, already, a sharp preference for the Hollywood product is shown at the box offices.

The Italian-made pix are attended only by Italians and natives, but the British and American stuff is attended by everybody. Italians sit silently through the showing of Allied war subjects.

Spain's Canary Isles Strong for U. S. Films

Washington, June 15.

Although neutral Spain has strong Axis sympathies, the Canary Islands, owned by that country, give top preference to American-made films and this country will furnish the largest number of imported pix to play in the islands from November, 1942, through October, 1943, U. S. Department of Commerce estimated.

Islands are expected to handle 240 features during the year, with 75 coming from the Spanish studios, 60 from U. S., 40 from Great Britain; 30 from Italy; 15 from the Argentine and Mexican studios; with France and Germany supplying 10 each.

United States formerly supplied 80% of the features exhibited in the Canaries, but this has dropped sharply in recent years, partly because of the adverse rate of exchange. It is interesting to note that no U. S. war film has been shown. Spanish censors would forbid any from the United Nations. It is reported, however, that one German war pic has been played. Spanish regulations now require theatres to show Spanish newsreels at each performance, and forbid the exhibition of foreign reels—because of the war angles.

Islands now have 24 film houses, with a capacity of nearly 12,000, and one more is under construction.

MEX PROTECTS ANTHEM

Presidential Decree Limits Rendition; Violation Penalties Set

Mexico City, June 15.

Indiscriminate rendition of the Mexican national hymn, in its entirety or in part, is strictly forbidden by a presidential decree that provides penalties of from one to 15 days' imprisonment and fines of from $1 to $500 (Mex) (25c-$125—U. S.) for its violation.

Hymn or parts of it cannot be used without the Ministry's express permission, and only then when 'the artistic merit and the high inspiration of the same justify it.' Which means that it cannot be rendered at social functions, cabarets, saloons, restaurants or any commercial establishments.

U.S. Pix Look to Recovery Of Properties in Europe; Foreign Mgrs. in Talks

U. S. Treasury Department's plan for American film distributors to list all properties in countries now occupied by the Axis is expected to be an outstanding item on the agenda at the New York meeting of foreign managers scheduled for next Friday (18). Additionally, the unfreezing of impounded money in Australia and India also is scheduled for discussion. Free flow of all rental revenue from India is anticipated as soon as details are worked out.

American distributors hope to recover many properties from countries now held by the Nazis and and Italians as soon as they are reoccupied by Allied forces, but realize that ultimate recovery of such will depend largely on the amount of comparable equities of German and Italian interests in the U. S. Alien Property Custodian has charge of properties of enemy nationals now, and the total amount recovered, when Allies take over abroad, will depend on the extent of this property in U. S. Many film companies not only had distribution centers, properties, supplies and fixtures in many key cities abroad but also theatres.

Peculiar phase was revealed this week when it was reported that theoretically many of these distribution centers still are in operation. In France, nearly every U. S. distributor has considerable properties and staffs still on the job. American film companies moved out of Italy before the present war but still may be able to sue for recovery of many properties on which full settlement was not obtained from Il Duce's government.

Mex Follies Bergeres Sold to Spanish Group

Mexico City, June 8.

Follies Bergere, one of the two top local revue theatres, is now Spanish-owned with the sale by its founder, Joe Fustenberg, who until recently was the impresario as well. New owner is a syndicate of Spanish showmen. Policy of vaude and revues is to be continued.

Reported cash consideration of the transfer was $300,000 (Mex.)—($62,500 U. S.).

Disney Asks Injunction

Mexico City, June 15.

Walt Disney, through his lawyers here, has asked the federal attorney general to issue him a writ restraining a local soap factory from using certain of his creations, among them Pinnochio and Snow White, in its publicity.

Disney asserts this use infringes his copyrights.

Mex 'Romeo' Pic Starts

Mexico City, June 15.

'Cantinflas' (Mario Moreno), star tramp comic, has placed into pic production, for Posa Films, his satire on 'Romeo and Juliet,' with Miguel M. Delgado directing.

Maria Elena Marques is playing the Juliet that Lupe Velez spurned for the lead role in 'Nana,' which Producciones Santander is soon to start here.

GFD Sells London Lease

London, June 15.

General Film Distributors has sold its lease on the Leicester Square theatre to Donaldson Hudson, Liverpool transport company head and the husband of actress Jane Carr. Lease has about 15 years unexpired, with options, at an annual rental of $80,000.

Jack Buchanan's new show, 'It's Good to Dance,' currently touring with Buchanan starred, is expected to open there the end of July.

Beefs on British Film 'Monopoly'

London, June 15.

As a result of complaints concerning monopoly tendencies, made recently to the Board of Trade by the Film Council and several trade unions, the government may take over picture studios here and all of floor space on the basis of each production unit's previous output.

London, June 4.

President of the Board of Trade, Hugh Dalton, this week received a deputation from the Films Council protesting against 'monopolist' tendencies in the film industry. Dalton's decision is slated soon.

Dalton has asked J. Arthur Rank to meet him for a discussion.

Assn. of Cine Technicians, studio labor unions, has asked Board of Trade to receive a deputation on the same monopoly complaint.

MOSCOW ART THEATRE NAMES NEW LEADERS

Washington, June 15.

New leaders have been named to head the Moscow Art Theatre, according to announcements here by the Soviet Embassy.

Ivan Moskvin, 'People's Actor of the USSR,' has been appointed director of the theatre, succeeding the late Vladimir Nemirovich-Danchenko, and Nokolai Khmelov, has been appointed art supervisor. Vladimir Meakheteli, who was manager of the Central Red Army Theatre in Moscow, recently became managing director of the Moscow Art.

Both Moskvin and Khmelov were pupils of Konstantin Stanislavsky and Danchenko, founders of the Art Theatre. Moskvin has been associated with the theatre since its first performance in 1898, and has also played in a number of Russian films. Khmelov has been with the Art Theatre since 1920.

Russian Embassy also reports that a troupe from the Moscow Art Theatre shortly starts for the eastern front to play for the Red Army, following the recent return of two groups of actors from this theatre. Each of these units gave 60 performances during 20 days at the front.

SWEDEN LIKES 'MINIVER'

'Mrs. Miniver' was named by the Swedish Film Reviewers' Club, Stockholm, as the best foreign film shown in Sweden during 1942.

'In Which We Serve' was runner up with 191 votes.

Current London Shows

London, June 15.

'Best Bib & Tucker,' Palladium.
'Case 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St James
'Moon Is Down,' Whitehall.
'Present Laughter,' Haymarket
'Quiet Week-End,' Wyndham's
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'They Came to a City,' Globe
'This Happy Breed,' Haymarket
'Vagabond King,' Winter Garden
'Watch on the Rhine,' Aldwych

Balcon Raps British Pic Producers Who Left Britain When War Began; Korda Assails Plan 'Aimed at Him'

London, June 4.

Film producer Michael Balcon has projected to British Film Producers Assn. for studio and general production priorities to native producers who stayed at home and kept up production when war began. Balcon's plan is aimed at those who bolted to the States when the first signs of danger showed and who are now filtering back.

'Any plans made by newcomers,' says Balcon in part (calling them 'homing pigeons'), 'can only be made by cutting down the output of the established producers who have stayed in Britain throughout the war period and to whom is owed the survival of the industry.'

The plan is for priorities so no new production can go on until normal production requirements of existing units have been taken care of. Balcon also protests against proposals to bring over American technicians as it would deplete U. S. manpower where native technicians could be released from the Army without 'serious hindrance.'

Sir Alexander Korda at meeting of association took Balcon's plan as aimed at him, said it was none of association's business to deal with who should make pix or how they should make them. Felipo Del Guidice enthusiastically yessed Korda's remarks and President J. Arthur Rank left it to the association to bring up again some time.

MEX 'BERNHARDT' WARNED

Theatrical Federation Tells Her Off On Troupe Salaries

Mexico City, June 15.

Virginia Fabregas, 'Mexico's Sarah Bernhardt,' who recently was awarded a gold medal by the local civic government for rounding out 50 years as a trouper, is in coin difficulties with her company with which she is touring South America.

The Mexican Theatrical Federation has ultimatumed La Fabregas that unless she pays her company's wages punctually and in full it will cable it funds for passage back to Mexico.

'Moon Down' Looks Unlikely as London Legit; 2 Other Bows

London, June 15.

Despite some splendid acting and favorable newspaper comments on the production in general, legit version of John Steinbeck's 'The Moon Is Down,' which opened June 7 at the Whitehall, is not expected to fare much better than it did on Broadway. Production was warmly received with unmistakable approval by the opening night audience, but it is doubtful if the proletariat will appreciate such erudite dramatics.

'Living Room,' which opened at the Garrick on June 9, turns out to be what is basically a drama but is leisurely developed via a succession of comedy interludes. It was well received but is in need of a quickened pace. It would probably make a better film than a stage play.

Third entry last week was 'Sweet and Low,' which opened at the Ambassadors June 10. It's a clever, intimate revue and was enthusiastically received. From all indications it's a successful summer entry. ['Sweet and Low' isn't believed to be the revue of the same name produced in New York over a decade ago.—Editor.]

Aug. 1 Deadline on Mex Union Talks With Yanks

Mexico City, June 15.

Notice has been served upon the eight major American pic distributors operating in Mexico by Local 1 of the National Cinematographic Workers Union that they're being given until Aug. 1 to hold talks regarding their workers' demands for a new contract that features another pay hike. The help got a raise as per two-year contract made Oct. 11, 1941, which ended their staggered strike against five of the Americans.

Union officials don't expect any opposition in settling the lew lift and other concessions.

Mexican Outfit Buys Out Tampico Circuit for 125G

Mexico City, June 15.

Modernization and expansion of cinemas and the stage in Tampico is the purpose of a new enterprise, Espectaculos, S. A., head of which is Vicente Villasana, publisher of the oil port's daily newspaper, El Mundo. Company has acquired all Tampico's top cinemas for $500,000 (Mex) (about $125,000 U. S.).

Plans call for building three other cinemas and possibly a stage house. Tampico has been without a regular stage show stand for 25 years.

Neither Will the Nazis

Washington, June 15.

Sven Malmberg, Swedish concert violinist, has just returned to his home in Sweden, following a nine-months concert tour through Germany, according to reports here.

Malmberg hit the Swedish front pages with a description of the Allied air raids on Dortmund where he happened to be at the time. The violinist sighed and said: 'I'll never forget it and never return to Western Germany as long as the war lasts.'

DEFENDS RANK ON SOCK FROM BRIT. SCENARISTS

London, June 4.

Felipo Del Guidice, co-head of Two Cities Films, has come back at Screen Writers Assn.'s criticisms of his scenario trust plan with an appeal to the Society to reconsider its opposition. He objects to its description of himself and J. Arthur Rank as 'merchants and middlemen' at a time when, he says, the industry is gaining so much 'through the power and vision of such a man of high reputation in the world' as Rank.

Del Guidice admits it is difficult to prove they are not merchants and middlemen at this early stage' and that it will all work out and be disproved in time if the Screen Writers would only be patient.

Meantime, Del Guidice has raised another storm by writing to the daily press protesting about 'monopoly' stories and asserting that the Rank activities are beneficial in every way 'since the collapse of production on the declaration of war and the closing of cinemas during those dark days nearly brought about a position in which we in this country would have found ourselves with no film industry of any kind whatsoever.'

'Mr. Pepys,' Shakespeare Big B.O. Clicks in Paris

Washington, June 15.

Vichy radio reports 'The Honorable Mr. Pepys,' written by a French engineer, is now one of the hits of the Paris theatrical season. Two Shakespearen plays are also reported doing good biz—'Macbeth' and 'King John.' According to the broadcasts, the theatre ticket office at Cook's travel agency is still open and going well. Theatres open at 6 p.m. because Paris has a midnight curfew imposed by the Nazis.

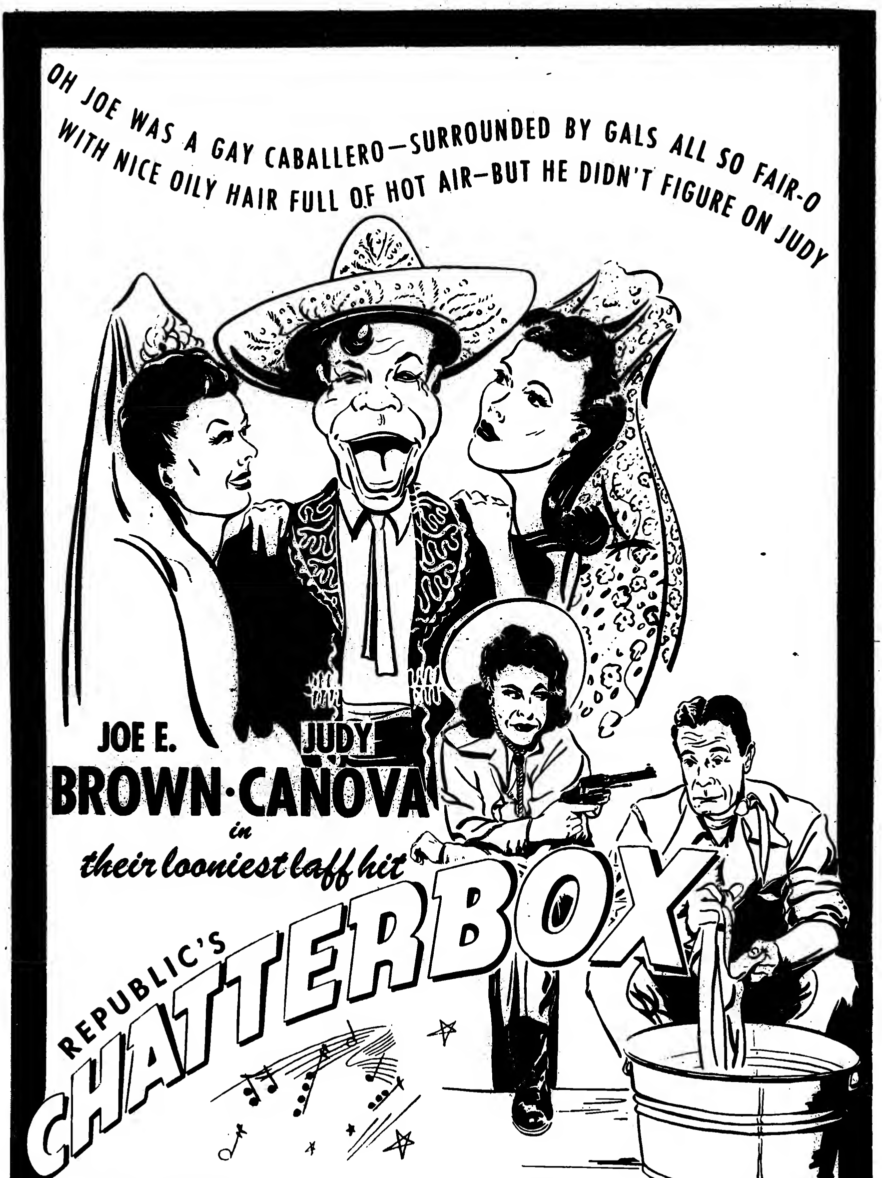
Radio Berlin has announced that hereafter 'the best seats in the German operas, music halls and theatres will not be on sale, but will be reserved exclusively for wounded soldiers, soldiers on leave, and armament workers with their families.'

Mex Immigration Officials Oust Actor, Crimp Big Pic

Mexico City, June 15.

Having reached the six-month quota limit for performers and tourists, Carlos Villarias, Spanish pic-stage actor, was ordered to leave the country. He's now in El Paso, Tex.

Action crimped finishing one of Mexico's most ambitious pix, 'The Man With the Iron Mask.' Villarias had one of the leads. Producer Gonzalo Elvira can't get a sub and the actor has failed to get a permit to return.


OH JOE WAS A GAY CABALLERO—SURROUNDED BY GALS ALL SO FAIR-O
WITH NICE OILY HAIR FULL OF HOT AIR—BUT HE DIDN'T FIGURE ON JUDY
JOE E. BROWN · JUDY CANOVA
in
their looniest laff hit
REPUBLIC'S
CHATTERBOX
ROSEMARY LANE • JOHN HUBBARD
GUS SCHILLING • ANNE JEFFREYS • GEORGE BYRON
and THE MILLS BROTHERS and SPADE COOLEY AND HIS BOYS
Joseph Santley—Director • Original Screen Play by George Carleton Brown • Frank Gill, Jr.
BUY U. S. WAR SAVINGS BONDS

Heavy Backlog of Story Material, Plus War Stuff, Slows Film Buys

Heavy backlog of story material (including plays), estimated at from $7,000,000 to $8,000,000 at the major studios, combined with dearth of outstanding material on publishers' lists due to number of writers on wartime Government service, has resulted in dullest period for film company story departments in many years.

Publishers as well as film companies appear to be holding back, thus slowing normal flow of material. Former, watching book sales, are inclined to continue favoring non-fiction material, much of it about the war, which is assured of a ready market.

Major film companies, looking only for the unusual type of war story, continue wary of the time element in war material, as they have been all along. Thus the preponderance of literary material, formerly scanned for screen purposes, is out of line with ideas of film production execs who must calculate on future production and release in relation to topical values.

Due to curtailed production schedules, film production departments find they have an ample supply of story material on hand for immediate future and only top material is getting attention.

As a rule publishers lists early in the season are not very promising insofar as screen possibilities are concerned. This season, however, story editors contend material is more discouraging than ever, but add 'positively.'

Scarcity of suitable material is largely attributed to war assignments which large number of writers have taken, either in the armed forces, in the various Government bureaus such as Office of War Information, or as war correspondents.

Most of material from war correspondents or written in similar vein is unsuitable for picturization owing to repetition of themes and locale. Number of name writers, now missing from the publishers and play-producing lists, formerly turned out material which screen story scouts looked forward to periodically as an event, much like the opening of a new play with an outstanding legit star on Broadway. Whether material eventually proved suitable for screening, it served at any rate to stimulate interest.

Warners has bought the film rights to 'Instruct My Sorrows,' novel by Clare Jaynes, and 'Judy Adjudicates,' Redbook novelette by Philip Wylie. 'Sorrows' is being published by Random House.

Mono Gets 'Duchess'

Hollywood, June 15.

Monogram purchased 'Duchess of Broadway,' by Fred Kienert.

George Sherman at Republic took an option on 'The Land of the Free,' by Douglas Martin.

20th-Fox purchased 'Laura,' Vera Caspary's mystery novel, recently serialized by Colliers.

This Wasn't Easy

Hollywood, June 15.

Credit Arbitration Board of the Screen Writers Guild has settled 40 wrangles over screen credits in the last year, a world's record in ground and lofty arbitration, if you know writers.

Maurice Rapf, chairman, made the final decisions with the help of 120 Screen Guilders who had been called in as assistant arbitrators. Meanwhile the Grievance Committee allayed 12 disputes involving scriveners, producers and agents.

Howard Black's Chore

Presumably in an effort to obtain wider distribution and better deals, Howard Black, v.p. of Time, Inc., has been named by Roy E. Larsen, president of Time, to take charge of March of Time sales and distribution policies. Black has been in charge of advertising sales for Time, Life and Fortune magazines.

In his new post, he will make a special study of sales and distribution methods as applied to March of Time and other products with Tom Connors, v.p. in charge of world distribution for 20th-Fox, which now distributes M. of T.

Hogan's Three-Ply Deal

Hollywood, June 15.

Universal increased James Hogan's one-picture director contract to a three-way document as producer-director-writer.

Signed to pilot 'The Mad Ghoul,' Hogan is currently scripting 'Zorya,' which he will direct under production guidance by George Waggner. After that he will be on his own, three ways. 'Zorya,' a Turkish tale, goes into production in August with Maria Montez, Jon Hall and Sabu as co-stars.

Real and Imagined Loss Of Ration Books a New Headache for Exhibs

San Francisco, June 15.

Newest problem to harass exhibs here is that of customers losing, or thinking they lost, their valuables (ration books) in the theatres.

It wouldn't be so bad if it was just a matter of returning said books to the owners, as per names on the covers, when they turn up, but it ain't that easy you can tell the OPA. For example, an envelope containing five ration books for five different persons, all with out-of-town addresses, was found in Embassy, downtown subsequent runner. Owners of books were obviously a clubby set of tourists of some kind, so theatre didn't want to forward the point coupons to home addresses, for fear there would be catless and meatless days for somebody. Embassy got around this one by planting a yarn in the news rags.

Report WB's W. S. Shartin May Join UA Sales Dept.

Reported that William S. Shartin, midwest district manager for Warner Bros. and long with the company, may join United Artists in an important sales capacity.

He resigned his Warner post Thursday (10), the day Ben Kalmenson, general sales manager for WB, left for Chicago to discuss the local situation. Successor to Shartin will not be announced until Warners holds a regional sales meeting at Chicago, July 8-10. Meanwhile, Jack Shumow continues as branch manager at that point.

A promotion made by Kalmenson last week was appointment of Charles Beilan, salesman in the Philadelphia territory, to head the Cleveland office, succeeding Leo Blank, who resigned.

Fessier, Pagano Given Producer Status at U

Hollywood, June 15.

Universal upped the writing team of Michael Fessier and Ernest Pagano to writer-producer status.

First production under the new arrangement will be '100 Girls and a Man,' to be directed by Frank Ryan.

Segall Outbids Goldman For 56th St., West Philly

Philadelphia, June 15.

William Goldman, who has been creating a furore in this territory by buying theatres under lease to Warner Bros., last week found himself in a similar predicament. His 56th St., in West Philly, was purchased by Charles Segall, an indie operator.

Goldman's 10-year lease on the house is due to expire at the end of next year. Trustees of the estate owning the 56th St. property announced the house was for sale. Goldman bid $45,000. It was approved by the court. But when the final sale was held, another bid of $49,000 from Segall was opened and the house was awarded to Segall.

Goldman has the option of remaining at the theatre until his lease expires. He gave no indication what he intended to do.

Goldman recently purchased the Keith's and Karlton, both mid-city houses in the Warner chain. He also operates several other theatres in the Philly area as well as a chain upstate.

SEP-Treasury Show's $13,000,000 in Bonds

Saturday Evening Post tieup with the Treasury Department to promote sale of war bonds by means of a continuous 10-day variety show in Radio City, N. Y., resulted in purchase of more than $13,000,000 in bonds and stamps. Show will tour 40 cities, the first stop being Boston.

In addition to the heavy volume of Government paper sold directly at the show, shops in surrounding areas on Fifth avenue reported increases of 25% to 125% in their average sale of bonds and stamps. More than 50,000 people are reported to have viewed the show, which was held in the lobby of the International building.

SEPost played a major part in the promotion since it was built around the series of Four Freedoms pictures designed by Norman Rockwell for the magazine. Contributing to the events, which ran from 11 a.m. to 7 p.m. each day, were a number of Broadway entertainers, the Army, radio commentators, newspapermen and others. There were talks on the war, several different shows by various Army units, general entertainment and a number of civilian defense activities.

Some of the major events were broadcast.

Sabu's Army Call Revamps 'Ali Baba'

Hollywood, June 15.

Universal ordered a rewrite job on 'Ali Baba and the 40 Thieves' to eliminate the role assigned to Sabu, who goes into the Army July 7.

Part played by Turhan Bey is being built up for co-star ranking with Maria Montez and Jon Hall.

F. P.-CAN.'S 25c DIVVY

Montreal, June 10.

Famous Players-Canadian Corp., Ltd., gave notice Wednesday (9) that dividend of 25c per share had been declared on all issued common shares of the company without nominal or par value, payable July 3 to shareholders of record June 18.

Tele Scramble

Continued from page 1

system of television, reportedly similar to that of the Scophony supersonic system which the company claims is covered by basic patents. The Morton patent on an image reproducer and the Farnsworth patent on a television projector are believed by engineers to be alternate methods of achieving the same results as obtained by Scophony's Skiatron method.

That Scophony is fully aware of the situation was revealed by Arthur Levey, president of Scophony Corp. of America. He said that necessary measures are being taken to deal with the situation via the company's attorneys, Chadbourne, Parke & Whiteside, of N. Y., and patent counsel, Cushman, Darby & Cushman, of Washington. He indicated that the fact that Bell Labs, RCA and Farnsworth have taken steps to move into supersonic and Skiatron fields of television, which he termed a complete departure for these companies, is definite evidence of the importance in which they hold Scophony patents.

Optimistic on Future

Levey was optimistic over the possibilities of the film industry mobilizing its showmanship in making television as great an entertainment as motion pictures. He claimed that Scophony's function is to facilitate the speedy emergence of television as a mass production industry.

Introduction of the Skiatron method, of which little has been heard since outlined before the Federal Communications Commission last year, is expected to give television both color and stereoscopic effect. It was invented several years ago by Dr. A. H. Rosenthal and is covered by basic patents. Skiatron already has been used in tests. It utilizes the principle of light control combined with optical storage. As outlined to the FCC it makes possible television projection for smaller pictures as well as television theatre projectors, providing pictures of usual cinema screen size with the brightness approximating motion picture standards. Method is said to combine the best features of the electronic and supersonic methods.

Both Metro and Warner Bros. thus far have made no definite plans regarding television, the feeling at present being that it would be better to wait until the war is over.

Par's Freeman Reviews Prod. Problem Under Ceilings, Shortages, Directives

Seeking an interpretation on the Presidential 'hold-the-line' directive, in hopes that increases may be granted under options for people in pictures, including new talent that is signed up, Y. Frank Freeman, v.p. of Paramount in charge of production, left Monday (14) for Washington to huddle with Treasury Dept. officials. He stated before leaving that last week's ruling in favor of radio talent, contained in a letter to the American Federation of Radio Artists, makes the outlook promising for the film field.

At a luncheon given Thursday (10) for the tradepress, he dwelt at some length on numerous labor, material, talent and other problems brought on by war and priorities, saying that where a picture cost $1,500,000 a year ago, the cost is now running $2,000,000 to $2,250,000. In addition to added costs of labor and overtime due to inexperienced help, the Par v.p. said the situation so far as required lumber is concerned has become increasingly serious.

Talent

In connection with the talent problem, Freeman stressed the point that pictures have been developed on the strength of strong personalities but that the war has already shorn it of many of these important folk who cannot be immediately replaced.

Because of rising production expenditures, difficulty in getting necessary materials and the shortage in artists, writers, directors and others, the Par executive said there would be fewer pictures made during the coming year. 'It can't be helped, that's all there is to it,' he added. Par will release only 31 pictures on the current (1942-43) season, but having what it claimed to be the biggest backlog of any studio, the company may be able to furnish the market approximately the same number for next season.

Product

Completed at present are 19 pictures, 10 of which are in the 'A' class. These, however, do not include a sixth block of five films which Par will release this summer. The 19 comprising Par's backlog run between $14,000,000 and $14,500,000 in cost. Included are 'For Whom the Bell Tolls,' negative nut on which is $2,970,000 without prints which will probably run another $300,000 or more, and 'Lady in Dark,' which represents an investment of $2,700,000. Costumes for 'Lady' alone cost $135,000. Par's sixth block for release this summer adds another $3,500,000 to the current inventory. A partial offset in production costs is realized through money spent in making Government shorts since this outlay is credited to the general overhead account.

Citing the rapid strides made by producers in foreign lands, with greater development to come, Freeman predicted that the future market for American pictures abroad will offer much more competition than before, especially in Latin-American countries. He also foresees strong opposition from Russian-mades and to varying degrees from France and other lands after the war ends, noting that previously American films did big business in foreign countries because there was virtually no competition.

Censorship

In connection with foreign distribution at present but not presuming to speak for other producers, Freeman stated that Par is submitting scripts to the Office of War Information where they may entail a state or military problem. Others are not submitted. Contrary to some opinion, Freeman emphasized that there has been no attempt by the OWI or any governmental agency to influence production or enforce censorship but that where it is believed a script might have something in it of a detrimental nature, the OWI points it out and Par is happy to listen since if it didn't such films couldn't be shipped out of the country.

Par's studio head does not expect any problem in connection with 'Bell Tolls,' saying the company carefully avoided injecting any political angle or propaganda though following the Ernest Hemingway book as closely as possible.

Freeman's D. C. Huddle

Washington, June 15.

Y. Frank Freeman, following talks with Treasury officials, stated here today that this department was now working on a directive designed to clarify wage raise formulas to be followed in the film industry. It is understood that the directive will be issued shortly.

Freeman also called on Lowell Mellett yesterday to discuss the 13 shorts to be produced in Hollywood based on ideas outlined by the Office of War Information. Paramount, scheduled to produce two of the shorts, has not yet selected its subjects.

Fox Modifies 'Frisco' Terms for Twin City Recalcitrant Indies

Minneapolis, June 15.

Present refusal of a group of Twin City independent exhibitors to pay percentage for 'Hello, Frisco, Hello,' despite the big business that it has done in its Minneapolis and St. Paul first-run engagements and the subsequent runs already played, is 'due to a reluctance to disclose grossing possibilities of the theatres involved on top product,' 20th-Fox here charges.

The local branch even induced the New York homeoffice to agree to a modification of the original 35% demand in an effort to placate the 'strikers.' This was after Twin City independent leaders, foes of percentage, had complained the terms were 'unfair.'

It was reported that one St. Paul independent theatre which broke over the traces and dated 'Frisco,' despite the 'boycott,' turned in $300 to Fox as the latter's share of the engagement under the modified terms. The top flat rental figure for the house in question is $125.

Twin City independents, however, have been successful in their fight to buy 'Casablanca,' 'Hitler's Children,' 'They Got Me Covered' and 'In Which We Serve' flat. Percentage originally was demanded for all of these. The substitute flat deal calls for one and a half times, or thereabouts, the top bracket rental figure.

As far as can be learned, Paramount has been successful in imposing percentage for several pictures on the Twin City independents, and RKO still is demanding it for 'Pride of the Yankees.'

Schlesinger's Duties At WB to Be Split Up

Duties of Leonard S. Schlesinger, Warner homeoffice theatre, executive, will probably be split up among others attached to the department headed by Harry Kalmine, it is understood. In addition to general theatre matters, which Schlesinger formerly handled directly under Joe Bernhard and later Kalmine, he had charge of Warner's Strand and Hollywood theatre operations.

Schlesinger left Warners Thursday (10) to join the Bureau of Yards & Docks of the U. S. Navy, where he will handle film activities for that branch of naval work. He received a Chief Petty Officer's rating.

Film Censorship Head Given Ohio State Ph.D.

Columbus, O., June 15.

Kenneth C. Ray, Ohio head of film censorship, was awarded the doctor of philosophy degree, highest 'earned' degree available, at recent commencement exercises of Ohio State university.

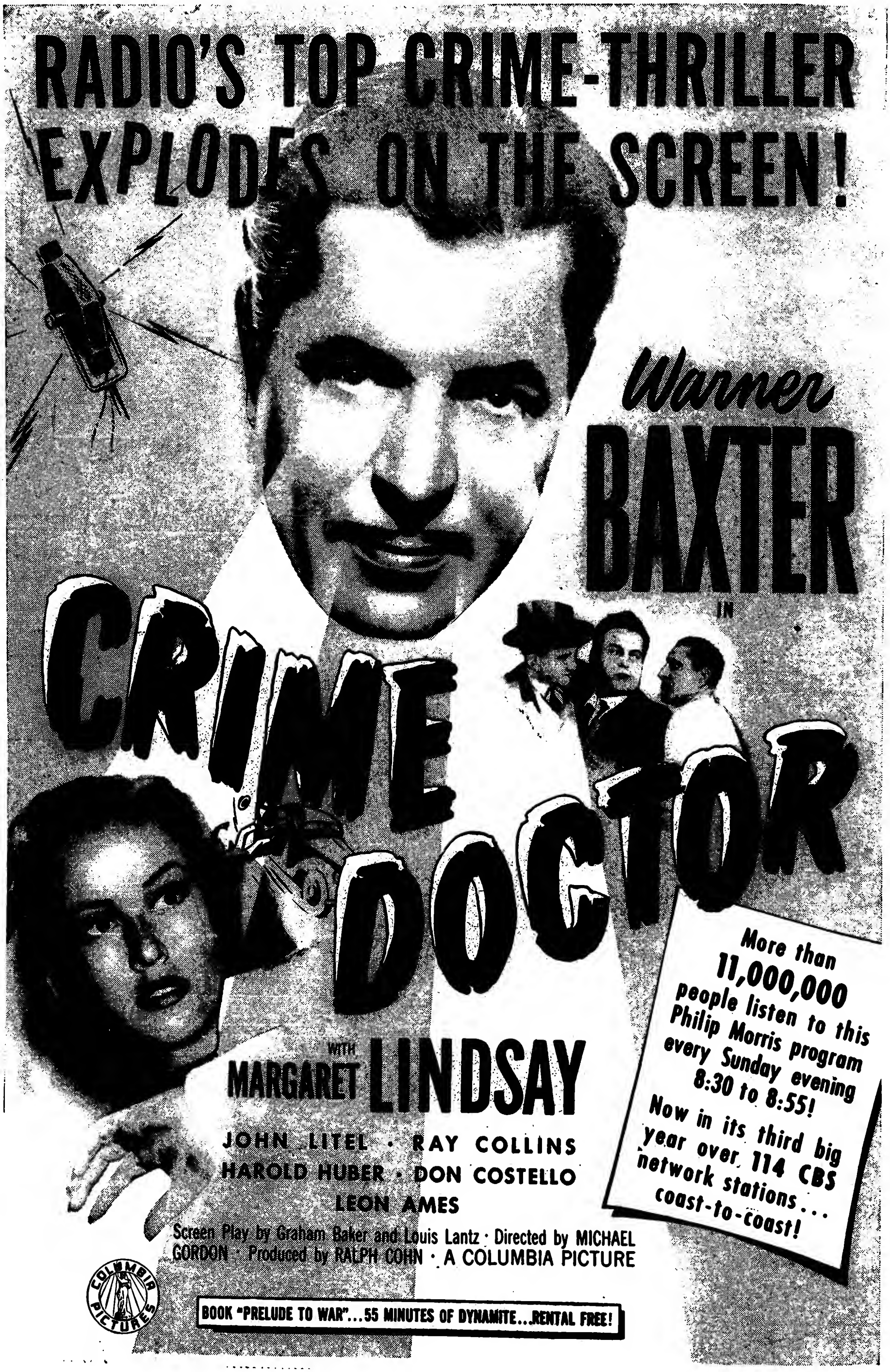
During past month, Ray delivered addresses at 16 high school commencements in the state. Henry R. Luce, Time, Inc. topper, made the address and passed out sheepskins at Ohio State.

Stahl's Post-War Pic

Hollywood, June 15.

'Another Spring,' dealing with problems after the war, has been added to John M. Stahl's production slate at 20th-Fox.

Recently Stahl turned in 'Holy Matrimony' and is studying material for another romantic piece before launching 'Another Spring.'


RADIO'S TOP CRIME-THRILLER
EXPLODES ON THE SCREEN!
Warner
BAXTER
IN
CRIME DOCTOR
WITH
MARGARET LINDSAY
JOHN LITEL · RAY COLLINS
HAROLD HUBER · DON COSTELLO
LEON AMES
Screen Play by Graham Baker and Louis Lantz · Directed by MICHAEL GORDON · Produced by RALPH COHN · A COLUMBIA PICTURE
More than 11,000,000 people listen to this Philip Morris program every Sunday evening 8:30 to 8:55!
Now in its third big year over 114 CBS network stations... coast-to-coast!
COLUMBIA PICTURES
BOOK "PRELUDE TO WAR"...55 MINUTES OF DYNAMITE...RENTAL FREE!

Top Show Biz Personalities

Continued from page 4

ords and Ed Sullivan gave the lads a talk on showmanship, in or out of the Army.

The cast of 'Can You Top This,' with Harry Hershfield, Peter Donald, Joe Laurie, Jr., and Roger Bower, went through one of their typical programs — then changed places with lads in the audience and had the whole crowd topping each other with gags.

Jimmy Durante brought his schnozzola along and within 12 minutes 150 soldiers in the audience wore Durante noses and learned how to do Durante with the Schnoz doing the coaching.

Bill Hardey brought along his Gay 90's crew and, giving out Gay 90 songbooks and mustaches, organized dozens of Gay 90 quartets 'mongst the soldier m.c.'s. Russell Markert followed, showing how to cast and then stage a simple dance routine for a 'flash' opening or closing of soldier shows—then had half a dozen lines of lads actually following his direction on the cramped floor.

Dismissed for the first day the boys, invited by Fred Waring to attend his broadcast and then spend the evening with the Waring crew for food and entertainment, hied uptown.

More Talent in Today's Lineup

Today's (Wednesday) schedule includes the staff's demonstration of a dozen G.I. songs written by and for soldiers.

Particular emphasis, during the entire conference, is being made on games which could be played by small groups of men anywhere and at anytime. Compiled by Lieut. Michael Wardell, more than a score of these games are included in a booklet—with the games demonstrated by Pvt. Julie Munshin and Pfc. Alfred Geto.

Pfc. Keith Davis and Pfc. Charley Murray, with Corp. Kasznar, Pfc. Geto and Sgt. Thomson will show how to make a production number of a song—another G.I. composition titled 'Glad to Know You, Soldier,' with an improvised background simulating a transport. Gallagher —& Shean will have a load of parodies and Capt. John J. Morrissey will introduce the Army Song Book, the Army Hit Kit and demonstrate how to get a crowd singing as the Singing Army. Fred Waring and Bob Shaw are skedded to step in at this point in the organization of glee clubs, choral groups and showmanship in music and singing.

Jan Murray is coming in from the Walton Roof in Philadelphia to act as emcee for the Army's 'Bugle and the Bird' audience participation game, a G.I. version of 'Truth and Consequences.' Then Bob Hawk will give some more lowdown on audience participation contests. Incidentally the H.Q.'s had gathered close to 2,000 prizes to distribute to the camps.

Milton Berle will don the figurative professor's cloak and do a lecture on selling a show as a master of ceremonies. Sheila Burrett will teach the lads a few tricks in mimicry and the whole soldier cast will get together and do a half-hour radio show, cutting behind a curtain, unbeknown to the audience, showing how to make a radio studio out of a soldier theatre. The 'radio show' will abound in sound effects using every gadget imaginable—demonstrating to the lads how they could imitate almost every sound with props available in any camp.

Prize Plays for Camps

Scripts of the five one-act prize plays in the John Golden contest are being turned over to each camp—with the soldier cast of 'First Cousins' replaying one of the plays shown on Broadway Monday night.

Special Service biggies from Washington and from almost every other command are dropping in to watch the experiment for possible adoption by the rest of the Army.

Closing day (Thursday) has the following scheduled: Demonstration of Musical Quizzicals; preview of the 'Parody Parade'; Jean Rosenthal on improvisation, scenic ideas, lighting, etc.; staging of an original pocket musical revue on the back of an Army truck; simple instruction in the use of small instruments, ukuleles, ocarinas, tonettes, with the instruments donated—one to a camp; Benny's brother, Sgt. Harry Goodman, leading a 'swing band' of these small instruments; Bob Weitman, of the Paramount, in a spiel on showmanship and pacing a variety show; Abel Green, of 'Variety,' on exploitation; five Blackouts prepared by the staff, with members called out of the audience to act out a few more of the 50 given to them in script form; Henny Youngman with his anti-heckler routine; Eddie Davis demonstrating the art of warming up an audience, etc.

As a follow through to this capsule educational program, Capt. Gardner and his entertainment staff will continue their travels to the various posts represented in the conference to lend further assistance in putting into action the programs prepared and recommended.

U Execs Huddle

Continued from page 7

44 likely to be well split between comedy, music, drama and adventure pictures.

Scully, who opened the meeting today, said that in the past five years the company averaged an increase of 1,000 exhibitor accounts each year. He paid tribute to the manpower of the company, restating Universal's policy of promoting from the ranks wherever possible. Initial session was devoted largely to a review of the current year and an analysis of sales policies.

In the afternoon session, Cliff Work, general manager of the studio, outlined the product finished for the current season landing the possibilities of the 12 pictures now ready. J. Cheever Cowdin, chairman of the board, and C. D. Prutzman, general counsel, leave N. Y. tonight and will address the convention Wednesday.

Universal execs leaving New York Sunday (13) to attend the U sales meeting in Chicago included E. T. Gomersall, Charles D. Prutzman, John J. O'Connor and Fred Meyers.

Nate Blumberg, U. prexy, who came on to Chicago from the Coast, and other company execs, are scheduled back in New York around June 19 ahead of the stockholders meeting June 25.

Bromfield's U Pact

Hollywood, June 15.

Louis Bromfield was signed to a producer-writer deal by Universal. Nate Blumberg pacted the author in Chicago.

The terms of the contract stipulate that Bromfield discuss the material of his proposed novels with Universal executives, write the yarn for publication and then whip up a screenplay, which he will produce. Bromfield is expected to check in at the studio with the first completed script late this year.

Building Boom

Continued from page 7

various independent exhibitors are also buying up theatres which they have had under lease from banks, realty people or others.

According to Jack Tishman, well-known real estate operator in N. Y., a lot of realty of all descriptions is being sold cheaply at the present time, and many folks who have money see this as a chance to make a good investment. Refugees are among those taking a post-war gamble on property now on the market.

Banks, which have been loaded with realty of all kinds, much of it falling into their hands as result of unsatisfied mortgages, have been rapidly getting rid of apartment buildings and other commercial enterprises since the war began, and soon are expected to have practically nothing left, Tishman declared. Realty activity is true of the entire city, he added.

While there are a considerable number of independent theatres for sale in the eastern territory, among them are numerous lemons that no one wants. Records show, for instance, that there are 11 theatres in the area served by N. Y. exchanges that were never wired for sound and have remained closed for many years. They are, of course, prospects as sites for new houses when the war is over.

Fulton, Gaiety, N. Y., Sold

One major sale has already been consummated and others are pending in connection with the Broadway theatre transactions. The Fulton and Gaiety have been sold, deal including the office building attached to the latter directly on Broadway between 45th and 46th streets, occupying most of the block. The two houses were formerly owned by Erlanger interests, under the business title of the Clevehanna Corp., and the sites were once valued at many millions. Purchase price was not revealed. Gaiety housed 'Lightnin'' during its long run, but in recent years has been used for grind films (now called the Laff Movie) and for a time had a stock burlesque policy. Fulton has 'Arsenic and Old Lace.'

At one time it was proposed to absorb the Gaiety, Fulton, Astor, Bijou and Morosco, which are adjacent, the latter two theatres being on 45th street. Plan was to raze all five houses, which were to be replaced by a mammoth hotel and theatre, a department store also being proposed in another deal that never went through for the combined sites. Any such deal is probably out, because the Bijou is being readied for legit again, after being dark for five years.

Bijou is owned by the City Farmers Loan and Trust, which is spending much money on fixing up the theatre, which has a limited capacity, around 605 seats. House was formerly controlled by Walter Reade, who was dispossessed by the bank. Immediately is was discovered that the interior had been vandalized.

Curtain, drapes and carpet were found slashed, with the seats wrecked, and it was estimated that there was damage to the extent of $25,000. Reade was indicted, but the action was quashed when he promised to settle. He then went into bankruptcy, naming the bank as a creditor. Showman disclaimed responsibility for wrecking the house, saying it was the deed of hoodlums.

U. S. Callboard

Continued from page 4

and has taken a war plant job in Baltimore.

Carl Kimmerle, son of F. G. Kimmerle, East Pitt exhib, Army. Two other sons, Leo and Frank, are somewhere in South Pacific while a fourth, Fred, formerly assistant manager for his father and recently rejected for service, is working in a war plant.

Charles Wild, son of Bert Wild, WB city manager in Butler, Pa., accepted for Navy's V12 training program.

William A. Mikolowsky, son of Ted Mikolowsky, Masontown exhib, 2d looey following graduation from bombardier school at San Angelo, Texas.

Ponticelle, Anderson Don Khaki

Dan Ponticelle, New Jersey booker for Warners, was inducted into the Army Friday (11) and was sent to Camp Upton, L. I.

Last week another Warner booker, Mike Anderson, handling Brooklyn, went into khaki.

Sgt. Murray Kaplan, Warner N. Y. exchange, will be wed Sunday (20) to Mildred Greller, who's with this exchange.

His Biggest Stunt

Hollywood, June 15.

Forest E. Judd, film exploiter, Army Signal Corps.

Joel A. Levy, Jr., laboratory technician, Army Signal Corps.

Maynard Tow, talent agent, Army.

Bottleneck Tightens

Continued from page 5

programs a year, has been getting from 90 to 95 pictures from RKO and Universal, and could not use all the product.

New York, Detroit, Washington, Los Angeles and around a dozen other keys figure in current conferences among distribs regarding ways and means of moving product. In some cases, it is understood, company presidents of major producer-distributor chains have been directly approached on subject of easing the booking situation.

Another Defense Theatre

Oakland, Cal., June 15.

In an effort to keep pace with the mounting population due to war work, another theatre is being added to the growing list in Richmond, Cal. The new Rio is owned by Richard J. Nasser and Charles Peterson, the former a chain operator.

The War Production Board allowed $10,000 expenditure in the modernization of the property which will be operated by a group, headed by Ben and Jess Levin and Ellis W. Levy, who has been in charge of Telenews theatres in this area. A long term deal involves $100,000 in rentals.

SAG-TA In Squabble

Continued from page 1

the parent body of all the performer guilds. Thomson, it's understood, has the support of AFRA, but all the other talent-unions are aligned with TA.

TA meeting in N. Y. Thursday became a stormy session when Thomson hade his demands for local autonomy, in other words, no responsibility by SAG to TA's national setup. SAG, said Thomson, wanted to run its benefit policies and disposal of relief monies its own way.

Brock Pemberton, on TA's board, then lashed out at SAG. He asked Thomson to leave the board room while the matter was under discussion. A vote was taken and the TA board with one exception (Jo Tong of AFRA) decided against giving SAG local autonomy.

Thomson then said he would return to the Coast and leave it up to his board to decide whether or not SAG would pull out of TA altogether, unless granted its demands.

Thomson came east with L. B. Kornblum, SAG's attorney and representative for TA and other Four A's Guilds on the Coast. He and Kornblum returned to the Coast together.

East Vs. West

The verbal imbroglio at the TA meeting was also said to hinge on a wide difference of opinion between the Hollywood Victory Committee and the American Theatre Wing, especially in reference to Canteen ventures. The Hollywood Victory Committee reputedly stymied the Wing's efforts to open a Hollywood Canteen, instead opening one of its own. Then the Wing went to Frisco, where civic groups are supporting a Canteen, which, however, has received no support or talent from Hollywood.

The HVC-Wing controversy was also said to have come up at the TA meeting, although Theatre Authority has no hand in either organization. One result of this tiff was said to have been the resignation last Friday (11) of Edward Arnold, SAG topper, from the Wing, but the latter denies any relation.

Another reason forwarded for the TA battle has to do with the Coast local of the American Guild of Variety Artists, which recently received a $4,500 allotment from TA. The national AGVA office then made quite an issue of getting the Coast branch to remit to it all in excess of $2,500, claiming that was sufficient for local needs. SAG, because of its setup in TA up to now, granting it virtually full power in the disposal of TA coin on the Coast, is said to have resented that interference.

Following the TA meeting in N. Y. Thursday, all parties were evidently made party to a hush-hush attitude. It was impossible to get a statement from anybody involved, though most everybody admitted that there had been quite an argument. One TA board member stated that SAG could probably have realized its desires had not Thomson been so arbitrary in his demands. Another TA board member, though siding with TA now, stated that SAG appeared to be within its rights, but that what it was asking was against TA's constitution. Were the latter amended, he said, there's no question but that SAG could get full local autonomy.

By tacit agreement, that's what SAG has had up until now. The financial arrangement has been for SAG to remit to TA one-third of all monies it collects from benefits, with TA in turn remitting to SAG for Coast disposal all monies it gets from benefits. SAG's jurisdiction extends as far east as Omaha, but it's said that SAG has been sending TA only about one-third of the amount it has been receiving, there being that many more benefits in the eastern jurisdiction.

Unstrap the Skates, Belita

Hollywood, June 15.

Elevation of 'Ground Crew' to the 'A' production class at Monogram means the postponement of the Belita skating picture, 'Lady Let's Dance.' Studio execs decided against making two high budgeters at the same time.

'Crew' starts in about 10 days on location at Camp Rice in the desert, with Christy Cabanne directing.

New York Theatres

8th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

5th WEEK
HUMPHREY BOGART
Raymond Massey - Alan Hale
In Warner Bros. Hit!
"ACTION IN THE NORTH ATLANTIC"
In Person
CAB CALLOWAY
And His Jumpin Jive Jubilee, Featuring His Entire Company of Entertainers—Also Humphrey Bogarts' 'Casablanca' Pal Sam
DOOLEY WILSON
How He Sings 'As Time Goes By'
B'way & 47th St. STRAND

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

The story of the plane that bested the blitz!
Samuel Goldwyn Presents
Leslie HOWARD - David NIVEN
in "SPITFIRE"
RIVOLI

BETTY GRABLE
GEORGE MONTGOMERY - CESAR ROMERO
"CONEY ISLAND"
A 20th CENTURY-FOX PICTURE IN TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th St.

On Screen
Robert TAYLOR
in M-G-M's 'BATAAN'
Capitol
BROADWAY AT 51st STREET
In Person
Bob Allen
Helen O'Connell
Willie Howard
William Gargan

RADIO CITY MUSIC HALL
"THE MORE THE MERRIER"
Spectacular Stage Productions

LOEW'S State
Thur., June 17
On Screen
Barbara STANWYCK
'LADY of BURLESQUE'
In Person
Lionel HAMPTON
And His Orchestra

"FIVE GRAVES TO CAIRO"
A Paramount Picture
In Person
Frank SINATRA
Gracie BARRIE
And Her Orchestra
PARAMOUNT Times Square

PALACE B'WAY & 47th ST.
Starts Tomorrow
TYRONE POWER
"CRASH DIVE"
—and—
ANN CORIO in "SARONG GIRL"

Stations, with View to FCC Chain Rules, Mulling New Spot-Selling Tactics, 'Protection' for Local Shows

Chicago, June 15.

Judging from comment among operators of major stations in the midwest, something new in spot selling may emerge from the introduction of the FCC's rules on chain broadcasting. With the rules stipulating the amount of time that a network may sequester on an affiliate's schedule some broadcasters are talking about devoting certain periods of their locally-guaranteed time to 'unmovable' locally-produced programs and making such periods available only to those advertisers who will buy the program as well as the time.

The periods occupied by these locally-built shows would be designated as 'protected' and they would carry a special rate on the station's rate card. By the adoption of this policy, the station would open up the widest of opportunities for staff talent. The station could assure such talent that, so long as the program showed signs of clicking, the spot would continue to be the talent's and that the latter wouldn't have to be afraid of having the period sold from under it to a local or national account for some transcribed setup.

The 'protection' accorded these locally produced shows would afford lots of opportunity and encouragement to the station's program manager and production staff. They likewise would function with less fear and greater incentive.

The broadcasters given to this new line of spot thinking declare that they see no reason why the policy shouldn't succeed, especially if their national sales representatives are able to adjust their sales technique from one of taking the line of least resistance, or of catching orders as they come in over the transom, to that of systematic program selling. The time has come, say these broadcasters, when the rep must be able to talk as glibly about programs as he does about rating and coverage.

The station manager, on the other hand, would have to make up his mind to stand by his home-built programs and resist the pressure from his rep for the sale of such occupied time to an account with other programming designs.

CARROLL CARROLL
Looks at
'Servicemen's Role in Radio'
in the
VARIETY
Forthcoming Special Edition
Radio Talent
'REVIEW AND PREVIEW'
of the 1943-44 Season

Miller, on Basis of D.C. Daily's Radio Column, Raps Sup. Ct. Decision

Washington, June 15.

NAB prez Neville Miller, who never overlooks a chance to rap the Supreme Court network decision, last week turned a column in a Washington daily—in which there were a number of letters criticizing the quality of D. C. daytime programs—to his purpose. Column is conducted by Mary Haworth in the Washington Post.

Miller wrote to Miss Haworth, getting off to a polite start that 'it is the first obligation of radio management to pay attention to the wishes of radio listeners.' He went on to explain how sensitive station managers are to public demand, and then let go with his stump speech:

'I am wondering,' his letter continues, 'if your readers realize the effect of the Supreme Court decision of May 10, which places in the hands of FCC, a body of seven men located in Washington, supreme authority to determine, whenever they wish, what shall and shall not be broadcast to the American people.'

B.B.D.&O. Now O.O.s 'Can't Take It' for Vimms

B.B.D.&O. is still scouting around for a show in behalf of Vimms tablets (Lever Bros.).

The latest under consideration is a half-hour package of 'You Can't Take It With You,' as produced by Transamerica.

CBS' Air Force Show

CBS, in collaboration with the Army Air Force First Fighter Command, is preparing a 15-minute weekly show devoted to 'Command' activities.

The session starts next month and will be directed by CBS staffer John Dietz.

G.F. Surveys Its Air Probabilities

It will be a month before General Foods completes its network program pattern for the fall. In the meantime, GF is reviewing the supply and merchandising problems connected with its various brands. Out of the survey will come the decision as to what disposition is to be made of the shows on its network roster and the brand to be assigned to each program.

Among the questions to be settled is that of upping Kate Smith on CBS Fridays from 30 minutes to an hour.

Camel's Talent Lineup For Last 3 Shows

Talent lineup for the Camel's 'Caravan' broadcast of this Friday (18) on CBS consists of Rudy Vallee, Dorothy Lamour, Victor Borge, Bill Thompson and the King Sisters. On the following week (25) it will be Bing Crosby and the week after that (July 2), Fred Allen.

'Caravan' will then take its summer hiatus.

Cleveland.—Mannie Eisner, former 'Variety' correspondent, publicity and then business manager of Cleveland Rams, professional football team, named public relations boss at WGAR.

Volkenburg Back to KMO When Jones Joins Army

Chicago, June 15.

As soon as Merle Jones, general manager of the CBS-owned KMOX gets his commission in the Army, his predecessor at this stand, Jack Von Volkenburg, will be transferred back from Chicago. Von Volkenburg is now assistant to Les Atlass, CBS v.p. in charge of the operations of WBBM, Chicago, and KMOX, and he will continue to hold that title as well as that of KMOX general manager.

Merle is slated to be assigned to that phase of the Services of Supply operations which has to do with the requisitioning and installing of high wattage transmitters outside the United States.

Bevo Middleton, sales manager of WABC, New York, is leaving shortly to join the Army. He is due for a commission and assignment to the Services of Supply.

N. Y. Educ'n Bd., in Co-op With NBC, Will Extend Teachers' Radio Training

A teacher training experiment, started last February by the New York City Board of Education in collaboration with NBC, has been judged successful by the board and will probably be officially adopted this week by the Board of Superintendents as part of the regular 'in service' program, according to Jacob Greenberg, associate superintendent of schools.

In February a group of teachers enrolled for a 15-week course which included 'Lands of the Free' and 'Music of the New World,' offerings of the web's 'Inter-American University of the Air.' These teachers were seeking 'in service' credits (entitling them to their annual salary increments which are granted after the teachers have given proof of advanced studies pursued in relation to their jobs. The courses are usually given by the school system and local colleges).

Approximately 350 teachers out of the 12,000 who annually take these courses served as guinea pigs for the radio work.

Norman Livingston At WOR as Seebach Aide

Norman Livingston has joined WOR, N. Y., as assistant to Jules Seebach, program manager. Livingston had previously specialized in selling local accounts on becoming joint sponsors of network programs. The latest Livingston co-operative was 'Bulldog Drummond.'

For the past several years Livingston has operated through the Redfield-Johnstone agency. Prior to that he was a partner in a like co-operative enterprise with the late Ben Rocke.

Fly Sees No Threat of Super-Networks Due to Application of New FCC Rules

Washington, June 15.

Reasonableness of the new Federal Communications Network regulations was defended here Monday (14) by FCC chairman James L. Fly during his press conference, at which he predicted that no plan of super-networks of powerful stations 'will get to first base.'

Asked whether the FCC planned to issue rules to halt possible advertiser-controlled networks, Fly replied, 'I don't think any further rules will be ecessary on that. The commission is not going to oppose any healthy competition in the broadcasting business. I don't think the rules would be of any assistance to any group that just wanted to make an occasional sporadic raid on the industry. I should be very much surprised if this idea of so-called super networks to a limited number of big stations gets to first base. I don't think it is a feasible operation. You have to set up the facilities of a network, and you have to make your agreement with the individual stations; to get good time you have to move into the realm of option time and they do not have any privileges under the option time rule.'

No Public Issue

Cracking back at the NAB and 'the other big network representatives' who have attacked the Supreme Court network decision, Fly asserted, 'I think the public is not going to get excited about the situation. I think the only confusion that will come about from this sort of unbalanced campaign is the confusion in the radio industry. After all, even that confusion comes home to roost at times, as notice this recent brochure that CBS has gotten out, explaining just how feasibly the network rules will operate. I think it pretty much confirms the reasonableness of the regulations and their workability. I think it very effectively eats a lot of words it fed out to the press and its own stations and congressional representatives in the last few years. Nothing is to be gained by continuing to promote these scare campaigns.'

Asked about the KOA Clear Channel hearing, which has not yet been removed from the schedule, Fly replied, 'As I understand it, the hearings are off. NBC said they didn't want the hearings anyway. They gave a couple of reasons. One was that they are interested in seeing that the Blue network had a good outlet in Cleveland, and the other was that they were fearful that they might have to dispose of their own station in Cleveland if the new station did not go in, so they said that after all they didn't want a hearing.'

D. C. Steers a Policy

As the result of suggestions emanating from Washington sources, medicinal accounts may experience much difficulty in buying news broadcasts on major local stations for their fall and winter campaigns. The Washington authorities, while bringing no direct pressure, have passed along the opinion that it would be best for the industry to refrain from appending to news programs products that depend for their patronage on human ailments and miseries.

It is argued that home listeners with men of the family in the armed services are in no mood, while listening to the news of warfare and wondering whether their sons, brothers or husbands are involved in the reported action, to be orally confronted with descriptions of organic maladies.

White-Wheeler Bill Hearings Off Until Sept.; Anti-FCC Move in Congress

Washington, June 15.

As Congressmen began to warm up over the Supreme Court network decision last week and demand a bull and chain for the FCC powers, Senator Burton K. Wheeler, co-author of the White-Wheeler bill which would do the job, advised NAB that hearings on the measure will not be able to start before the beginning of September.

'It was stated today,' Wheeler wrote NAB, 'in view of the recess of the Congress expected to begin on July 1 or soon thereafter, and because of the anticipated continuance of pending hearings upon railroad legislation for two weeks or more, it seems unwise to proceed at this time with the hearings upon the Radio bill S. 814.

'I am therefore, after conference with Senator White and with his complete concurrence, postponing the radio hearings until the reassembling of the Senate after the planned recess.

'It is my purpose to begin these hearings in the early days of September and to proceed with them uninterruptedly with the hope that the committee may speedily come to a definite conclusion as to the recommendations it should make to the Senate with respect to radio legislation.'

Hearings will be conducted by the Senate Interstate Commerce Committee, of which Wheeler is chairman. It is this committee now sitting on the railroad legislation.

Congressmen Ask FCC Curbs

Congressional demands for a curb of FCC power came from Reps. Pehr G. Holmes, Massachusetts Republican, and F. Edward Hebert, Louisiana Democrat.

Holmes, member of the House Interstate Commerce Committee, said he would push for speedy action on legislation to cut FCC down to size. He said what was needed was an act to set up an airways 'traffic system' and no more. He is readying a bill along these lines, similar to one he had last year which died in committee.

Hebert charged that the Supreme Court decision 'gave the FCC absolute authority to tell any radio station in the United States what it may and may not put on the air.'

'From now on,' he said, 'the FCC holds a power over the broadcasting stations of the United States equal to that of any totalitarian government.

'These (FCC) rules went far beyond the regulation of frequencies and very definitely inserted the Government as a third party in the financial program arrangements between stations and networks. I leave it to you gentlemen if this is not the most startling, shocking definition of the rights of our Government to dictate to private industry and private life that has ever been granted in history of this nation?'

BOB HAWK'S
'Setting Counts in Radio'
A quizmaster's analysis of the basic and planned ingredients of a click audience participation program.
To Be Featured in the
VARIETY
Forthcoming Radio
'REVIEW AND PREVIEW'
Special Edition
of the 1943-44 Radio Season
To Be Published Late This Month

'O'Neills' Go Out For 'Open Door'

New serial by Sandra Michael, titled 'The Open Door,' starts Monday (21) for Standard Brands, replacing 'The O'Neills' in the 10:15-10:30 a.m. spot on WEAF-NBC. Ted Bates agency will handle the show, with the commercial copy split between Chase & Sanborn coffee, and Royal Baking powder and Stams. J. Walter Thompson is the agency for part of the account.

Although the deal for 'Open Door' was set only last Wednesday (9), the sponsor wanted to put the serial on the air Monday (14), but Miss Michael and her husband, John Gibbs, who will package-produce it, were unable to have it ready in time. Contract for 'The O'Neills' still has several weeks to go, but Standard Brands bought it up to get 'Open Door' on the air as soon as possible.

Pattern of 'Door' will present a college dean whose sympathy and understanding of his students elicits their stories. The various yarns will run indeterminate length, but there will be no continuous thread as in standard serials. Only permanent part will be the dean, whose open office door supplies the title. Part will be played by Dr. A. T. Dorf, an ordained minister who recently retired as pastor of Our Savior's Danish church, Brooklyn. He played a part on Miss Michael's 'Against the Storm' and she is basing the new series on his character. Axel Gruenberg, who directed 'Storm,' will have the same assignment on 'Door.' He will also continue his directing stints on 'Light of the World,' 'Right to Happiness' and 'Counterspy.' Arnold Moss will be narrator and Bill Meeder organist.

Standard Brands bought 'Door' after making an offer for 'Storm.' However, Miss Michael is withholding the latter show from the daytime market, preferring to do it as an evening half-hour. It was previously sponsored by Procter & Gamble as a daytimer. Another Sandra Michael serial, 'Lone Journey,' written in collaboration with her brother, Peter Michael, goes off the air with the June 25 broadcast. P. & G. is the sponsor, through Blackett-Sample-Hummert, Chicago.

O'Cedar's 'Hot Copy' On Blue Starting Aug. 29

O'Cedar debuts the scripter, 'Hot Copy,' on the Blue Network Aug. 29. The spot will be Sunday, 3:30-4 p.m. Aubrey, Moore & Wallace is the agency.

Mutual Skeds Two Affiliates' Confabs On FCC Chain Rules

Mutual network will hold two meetings with its affiliated stations that are also allied with the Blue to discuss the option time implications of the FCC's rules on chain broadcasting. One meeting will be held in New York next Tuesday (22) and the other, in Chicago, the following Tuesday (29).

Among the things that Mutual will expatiate on to the affiliates present is its interpretation of the first-come-first served principle involved in the rules.

Gil Ralston and Vera Eikel, of the Procter & Gamble radio department, in New York for periodic agency

NETS' '43 B.O. $133,000,000

New Ford Mgmt. Dropping Earl Godwin News Series; Blue Proffers Musicals

Detroit, June 15.

The new top management of the Ford Motor Co. has decided to drop the nightly (8-8:15 p.m.) news series with Earl Godwin on the Blue Network, and switch next month to a policy of musical programs. The idea of news sponsorship had been that of the late Edsel Ford. The current management feels radio is overloaded with commentators and that it ought to appeal to listeners with something 'livelier.' The Ford newscasts started in July, 1942.

The Ford business is handled by Harry Wismer, radio director, and Michael Mahoney, account executive, of the Maxon agency. Wismer, formerly sports announcer on WJR, Detroit, and now on occasion a sportscaster for the Blue Network, is married to a niece of Henry Ford.

To Audition Musicals for Ford

The Blue Network has been informed by Maxon that Ford proposes to go on spending as much for time weekly as it has for the past year, and that it will boost its program budget appreciably. The Blue is arranging to audition several musical shows for the account, one of these consisting of Wilbur Evans, Josephine Huston, a chorus and Josef Stopak, director. A program with the latter cast has occupied a sustaining half-hour on the Blue for some time.

CBS has been trying of late to sell Ford on the network's 6-6:30 p.m. period across the board for news purposes.

Borden's Mulls Network Entry

Borden's Milk and its agency, Young & Rubicam, are discussing the entry of the account on a network hookup with a half-hour program.

Agency is meanwhile looking the field over for available name talent.

'AMERICAN COMEDY' GETS FRI. CBS NICHE

The 'American Comedy Theatre' series, CBS sustainer, has been assigned to the Friday 10-10:45 p.m. niche while the Camel 'Caravan' takes its hiatus starting July 9. Elliott Nugent will be the narrator.

Spier Stricken

Hollywood, June 15.

Bill Spier, who was to produce the 'American Comedy Theatre,' is in the Hollywood hospital following a heart attack suffered two weeks ago. He was ordered to take a complete rest for at least six weeks, but Spier has indicated that he would continue in a supervisory capacity, leaving the actual details of direction of the series to assistants.

It is reported that CBS was dickering with Diana Bourbon for a place on Spier's staff. Miss Bourbon was formerly radio director of the Ward Wheelock agency.

WELCH MOVES 'JOHN'

Eases Way for 'Silver Theatre's' Return on CBS July 4

Welch Grape Juice has okayed the switch of its 'Dear John' series from 6:15-6:30 to 5:45-6 p.m. Sundays on CBS so that International Silver can have the 6 to 6:30 span for the reinstitution of its 'Silver Theatre' July 4.

Welch had been considering a still earlier half-hour on the same Sunday schedule, but its deal with the owners of 'Grand Central Station,' as a successor to 'John,' fell through, making the need for the added time unnecessary.

'The Challenge of the Daytime Serial'

By

HELEN MENKEN

Will Be a Feature of the

VARIETY

Forthcoming Radio

'REVIEW AND PREVIEW'

Special Edition of the 1943-44 Season

To Be Published Late This Month

Asks $3,500 For 'Miniver' 30 Mins.

Rights to 'Mrs. Miniver,' the Jan Struther sketches from which Metro made its hit picture of last year, have finally been obtained by Henry Souvaine and have been offered to Procter & Gamble on a package program deal, through the Kastor agency. Price is between $3,500 and $4,000 a week and includes the authoress as collaborator and narrator. It's intended as an evening half-hour.

As a possible summer replacement for 'Abie's Irish Rose,' which takes a hiatus after the June 26 broadcast and returns Aug. 28 for Drene shampoo, Kastor has submitted a radio version of 'Toonerville Folks,' the Fontaine Fox newspaper cartoon feature.

Macguire Switches To Hope; Phillips to Kyser

Hollywood, June 15.

Switch in production assignments at Foote, Cone & Belding moves Arnold Macguire from Kay Kyser to Bob Hope, and brings Paul Phillips here from New York to take over the Luckies musical quizzer. Latter will be aided by Elbert Capstaff, NBC engineer recently elevated to the net's production staff. Norman Morrell, who has been producing the Pepsodent series, is expected to get his Army call soon.

Macguire breaks in on the Pepsodent production with the summer show, Johnny Mercer's 'Music Shop.' Flanking Mercer on the musical will be Ella May Morse, Jo Stafford, the Pied Pipers and Paul Weston (ex-Wetstein) as music director.

Stoopnagle Vacashing Onto CBS Sustainer

Colonel Stoopnagle takes a 13-week vacation from his Sunday matinee spot on CBS in July and his sponsor, Shutter Candy, will fill in with a musical stanza. Latter is being set by the Roche, Williams & Cunnyngham agency.

Stoopnagle starts his Columbia script sustainer July 6. It's the Tuesday 10-10:30 p.m. niche. The script, tagged 'The Colonel,' will be authored by Jack Roche, Ken Lyons and Larry Marks. Larry Burns will produce.

Phone Hour to Coast

Hollywood, June 15.

Telephone Hour shifts to the Coast for six to eight weeks this summer to meet the convenience of Nelson Eddy.

Eddy goes east for the June 28 broadcast, super-chiefing out June 22.

15-17% RISE OVER '42'S $115,000,000

If the present trend of radio business continues for the rest of the year (and network and agency executives agree that the outlook gives every assurance of such continuance) the four national networks will emerge from 1943 with a gross of over $133,000,000 in time sales. The current trend of business increase for the networks jointly, as compared to 1942, is between 15% and 17%. The combined for 1942 was $115,000,000.

Network radio's prospects for the balance of '43 (six months) are decidedly bright. The percentage of vacation dropoffs among commercial programs is the slimmest it has ever been, and that by a wide margin. On the fall and winter horizon are several big money accounts, such as General Motors, that are mainly interested in doing an institutional job. The advertising appropriations of large national interests are accumulating and the limitations on magazine paper are expected to augment the diversion of such budgets toward network radio.

Another development that gives promise of further crowded commercial schedules is the tendency apparent among certain network accounts to go back to full-hour programs. Two of these are General Foods (Kate Smith) and Chrysler (Major Bowes).

Post-War Thinking

Despite aggravated shortages, rationing, priorities, etc., the national advertisers are figured to maintain a foothold in one, if not two, media. Much of the thinking on the subject of advertising is not of today but of tomorrow. Advertisers recall the case histories of several companies that fell out of the top brackets of their respective fields when they stopped advertising during World War I. Among these were Fatima, Cuticura, and, to a lesser degree, Waterman, while, on the other hand, Camel garnered its first flush of popularity by wartime advertising.

Advertisers are also being influenced by an apprehension of post-war competition, which they foresee as likely to be much fiercer than that which prevailed prior to the war, due to the myriad developments that will come out of hypoed wartime factory and laboratory activities. Such advertisers appear inclined to spend a portion of their wartime profits to establish a place for themselves in the tomorrow. Still another propulsion, but a more immediate one, is the contact that a network program permits in the case of army camps. Thousands of youths concentrated in one spot offer an opportunity for the advertiser to engage youths with unformed buying habits and who, perhaps, have never before made habitual use of certain products as have millions of urban adults.

Contrasted with this outward glow is the complication that must beset some advertisers in their wartime program buying. Where a sponsor once bought a program after he had decided it fitted his advertising needs, he now has to consult Government agencies and consider supply. In the cases of food items he must be sure that a shortage is not imminent; in the case of luxury items, that advertising won't contribute to inflation; and, in the case of, say, clothing, that there is enough on hand to sell without bringing the country that much nearer to clothes rationing.

Dave Taylor to Coast For CBS Show Huddles

Davidson Taylor, CBS assistant director of broadcasts, goes to the Coast in two weeks for general confabs about the network's shows originating there. He'll also confer with Norman Corwin on several ideas for a new series for the latter to start late this summer.

Taylor expects remaining on the Coast about three weeks, but may stay there longer for a vacation.

RCA Nixes Gracie Fields' Recordings On Blue Net as Against Co. Policy

'Station Promotion'

by

JEROME SILL

Director of Promotion of Columbia-Owned Stations

Will Be Spotlighted in the

VARIETY

Forthcoming Special Edition

'REVIEW AND PREVIEW'

of the New 1943-44 Radio Season

RCA higher-ups have turned down the suggestion that Pall Mall cigarets (American Cigaret & Tobacco Co.) be permitted to broadcast recordings, made by Gracie Fields in England, over her current Blue Network hookup for 13 weeks. As a result of the taboo, Miss Fields will do her last airing of the current series July 9.

The account will decide this week through the Ruthrauff & Ryan agency whether it will resume the British comedienne in her present Blue spot (10:15-10:30 p.m., Monday through Friday) when she returns to this country in the fall, or obtain an earlier spot on this or on another network.

It was the cig manufacturer's idea to have Miss Fields make 65 quarter-hour transcriptions in England during her summer stay in Britain and to ferry the platters over here for broadcast release in her current Blue niche. The Blue immediately gave its blessings to the proposal, but the web's parent corporation washed it out as contrary to company policy.

The Blue recently received a similar rebuff when it obtained a favorable reaction from major national advertisers to a proposition for rebroadcasting in daytime periods recorded versions of night-time comedy and script shows.

Bowes May Go Full Hr. Again

Chrysler would like to return the Major Bowes' program to its former full hour segment. In the event that Corn Products Corp. should elect to fold its 'Stage Door Canteen' stanza, the Bowes show will extend its span to the 10 p.m. notch Thursdays. Columbia currently holds an order from Chrysler which would make such an expansion automatic.

The Bowes inning was contracted to its present Thursday 9-9:30 p.m. hitch three years ago. One of the factors that is reputed to be influencing the client's expansion penchant is that the program hasn't been faring as well in audience pulling power as it did in the 60-minute stage.

Western Electric Going On Air to Lure Labor

Western Electric Co., loaded down with more war work than workers to handle it, will recruit labor in the metropolitan New York area via a Sunday through Friday five-minute period over WOR, N. Y.

Lorraine Sherwood will be featured in this series, which will tentatively start June 20. Nor has the exact hour been selected outside of the fact that Monday through Thursday the show will be a morning stanza; Fridays, a.m. and p.m., and Sundays, p.m. only.

Dick Haymes Vice Clark For Bourjois on Blue

Dick Haymes will replace Buddy Clark on the Bourjois show July 11. Clark will have had a run of 13 weeks.

The program is on the Blue Network Sunday matinees.

Williams Off 'Saints'

As the result of a budget mixup, the J. B. Williams Co. has called off the 'Saints and Sinners' series with Tex O'Rourke, which was to start on the New England Network out of WTIC, Hartford, July 7.

The account's plans to replace 'True or False' with the 'Nero Wolfe' scripts for 13 weeks on the Blue, starting July 5, remain unchanged.

BETHEL'S NEW SHOW

Fred Bethel, former Blue network staff director recently honorably discharged from the Army, is now freelancing.

He's currently making a recorded educational series, 'Beyond Victory,' for World Wide Broadcasting Foundation and the Carnegie Endowment for International Peace.

Plane Cos. Going For Air Ballyhoo

Latest developments in the aircraft field reflect a heightened interest in radio advertising. Lockheed-Vega Corp. is extending its 15-minute 'Ceiling Unlimited' stanza, on CBS Mondays, to a half-hour Sunday show (2-2:30 p.m.) effective July 11.

Consolidated Aircraft Corp. is reported eyeing the CBS Friday 10:30-10:45 p.m. spot, which becomes available following the July 2 broadcast of the fifth and last of the current Camel Caravan variety shows.

B.B.D.&O.'S NET DRAMAS STICK THRU SUMMER

All three of the current B.B.D. & O. dramatic network shows will remain on the air over the summer. 'Cavalcade of America,' Monday nights on NBC for duPont, is definite. Dean Jagger guests Monday (21) on the series, playing the lead in a story called 'The Unsinkable Marblehead,' by Charles K. Freeman. Maureen O'Hara appears on the show the following week, June 28, in 'Sky Nurse,' by Sue (Mrs. Paul) White.

The Billie Burke program, 'Fashions in Rations,' Saturday mornings on CBS for Servel, returns to the Coast after this week's (12) broadcast, so the star can fulfill a Universal picture contract, after which she'll bring the series back east.

'Theatre of Today,' Saturday noon for Armstrong cork, is figured to stick through the summer, but with a curtailed production budget. That will mean doing without guest names.

NBC Hosts Bergen

NBC gave a luncheon Monday (14) to Edgar Bergen. It was served in President Niles Trammell's dining room and the other networkites present consisted of v.p.'s and John McKay, publicity director.

Richardson, the butler, served.

FAN MAG ON AIR

Dell Publishing Co. has bought a half-hour on the Blue Friday nights (8:30) to plug its 'Screenland Magazine,' beginning Aug. 13. The show, 'First Nights in Hollywood,' will use film celebs.

Lennen & Mitchell is the agency.

Bill Lewis Quits OWI; Mebbe for Army, Or Return to Radio; No Successor Set

Washington, June 15.

William B. Lewis, assistant director of the OWI Domestic Branch, severs his connection with the agency Thursday (17), and will take a two months' vacation following 21 months of grind for the Government in wartime Washington.

Lewis, former CBS vice president, told 'Variety' he had no plans for the future, although friends thought he might seek an Army commission or return to private radio. His resignation, turned in to Elmer Davis recently, was kept a secret but reports circulated that Lewis had already received several offers from the radio industry.

A successor to Lewis is not expected to be named for some time yet, and indications are that the man will come up from the ranks of OWI. So far as could be learned, there was no 'dirt' surrounding Lewis' resignation. He joins a number of other tophat aides of Elmer Davis who have turned in their notices in recent weeks to go back to private work. Among these are Lewis' chief, Gardner Cowles, Jr., Director of Domestic Operations, who leaves OWI to return to the Cowles newspapers, magazines and radio stations in another week; and Milton S. Eisenhower, associate director of OWI, who leaves at the end of the summer to became a mid-west college prexy.

Lewis, who originally headed the radio bureau of OWI, now has under his wing domestic radio and films as well as a number of other groups. He was also responsible for creating the new OWI music advisory committee, to co-ordinate practices and agreements between the music industry and all government agencies using music.

'I came down here,' said Lewis, 'to do a job of radio co-ordination. The bureau is well staffed, in excellent shape and is well run. I feel that the other agencies under me are also running well and are in capable hands. My work is done and I feel I can now leave OWI.'

17-Year-Old Sr. Wins WJR's 5G Scholarship For Det. H. S. Studes

Detroit, June 15.

Richard Mitchell, a 17-year-old senior at Western High School here, was the first winner of the $5,000 radio scholarship posted as an annual award by station WJR. Because of the war and the service calls on high school graduates, the first winner of the big annual radio award will receive $1,000 in cash with $4,000 to be held for his education in the post-war period.

Winner was chosen on the basis of the standard which will be used each year—scholastic record through high school, health, personality, background and his aptitude for various phases of radio and actual participation in radio activities at his school. However, during the duration of the war winners will receive the cash award with the balance held for their education along radio lines upon their return from armed service.

Eventual plan, which is worked out through the Board of Education, calls for $3,000 worth of special college radio grooming for winners. Judges in the award here included Dr. Frank Stanton, vice-president of the Columbia Broadcasting system, and Leo J. Fitzpatrick, v.p. and general manager of WJR, along with top educators. Twenty-one also-runs were given expensive watches.

Winter Goes Sustaining

San Francisco, June 15.

William Winter, Pacific coast commentator, is dropping his twice-weekly shot for Van Dyke cigars on the Coast web of CBS, effective July 4.

He's taking on a six-a-week sustaining series at 10:30 p.m. on the same net.

Adelyn Hood's Return

Pittsburgh, June 15.

After a long absence from the airwaves, Adelyn Hood returns to WCAE next week in her old characterization, that of Aunt Caroline, in a show being bankrolled by the makers of Grennan Cakes.

It'll be a six-times weekly shot at 9 a.m.

Premieres

(June 16-27)

June 21

'The Open Door,' serial by Sandra Michael; 10:15-10:30 a.m., Monday through Friday; WEAF-NBC; Standard Brands, Bates Agency.

'What's Your Idea?' home economics; 11:50-12 noon, Mondays, Wednesdays, Fridays; WOR-MBS; Duffy Mott Co. agency.

June 22

'Johnny Mercer's Music Shop,' variety; 10-10:30 p.m., Tuesday; WEAF-NBC; Pepsodent Co.; Foote, Cone & Belding.

June 24

'Words at War,' dramatizations; 8-8:30 p.m., Thursday; WEAF-NBC; sustaining.

June 26

'If They Come Tonight,' dramatizations; 5-5:30 p.m., Saturdays; WEAF-NBC; sustaining.

Philly KYW Undertakes To Recruit Entire WAAC Company in Experiment

Philadelphia, June 15.

A campaign to recruit a company of WAACs was launched over the weekend by KYW—a stunt, if successful, which may be tried by radio outlets all over the country.

Because of the slump in WAAC recruitment, the Army enlisted the aid of KYW for this experiment to last for nine days. A recruiting booth was set up in the KYW lobby with special broadcasts hypoing the event.

The company thus enlisted will be known as the Betsy Ross Company and will have as its emblem a silk American flag with 13 stars and will go as a body to Fort Oglethorpe, Ga. The number of WAACs sought for this contingent is 150.

Programs plugging the enlistments include interviews with high Army officials, a musical show with Army band and WAAC vocalists, interviews with wounded vets of the African campaign at the Valley Forge Hospital and a patriotic program at the Betsy Ross House here.

Pop Drink on Hunt For Local Programs

C. L. Miller agency is inquiring among station reps for available local programs in behalf of a summer campaign for Dr. Swett's Root Beer.

The inquiry is an annual one and the number of markets are undetermined.

Commercial Sidetracks KDKA Act's Film Bid

Pittsburgh, June 15.

Deal for Slim Bryant and his Georgia Wildcats, KDKA act, to go into 'Sweethearts of U. S. A.,' coming Monogram musical which will be produced by Lester Cutler, Pittsburgher, fell through at last minute week ago when Bryant outfit signed for a new commercial on the local Westinghouse station. It's a 52-week ticket, with an insurance company bankroll, and will put the Bryant hillbilly outfit on the air five mornings weekly at 5:45 a.m.

Cutler, who recently switched from PRC to Mono, was in town last week on his way back to the Coast after scouting talent in New York and said he had opened negotiations with Gracie Barrie, singer and band-leader, who took over husband Dick Stabile's orch when he went into the service, to play the lead in 'Sweethearts.'

Blue Fetes Musicians

The Blue network will host its 65 staff musicians tomorrow night (Thursday) at a dinner at the Waldorf-Astoria hotel, N. Y., with Edgar Kobak, executive vice-prez, making the principal talk, an informal explanation of the company's plans and ideas.

Previous powwows of the sort have been given various other employee groups, and more are planned from time to time in the future.

'Talent Outlook This Fall'

by

THOMAS D. LUCKENBILL

Radio Director

WILLIAM ESTY & CO.

Will Be a Feature in the

VARIETY

Special Radio Talent

'REVIEW AND PREVIEW'

Edition to Be Published Late This Month

Fly Tells Radio Mfrs. to Plan Post-War Now

Chicago, June 15.

James L. Fly, chairman of the Federal Communications Commission, addressing the one-day war conference of the Radio Manufacturers Assn. at the Palmer House last week, visualized unparalleled opportunities for radio manufacturers when peace comes, and called upon them to begin broad post-war planning now.

He said that the industry, which was a $500,000,000 pre-war business and increased to more than a three-billion-dollars-a-year business since the advent of war, would become an important post-war bulwark against unemployment. Paul V. Galvin, president of the RMA, told his associates there will be a 'whale of a market' for radio after the war, if it's not messed up.'

Fly forecast rapid strides after the war in frequency modulation and in television and facsimile transmission, also in the application of Radar to public receiving sets. In addition to its huge war job, the radio industry must be prepared to maintain the millions of existing receiving sets in the hands of civilians, he said, and see to it that broadcasting stations are kept in operation without interruption for the maintenance of public morale.

Paul V. Galvin, Chicago, who was reelected president of the RMA, declared that the startling radio-radar discoveries of the war will not be immediately adapted to post-war receiving sets, but will be incorporated in them over a period of years.

Piping News to Camp

Philadelphia, June 15.

A news service broadcast over the public address system of the huge U. S. Army Signal Depot will be started this week by KYW.

Periodic news shots are telephoned from the KYW newsroom and plugged over the depots system. Any important last-minute news event is likewise broadcast.

'Spanish' Reprise

'Let's Learn Spanish,' Time, Inc., program that appeared on WQXR for 39 weeks starting Jan. 1, will be repeated on the same station starting July 5. 'Spanish,' which is an evening transcription program, drew a response of 15,000 radio students during the first series.

GROUCHO MARX

Says

'Your Butcher Is Your Best Critic'

In the

VARIETY

Forthcoming Radio

'REVIEW AND PREVIEW'

Special Edition of the 1943-44 Season

To Be Published Late This Month

From the Production Centres

IN NEW YORK CITY . . .

Capt. Jack Harris, executive officer, radio branch, Army public relations bureau in Washington, has been promoted to a major. Harris was formerly director of news and special events for WSM, Nashville.... Peggy Lloyd now disc-jockeying early morning session over WOV. She's also staff announcer till noon.

Bob Wilson, formerly with BBC, has joined WOR as night contact in the press department. He succeeds Bob Davis, who moved over to the day side....WNYC is looking for an announcer, specializing on musical shows, at a $2,600-a-year salary....William Ford Manley, author of 'Snow Village,' bought a cow for his Madison (N. H.) farm. The doctor ordered him on a milk diet, and that's his way of obeying....War Department staff now producing the 'Army Hour' includes Col. Ed Kirby, Maj. Frank Pellegrin, Capt. Jack Harris, Capt. Ed Byron, civilians Jack Joy, Garry Breckner and Joe Brechner and Col. R. Ernest du Puy.

Harry Ommerle vacationing in New Hampshire before he takes over v.p. post at Ruthrauff & Ryan....Arthur Kudner, prez of Kudner agency, has an article on 'English Morale' in this month's Atlantic Monthly. Kudner just returned from a trip to England, where he visited war plants.... Paul Hollister, v.p. of CBS, is in the same issue with a humor piece about phonetic experts....Mary Elizabeth Plummer, wife of Davidson Taylor, associate program director of CBS, adds her bit to the same issue, with a sketch about 'Mrs. Peter Willoughby.'

WNEW hopes to solve the manpower shortage with womenpower to be recruited from its School for Ladies, which it opened last week. Station department heads will give courses in continuity writing, engineering, programing, sales and traffic....Grace Hellerson, manager of Blue central booking office, has taken a three-month leave. She plans to marry Capt. H. J. Lilleston, of the Army Air Corps.

Leo A. Kempinski, for 14 years music director of Marcus Loew Enterprises and former editor for Irving Berlin's Standard Music Corp., has joined NBC as a staff composer. He has conducted the 'Carnation Contented Hour' and has been associated with 'March of Time' and 'Treasury Star Parade.'

New officers were elected by the Radio Executives Club at the recent luncheon at the Cafe Loyale....Murray Grabhorn, manager of the spot sales department of the Blue network, is the new president, and Beth Black, of the Joseph Katz Agency, was elected vice-president. Warren Jennings, New York representative of WLW, is the new secretary, and Ninette Josephs Taranto, time-buyer for Batten, Barton, Durstine & Osborn, is treasurer. Retiring president, Thomas Lynch, was presented with a trophy.

Max Ehrlich authored the script for the Sunday (13) 'That They Might Live' broadcast on NBC for the Red Cross. The 'Junior Miss' cast, which performed his previous chapter of the same series, did so again.... Lois Frost, former assistant manager of WNEW and now training in Des Moines with the WAACs, recovering from appendectomy....Beginning June 6, 'The Man Behind the Gun' carries War Production Board announcements until Elgin watch resumes sponsorship in the fall.... Bob Novak has succeeded Dave Levy as director of 'Manhattan at Midnight' on the Blue for Cummer Products. Levy continues directing 'We, the People' on CBS for Gulf. Also at Young & Rubicam, Day Tuttle has taken over direction of the 'Bright Horizon' serial for Lever Bros..... Ed and Polly East try out a daily show on the Blue, starting Monday afternoon (14)....Ed Gardner goes to the Coast the end of June for advance work on his picture deal. Plans remaining there until about December, doing his 'Duffy's' program from there when it resumes in the fall for General Foods.

Clarence Wordan leaves CBS press department to become a major in the Army. Wordan is ex of the Daily News....Mrs. Scott Howe Bowen, owner and manager of WIBX, Utica, N. Y., in town for the week....Elsie Hitz has replaced Honey Johnson on Mutual's 'Take a Card' program.... Mrs. Priestly Morrison and Alastair Kyle join the cast of NBC's 'Snow Village'....Vera Barton has been screentested by 20th-Fox.

Walter Tibbals has taken over the B.B.D. & O. production reins from Bob Presnell for Servel's 'Fashions in Rations,' which stars Billie Burke, on CBS. Presnell has been assigned other duties....Ben Duffy, recently appointed B.B.D. & O. exec v.p., returned to his desk after an operation....William L. Shirer will be heard Sundays at 10:30 p.m. instead of 5:45 starting July 4....Jack Miles, Y & R press agent, was 4-F-ed last week.

Marion McCreedy tees off June 21 with 'Top of the Morning,' a platter chatter stanza via WMCA, Monday through Saturday (7:30-8 a.m.). Miss McCreedy was formerly with WKAT, Miami Beach....Bessie Beatty ran a benefit 'Needle and Thread Party' for Russian War Relief yesterday (Tuesday) at Town Hall, N. Y.....Duke Ellington will be the bandleader soloist of the week with the 'Million Dollar Band' program via NBC June 19....Frank Dunne and Bob Shepard, WOR spielers, will double as voices for Paramount Newsreel....Frances Corey back on the job broadcasting 'Women and the War,' her WQXR show, which had been suspended six weeks due to motherhood commitment.

Bob Hawk ('Thanks to the Yanks' quiz) has had his contract extended by Camel until June 25, 1949. The pact contains the usual arrangement for cancellation at the end of any 13 weeks. His original contract, which started six months ago, was to run until May, 1944.

Bob Stevens, CBS announcer, joined the Army....Alfred Wallenstein's 10th anniversary with WOR will be Sunday (20)....Doria Folliott, who substitutes for Jane Crusinberry as scripter of 'Mary Marlin' for the second summer, starting July 5, to Chicago for preliminary confabs on the assignment....Dennis Ryan, one of the 'Manhattan Merry-Go-Round' singers, headed for the Army the end of June....Richard Leonard on vacation, with Lester Vail subbing as director of 'Stella Dallas' and Steven Gross for 'Front Page Farrell'....WAAC Dorothy Young Kilpack, wife of Bennett Kilpack, title player of 'Mr. Keen,' on furlough from Des Moines ....Casting: Arthur Maitland ('Amanda of Honeymoon Hill'); Dick Davis ('Just Plain Bill'); Carlton Brickert and Helen Choate ('Mr. Keen'); Lawson Zerbe ('Our Gal Sunday'); Paul McGrath and John Gibson ('Young Widder Brown').

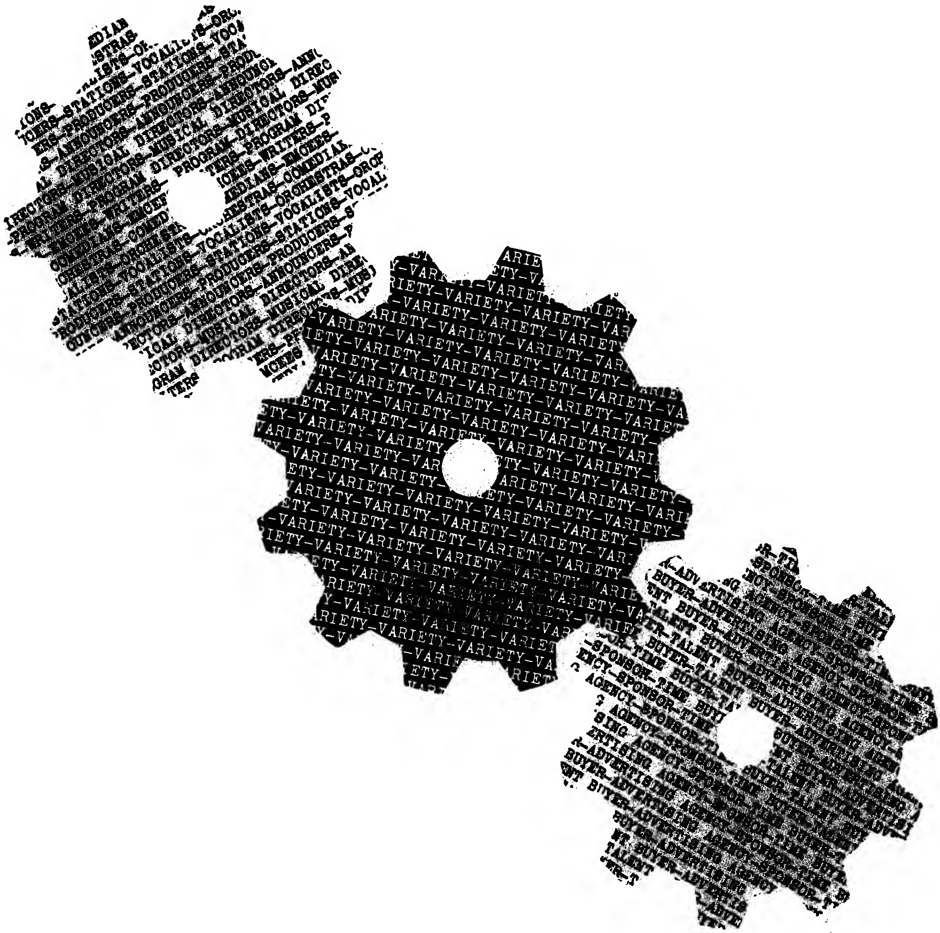
Georgia Gibbs renewed for another cycle on the Jimmy Durante-Garry Moore show for Camel....Joe Hill takes over direction of 'Duffy's' when Sam Fuller goes into the Navy....'March of Time' takes a six-week summer hiatus....Jean Holloway, scripter of 'Mayor of the Town,' returned east last week....Mary Shipp plays the lead tonight (Wednesday) in 'One Way Ticket,' by Leonard St. Clair, on 'Manhattan at Midnight'.... Kate Smith's season finale June 25 will originate at CBS playhouse No. 2 and will include four capsule dramatizations from her recent Army camp appearances....Lyn Murray rejected by the Army because of poor eyesight ....Dave Levy to Washington to huddle with Government officials about guest appearances on 'We, the People.'

Flying Officer Andy McDermott, former 'Variety' correspondent in the Dominion and now stationed as RCAF radio liaison in Ottawa, is in New York this week hosting for network broadcasts a couple of fliers just back from Lybia with an exciting escape yarn, Pilot Officer Bob Spence (RCAF) and Flight Sergeant John E. Wood (RAAF).

IN HOLLYWOOD . . .

Dick Mack partied by Rudy Vallee and the Sealtest cast after his final airing to devote full time to producing the Groucho Marx beer show. Tom McAvity takes Sealtest controls....Lewis Allen Weiss back at KHJ 10 pounds lighter from his recent op....Eileen Wilson, co-ed canary, has the singing assignment on the Bob Crosby-Old Gold takeoff July 9.... Jack Benny cutting up touches with the natives of Waukegan, Ill., en

(Continued on page 36)



...IN PERFECT MESH

In radio, the gears are best coordinated when the buyer is brought together with the seller by an effective, convincing medium—Variety's 'REVIEW AND PREVIEW' of the new 1943-44 radio season, published late in June.

Summer is program-planning time by sponsors, advertising agencies and their time and talent-buyers. That is when a direct memorandum to them, selling a particular talent, program or station's time availabilities is most effective.

Variety's 'REVIEW AND PREVIEW' edition is blueprinted to be radio's buying guide for the new season. Its important editorial content, plus Variety's wide circulation in all branches of the radio industry, insure the importance of 'REVIEW AND PREVIEW' as an advertising medium.

NEW YORK
154 West 46th Street
CHICAGO
54 West Randolph Street

VARIETY

HOLLYWOOD
1708 North Vine Street
LONDON
8 St. Martin's Place

WMC Gives Radio Performers Wide Latitude on Switching Their Jobs

Conditions under which radio artists may change employment were clarified last week in a War Manpower Commission letter to the American Federation of Radio Artists. In general, the ruling permits performers wide latitude in changing jobs, but leaves the status of staff announcers somewhat unsettled.

In its communication to AFRA, the WMC agreed that radio artists, most of whom work under temporary conditions, frequently for several different employers and at varying salaries simultaneously, should not have to conform to the standard employee regulations prohibiting job-changing. Nor do artists have to take a 30-day layoff between jobs. Under the special ruling, performers are permitted to transfer from one assignment to another virtually at will. Staff artists hired at stations or networks are in a slightly different category, the WMC noted. Their employment is more or less permanent, so regulations will have to be worked out later for them.

Clarification of the status of performers under the WMC regulations will possibly be extended to other theatrical talent next, it's figured. Stage, film, vaudeville actors, as well as writers, directors, and, to some extent, producers and others in the theatrical fields work under somewhat similar circumstances, so efforts will be made to extend the AFRA ruling to other groups. Other unions or organizations representing these groups will have to obtain rulings from the WMC.

FOWLER'S

1900 CONSECUTIVE WEEK DAYS WE HAVE BROADCAST WORLD NEWS EVENTS

DAILY NEWS STATION WNOX

LISTEN IN TONIGHT AT 7:00 O'CLOCK

WE THINK THIS IS A LOCAL RECORD

IT MIGHT WELL BE A SECTIONAL RECORD OR EVEN A WORLD'S RECORD for Consecutive Week Day Newscasts

This newspaper ad - - original size, 3 cols. x 20" - - forcefully shows what a leading Knoxville advertiser thinks of WNOX.

10,000 W. DAY AND NITE
CBS - 990 KC.
SCRIPPS - HOWARD RADIO, Inc.

WE SHALL CONTINUE THIS PROGRAM

FOWLER BROTHERS

S. GAY ST.

Servicemen's B.B. Gets Sponsor on Blue Net

Allis Chalmers will use the entire Blue Network list of stations for its sponsorship of the broadcasts of two baseball games at the Great Lakes Naval Training Station July 9 and 27.

The teams that will meet the Great Lakes nine on those dates are the N. Y. Yankees and the Brooklyn Dodgers. Harry Wismer will announce.

N. Y. Station Men At Odds On Local Policy by WMC

Representatives of the large and small stations in New York clashed yesterday (Tuesday) at a meeting called by the regional War Manpower Commission office. Purpose of the confab was to consider broadcaster opinions in setting local WMC policy.

Spokesmen for the smaller stations advocated retaining the national manpower policy, requiring employees to obtain letters of availability from their employers before shifting jobs. They argued that such a policy is necessary if the smaller outlets are to retain sufficient personnel to continue operation. However, the major station men urged that they should be allowed to draw on the smaller outlets for necessary personnel. No conclusion was reached at the session and no further meetings were scheduled.

Confab was called by Lilian L. Poses, regional attorney for the WMC. Stations represented included WABC, WEAF, WJZ, WOR, WNYC, WMCA, WNEW, WEVD and WHN.

Argentine Makes Call For New Rural Stations

Buenos Aires, June 5.

In move to trim down number of transmitters in Buenos Aires and provide 'more adequate coverage' in the interior, Direction General de Correos y Telegraphs (Postoffice) has announced a public call for bids for installation and operation of stations in interior regions.

Zones open are Parana (Province of Entre Rios); Santa Rosa or General Pico (La Pampa); Concordia (Entre Rios), and any one of the following: San Francisco, Cordoba; Rafaela, Santa Fe; Esquina and Goya, Corrientes; Pte. Rodriguez Saenn Pena, Chaco, and Anatuya, Santiago del Estero.

In line with recent nationalist moves on radio, Postoffice has insisted that personnel of new stations must be native Argentines. Bidders must also guarantee to conform to artistic, cultural and educational regulations of Postoffice.

CBC Plans to Have New DX-er Ready Next Year

Toronto, June 15.

A short-wave station for the Canadian Broadcasting Corp., to cost approximately $800,000, is expected to be ready for operation within 14 months, the Parliamentary radio committee was informed by Rene Morin, chairman, CBC Board of Governors. Priority difficulties have held up the project in connection with equipment that could only be obtained in the United States, but authority has now been granted for the material.

Dr. J. S. Thomson, CBC g.m., told the committee that, whereas previously the Canadian Press and British United Press had made their services available to CBC without charge, a new agreement has now been negotiated whereby $40,000 a year will be paid to CP and $25,000 to BUP.

Host De Marchena

Dr. Enrique De Marchena, music director of station HIN, Ciudad Trujillo, Dominican Republic, was hosted yesterday (Tuesday) by the Alpha Music Publishing Co., N. Y., at a luncheon in the Lexington hotel. Marchena, who is touring U. S. music and educational centers as a guest of the State Department, is also known as a composer.

Alpha is his publisher here.

Never Let the Left Hand Know, Etc.

The head of a small advertising agency telephoned a station rep last week to complain about an embarrassing incident that he (the agency man) had just undergone with an account. The nub of the recital dealt with the medium's practice of charging a national rate to an account that buys a station's time directly and of making available a local rate, which is lower, if the account buys time from the same station through his local jobber or distributor.

The agency man in question recalled to the rep that the week before he had obtained a quotation on a station. This quotation, said the agency man, had been duly relayed to the account. 'Today,' continued the agency man, 'I got a call from the account. It seems that your station had meanwhile approached the local distributor and offered the same time at the local rate.'

'Such practices,' declared the agency man to the rep, 'certainly make the agency look anything but smart. There's nothing I can do about this situation now, but there's one thing that could happen eventually. Our agency could steer the account away from spot radio and thereby avoid for itself any more such embarrassing repercussions. They don't seem to happen when we deal with newspapers.'

Small Stations Beef OWI Steers Paid Ads to Dailies, But No Coin to Radio

Washington, June 15.

Small radio station reps in session here last week stated flatly they are being discriminated against by OWI, which prepares Government ads for newspapers, to be sponsored and paid for by local advertisers, and yet requires the broadcast outlets to carry Government programs free.

Blast was let go Friday (11) by Marshall H. Pengra, of KRNR, Roseburg, Ore., chairman of the Small Market Stations Committee of NAB, following a two-day session of the committee.

'Radio stations in general and small market stations in particular,' he said, 'have given more free time and talent, in proportion to their available facilities, than any other medium in furtherance of the information campaigns.

'We feel that it is time for the Office of War Information to cease its discrimination against radio, and for private industry to bear its fair share of distributing essential information to the public on a paid advertising basis.'

Pengra pointed out that radio has carried on such campaigns as 'don't telephone,' 'don't ride on buses,' 'eat more oranges, lemons and tangerines' without any recompense, while the private industries which have benefited most from the campaigns have paid for advertising in other media. The committee asked OWI co-operation to see that small radio gets a share of the advertising dollar of the industries concerned.

Only exception to the general indictment of Government radio programs—a subject on which the little stations are particularly wild since OWI announced 'Uncle Sam' could no longer carry local sponsorship—was made for the Department of the Interior. This was because Interior, which recently prepared a series of discs on the 'buy coal now' motif, made a stipulation that these programs must carry commercial sponsorship from local fuel dealers.

Manpower Problem.

Other developments of the session:

1. William B. Smullen, of KIEM, Eureka, Calif., asserted that many small stations have had as much as 100% personnel turnover in the past year because of the draft, and called for action by the War Manpower Commission to protect key personnel of small stations from local draft boards not too particular about how they meet their quotas.

2. The session recommended a committee composed of NAB, bureau of advertising of ANPA, Outdoor Advertising Assn. of America, Inc., etc., to work with the Treasury to assure a fair distribution of Federal advertising funds in the event the Bankhead bill should ever become law.

The session found that the small station difficulties fell into three general basic groups: lack of new revenue; lack of manpower; and the need of full exploitation of small market potentials.

On the first point, a study was authorized to determine the feasibility of group-selling by small stations. The second point remains to be worked out with the War Manpower Commission.

As answer to the third, small market stations were urged to work harder to keep their programs keyed to community tempo, and to avoid any deterioration of program quality.

Kellogg Puts 'Breakfast' Discs on Arizona Net

The Kellogg Co. will carry 15-minute recorded versions of 'Breakfast at Sardi's' on the Arizona Network, a CBS affiliate. The contract with the regional, as placed by the Kenyon & Eckhardt agency, is for five discs a week.

'Sardi' is a Blue Network origination.

Launched via KSO, Coffee Stretcher Wins Iowa Market

... reports Jay E. Tone, President of Tone Bros.

"Three months ago, Tone's Timely Coffee-Saver was little more than an idea.

Today, through hundreds of stores in Des Moines and Iowa, it is a steady seller.

"As a wartime product, our Coffee-Saver serves a market that may exist only for the duration, so we wanted to see it gain distribution as rapidly as possible," reports Jay Tone.

"Because of previous experience with radio on Tone's Pressure-Pack Coffee, we let KSO carry the ball for this new product.

"We have been on the air less than three months - and we are hard-put to keep up with orders - so both our product and our KSO advertising are making good."

KSO
KRNT

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

Abuse Travel Privileges

Reports have emanated from commercial airline circles that the Army Air Force Transport Command has become disturbed over the abuse made of plane priority privileges by some persons in the radio industry, this taking in performers as well as executives. The Command, it is said, has uncovered wholesale instances of misrepresentations as to the need and purpose of trips, and proposes to issue sharp curtailments for air travelers within the industry if the abuses continue.

According to the reports, investigation has disclosed that trips which had been described by the applicants as important to the industry and public interest were merely pleasure jaunts.

CBC Readies For Battle Airings

Toronto, June 15.

Ready to send out the first flash on the opening of a second front in Europe, Canadian Broadcasting Corp.'s newsgathering personnel here has been shuffled to permit direct broadcasts from the new scene of action, and a London bureau of the CBC has been established.

A. E. (Bert) Powley, ex-Toronto newspaperman and senior editor of the Central Zone newsroom here, has left for London to complete the organizational setup there. With him are Andrew Cowan and Peter Stursburg. They will be followed immediately by Matthew Halton, foreign correspondent for the Toronto Star, who resigned after the African campaign, and will proceed overseas for CBC after a short holiday here.

First-hand reports from the war front will also be broadcast in French. Marcel Ouimet, senior editor of the Montreal newsroom, is being transferred to London with a staff of French-language reporters, these including Benoit Lafleur and Paul Barette. Meanwhile, all CBC newsrooms from Halifax to Vancouver are being manned 24 hours daily. In addition to setting up the new war service, CBC will continue to use the world-wide facilities of Canadian Press, A.P., U.P., and British U.P.

Dutch Have New Trick To Beat Radio Set Ban

Washington, June 15.

Pro-Nazi Dutch newspaper reports complain that the Hollanders have figured out new tricks to beat the German order that they surrender their radio receivers. One of the most popular devices, according to word received by OWI, 'is for the radio owner to surrender a hastily-purchased old radio set instead of his regular set, which is kept to be used secretly.'

Order to turn in the receivers to occupation authorities came because of widespread listening to British broadcasts. Only members of the Netherlands Nazi party are exempt from the order to surrender the sets.

Argentine Radio Head Slaps Quiz Shows As An Obvious Racket

Buenos Aires, June 5.

Operators of three major B. A. chains were hauled to the carpet this week by Adolfo Cosentino, radio communications director, re quiz programs and other prize-offer shows. Cosentino, in no uncertain terms, told broadcasters that quiz programs had become a racket and that they would have to be both cleaned up and toned down.

Stated that Splendid, L R 4, had 16 such shows during the week; Belgrano, L R 3, eight, and Mundo, six, with Splendid particularly using large cash offers to draw audience participation and air listeners. Said that a racket had been established via professional 'brain boys' who, sometimes working with announcers and m.c.s, prevailed upon quizzees to take the mike for them, offering to split half their winnings.

Professional wise men, who either knew the answers in advance or just happened to have plenty of grey matter, got a corner on the winnings, with the result that the radio director felt the shows were a fraud. Belgrano came in for an especially heavy going-over, while Mundo was let off with a wrist-slapping.

Latin Stations Gleefully Anticipate $14,000,000 in U.S. Radio Expenditures

Buenos Aires, June 5.

Report from Washington that Nelson Rockefeller's Coordinator of Inter-American Affairs had announced U. S. firms would spend $14,000,000 in advertising next year has radio outlets, newspapers, mags and other media in dither of excitement and already scrambling for their share of the pie.

Rockefeller's announcement that some concerns had increased budgets by 50% has been met with whoops of hardly restrained joy, since in many capitals decreasing shipments of U. S. products had caused fear that space and time-buying would be even further nipped.

Radio outlets hope to get major share of the coin because of increased use of medium as well as curtailed newsprint, which has caused many papers to hold down. U. S. advertisers hold dominant position over all foreign radio time-users throughout Latin America and in some countries employ almost as much air time as all national industries combined. Biggest users, however, are drug products, soaps and beauty aids, which are in many cases manufactured locally. This type of promotion is strictly commercial, although frequently packing a pro-democratic wallop in the blurbs.

Rockefeller's statement that advertising, mostly of an institutional type, would further strenghthen friendship ties between North and South America is well regarded, particularly since days when unfriendly papers got U. S. ad aid have long since disappeared. American coin now goes only to sheets and stations which have no ties, direct or indirect, with the other side.

Nazi press, as usual, dubbed reports as 'another instance of Yanqui attempts to buy our press and air with Tio Samuel's gold.' Nobody takes this very seriously, however.

Cure for Insomnia?

Washington, June 15.

New program for late listeners has been launched here by WTOP, CBS station. Titled 'Claire de Lune,' it is 15 minutes of poetry and organ music, Monday through Saturdays, from 11:45 to midnight.

Kim Smiley is at the organ.

BBC Waxes Series on U. S. Army for British Airing

'America Picks an Army,' a recorded documentary-dramatic program about the U. S. Selective Service, has been produced in New York by British Broadcasting Corp., and is being flown to England by bomber for broadcast over BBC's home and Empire service. It is one of the series of feature shows dealing with various aspects of American life. Others have included 'Timber,' 'Immigrant Invasion,' 'Country Newspaper,' 'TVA,' 'Two Party System,' 'America Turns Again to the Sea' and 'Washington, D. C.'

The stanza was written by Robert Monroe, directed by Roy Lockwood, with a score by Bernard Herrmann and a cast including Lawson Zerbe, Joseph Julian, John Reid King, Milo Boulton, Tom Slater, Col. Arthur V. McDermott, Col. Vergne Chappelle and Maj. Frank P. Guidotti.

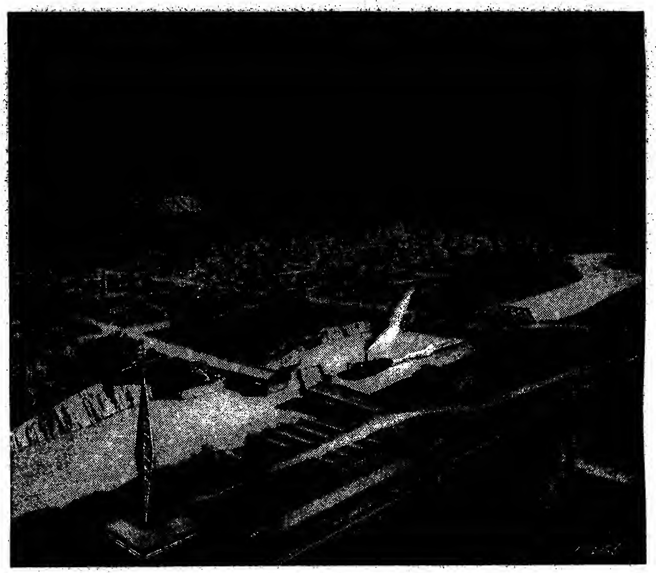
U. S. Shows Fill Summer Gap on Canadian Station

Montreal, June 15.

With the summer dim-out in sponsored air purchases, French independent station CKAC is filling its empty spaces with American piped-in programs on sustaining basis. Of these CBS provides the majority and especially Sundays, when there has always been the N. Y. Philharmonic concert 3 to 4.30 p.m.

To this, CBS has now added St. Louis Municipal Opera, 2 to 2.30 p.m.; 'Trans-Atlantic Call,' 12:30 to 1 p.m.; and 'Calling America,' 11.30 to midnight. All three teed off Sunday (13) for the duration of

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency



at home in home-town America

EVERY EXPEDITION into home-town America—those markets beyond range of regular, 32-city research—winds up right in Mutual's backyard. Here is where three-quarters of all U. S. radio families live, tuning habitually to the home-town station in preference to super-power strangers located miles away. And here Mutual provides far more home-town stations than any other network. Fully 120 markets are served, from within, by Mutual alone, compared with 56, 45, and 37, respectively, for the other networks.

Crossley is now making a continuing study of this advantage, and the score is already tabulated for six programs broadcast in 23 home-town markets. In each one, Mutual has the only network outlet, though each market lies in the designated primary coverage area of one or more competing 50,000-watters. Home-town ratings for these Mutual programs are *37% to 190% higher* than the "national" ratings obtained in four-network cities!

Whether your message is for the entire nation, or for only selected sections, Mutual assures you a warm welcome throughout home-town America.

THE MUTUAL BROADCASTING SYSTEM

'Variety' Surveys the Soap Operas, Long Under Attack by Lay Critics

By HOBE MORRISON

Daytime serials have long been criticized and ridiculed both by laymen and those in radio. They have also, from time to time, been condemned by certain educators, psychiatrists and civic-minded groups. Lately these attacks have been intensified and even some of the sponsors themselves have begun to question the value, or the justification, of the daytimers.

Much of the criticism has undoubtedly been justified. However, it has occasionally seemed that some of those who abused the serials most violently have been at least partly motivated by self-interest, or have judged them more by hearsay than by consistent, open-minded listening.

With that idea in mind, 'Variety' recently began listening intensively to certain of the daytimers. Others will be heard later. This article is the first of a series on the results of that coverage. This and the succeeding pieces will attempt to evaluate the programs, not only as commercial media for their sponsors, but for what, if anything, they have to say, for the taste and skill with which they are prepared and produced, and even from a social and psychological viewpoint. If, in the opinion of 'Variety,' the serials heard are entertaining and otherwise acceptable, these articles will say so. But if the shows are terrible, 'Variety' will say that, too.

'Pepper Young'

One of the oldest and best-known serials is 'Pepper Young's Family,' which is written by Elaine Sterne Carrington and is sponsored on both NBC and CBS by Procter & Gamble. Although it is a standard daytimer, it is possibly not typical, being above average both in quality and popularity.

On the basis of content, only the most biased critics could quarrel with 'Pepper.' Its story stresses everyday family situations, with little or no melodrama and nothing lurid or emotionally upsetting. If anything, the action is too mild for maximum dramatic effect. The pace is relatively slow and the dialog is inclined to be a trifle innocuous.

The ideas expressed in the show are certainly unobjectionable. There's considerable treatment of love and romance, with stress upon marriage. There appears to be no villainy. The characters occasionally disagree, but are nearly always affectionate, kindly and tolerant. There is no hand-wringing tragedy and, while there are occasionally scenes of pathos, there is no moaning or labored sobbing.

Story Line

The current plot sequence has several threads. There is the heroine, Peggy Young, who recently heard that her fiance, overseas with the Army, has been saved after being reported missing. She has turned the house she intends living in when she's married into a servicemen's center. There are several other men in love with Peggy. The treatment of that angle, with Mrs. Young's super-wise nobility, is a bit saccharin, one of the weaknesses of the program.

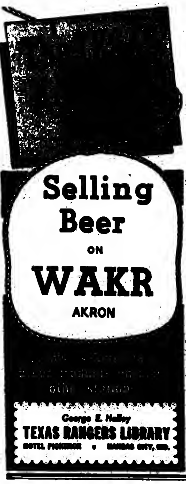
Other current story threads include Pepper's quarrel with his sweetheart, Linda, a nurse, because she wants to get married right away. Pepper, working in a war plant because he's 4-F, wants to wait until he can support her better. Biff Bradley, an Army flyer, has just left to be shipped overseas, his departure from Edie Gray having been a touching installment after an attenuated buildup.

There would inevitably be differences of opinion about the literary taste and skill of 'Pepper.' It is unquestionably not Nobel Prize material. On the other hand, the writing is better than pulp mag stuff and at least equal to the romantic yarns in the slicks and superior to many Hollywood films and Broadway plays. Its social viewpoint is on the conservative side and its philosophy would probably be classed as homey. It is definitely war-slanted.

Production

The production, in accord with the script, is quiet and unobtrusive. The acting is uneven, the chief fault being the tendency (usual in radio) of

(Continued on page 36)



THE THREE SISTERS

"So easy on the ears" Says WINCHELL

A Great New Vocal Trio

Featured on Columbia Records and WABC-CBS

Personal Management

GALE, Inc. 48 W. 48th St., N.Y.

'Drama Not as Usual'

By

ARCH OBOLER

Re-evaluates the part of Radio Drama in the successful prosecution of what is to come.

An Added Feature in the

VARIETY

Forthcoming Radio

'REVIEW AND PREVIEW'

Special Edition of the 1943-44 Radio Season

'CALLING AMERICA'
Bob Trout, Walter Cassel, Victor Bay, Chorus
Director: Eleanor Larsen
Writer: Jack Lewl
Talk, Songs, Music
SQUIBB'S DENTIFRICE
Sun., 8 p.m.; 30 Mins.
WABC-CBS, New York
(Geyer, Cornell & Newell)

Squibbs has pitched its own concept of what broadcast entertainment ought to be opposite Chase & Sanborn's (NBC) combination of Paul Whiteman and Dinah Shore. The chances are that even if the listener doesn't lean to popular music, the humdrum, numbing atmosphere produced by the Squibbs session will drive him in the direction of another station, if not to slumber. Squibbs has sought to infuse a 17th Century drawingroom musicale with a touch of current events, but the result is a double dose of stodginess.

The 'Calling America' herald is founded on the bits of 'greetings from the boys' that Bob Trout, recently returned from 10 months in London, spreads throughout the half-hour. Trout relays the 'regards' from the soldier to his parents, limiting the intelligence to the fact that when last Trout talked to the son he was in good health and spirits, or that he (the son) is looking forward to returning home and again tasting a slab of his favorite home-baked cake. These 'personals' will undoubtedly induce a flicker of excitement in the parents or those acquainted with the family, but for the general listener in the messages offer anything but interest or excitement.

The musical repertoire ranges from the classic to American folk standards. Walter Cassel, of the Met Opera, offers a well-trained baritone and when Cassel isn't holding forth in his conventional manner a symphonic group under Victor Bay's direction is filling in the gaps with excerpts from the opera. A mixed chorus shuttles its support from orchestra to vocalist.

Squibbs submits two classifications of blurbs. In one plug it touts its dentifrices via a verbal barrage which includes such terms as 'zestful taste,' 'healthy glow,' 'tingling feeling,' and 'refreshing sensation,' and in the other the account goes strictly institutional, underlining its conservativeness and longevity with a little 'parable.' Odec.

'LIVING SHOULD BE FUN'
With Carlton Fredericks
15 Mins.; Mon.-Fri., 11:45 a.m.
Sustaining
WJZ-Blue, New York.

How to live a long, healthy and happy life by getting the proper vitamins is the theme of this daily series of straight talks by Carlton Fredericks. It's claimed that proper diet will insure healthy, attractive skin, thick hair, proper height and weight, good eyesight, perfect teeth, pleasant disposition and practically everything except a sure thing in the third race at Jamaica. At least, so Fredericks says, and he's just the guy to tell all about it.

The opening broadcast Monday (14) dealt with vitamin A and its prime effect on eyesight. Fredericks sounds plausible enough, despite his extreme claims, but his style of spieling has its own vitamin deficiency. He has an ultra-correct accent, drives inexorably through his spiel and, although there are faint suggestions of humor in his script, he invariably fails to express it in his reading. He offers a condensation of the show for 10c in stamps and a self-addressed, stamped envelope.

'Living Should Be Fun' should be a listenable as well as informative program. At present it's only the latter. Hobe.

WKEY Joins Blue

WKEY, Covington, Va., joined the Blue network Monday (14) as a bonus station, bringing the total number of Blue affiliates to 157. WKEY will be available as a bonus station to those advertisers who buy time on the three Virginia outlets, WLVA, Lynchburg; WBTM, Danville, and WSLS, Roanoke.

The new Blue affiliate operates full time at 250 watts on 1,340 k.c.

Follow-up Comment

Fulton Lewis, Jr., devoted his Friday night (11) broadcast on Mutual (locally sponsored on WOR, New York, by Plough, Inc.) to a discussion of the Four Freedoms. He approved the first two—freedom of speech and religion—although he remarked that they are long-established principles, thus apparently implying that President Roosevelt is guilty of some sort of intellectual plagiarism in having espoused them. However, he seriously questioned the third and fourth freedoms—freedom from fear and want. Such ideas are un-American, he asserted, as well as 'shocking' and 'frightening.' He called them visionary catch-phrases concocted 'behind the scenes' in Washington as a vote-getting 'humbug game' for the President.

Declaring that it was fear and want that made America great, motivating men to success, he argued that freedom from fear and want would remove such incentive. People have a 'responsibility to pull their weight in the boat,' he continued, urging that instead of proposing freedom from fear and want the Administration should have pledged itself to a fifth freedom, 'the most important freedom of all'—freedom of individual enterprise. However, he didn't define the term more precisely, but closed with an attack on Vice-President Wallace's milk-for-the-world suggestion and his own version of what the average American soldier and sailor are fighting for.

No matter how obtuse and infantile arguments such as Lewis' may sound, they probably do have some value, if only of an inverse nature. Being partisan, they evoke discussion and controversy, which are essential for an active, informed public opinion. That is why, in a democracy, freedom of speech is not only a right, but a necessity.

'Broadway Band Box' was a pantywaist's picnic (11) via WABC, when emcee Frank Sinatra and Harry James, guesting on the session, put up a mock high school battle for Lenore Lonergan of 'Junior Miss,' fame, also visiting. Script was crude and amateurishly contrived, but the listening teeners must have had a drooling good time, for the kings can do no wrong. With James throwing bouquets at Sinatra, (recounting the time that Sinatra sang with James' band) and Sinatra patting James on the back and Miss Lonergan making verbal passes at both, it sounded like a meeting of the mutual adolescent society. Script should have been cut in half and let James do more than one number, 'You'll Never Know.' Sinatra had the better of it musically, by far, warbling 'Close to You,' 'It's Always You,' 'Lover Come Back to Me,' and both opening and closing themes, but about the only bit of adult entertainment on the entire bill of fare was the Raymond Scott rendition of 'Love Dance,' and smooth backgrounds for both Sinatra and James.

Potentialities for a sock comedy turn when Phil Baker guested on the Groucho Marx-Pabst Blue Ribbon session over CBS Saturday night (12) were enormous, but only at intermittent intervals was it the click program it should have remained through the 30-minute stanza. It was all the more surprising, in view of the robust material provided to accent the individual styles of the comedians. That it didn't ring the bell as often as it should could be traced directly to the faulty timing, pointing up the interminable length of a split-second wait. The coverup ad libs weren't strong enough to offset the lapse. Virginia O'Brien and Donald Dickson's vocals and Robert Ambruster's orchestral treatments were pleasing interludes.

'This Is Our Cause' offered as its 24th Skouras Thetres' war effort presentation last Sunday (13) via WINS, N. Y., the well-intentioned but extremely overwritten sketch, 'Give Them a Gun.' Prepared by The Committee for a Jewish Army of Stateless and Palestinian Jews, 'Give Them a Gun' was a frank appeal for the formation of a Jewish Army, and as such didn't hesitate to portray the plight of the European Jew in its grimmest aspect. However, neither the fine narration of Conrad Nagel, nor the intensive acting of Stephen Schnabel could counterbalance a too zealous application of montage and chorus effects.

HELD OVER

Now in Our

16th CONSECUTIVE

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SGT. AL DEE

and

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(38th Combat Engineers)

Available for banquets and club dates. Have tux's (in moth balls). Will travel anywhere in U. S.—but definitely.

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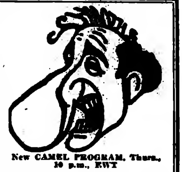

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

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ALL GIRL ORCHESTRA

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"LISTEN TO LULU"

LULU BATES

SINGING YOUR FAVORITE SONGS

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MON. TUES. WED. FRI.

6:15 to 6:30

PERSONAL MANAGEMENT

48 W. 48 ST. GALE, Inc. N.Y.C.

Inside Stuff—Radio

Columbia's special events head on the Coast, Fox Case, really went colossal last week on the network's salute to the railroads for their 'keep 'em rolling' service to the nation. Over a stretch of 300 miles along the Southern Pacific right-of-way, Case scattered shortwave equipment, nine technicians, seven announcers and three producers. Pickups were made at six points for the half-hour broadcast, with shortwave facilities installed for sound and action of world's largest locomotives pulling 100-car freight over a mountain grade. Special was waxed at KNX for overseas transmission by Office of War Information. Maj. Knox Manning, former newscaster, acted as 'guest' producer at one of the points. It proved the most ambitious undertaking for a special event ever attempted by a radio station, being a KNX enterprise.

The Blue Network is distributing among its personnel, clients and the latter's ad agencies a small booklet relating to the web's progress in the 16 months since it became a separate option from NBC. The final several pages are devoted to biographies of the company's officers and division heads. Following is the opening paragraph of the chapter on 'Management and Personnel':

'Show business and advertising business; a public service of entertainment, information and inspiration and a service for the sale of day-to-day products; an intangible, riding the airwaves coast to coast, and a group of tangibles as real as a city's local radio station—the Blue Network is all these.'

Preliminary steps in the building of a powerful shortwave station, to be operated by the broadcasting division of the Crosley Corp. under Government supervision, were indicated last week in the optioning of land near Mason, O., by a Cincy realtor.

Site is 20 miles north of Cincy and close to the transmitters of 50,000 WLW and shortwave WLWO, Crosley properties. WLWO, operating with 500,000 watts and more, has been under Federal supervision for several months, beaming to all parts of the world.

CBS this week combined its commercial editing department and copyright division under the title of the department of editing and copyright. Jan Schimek, for the last year head of the two departments, will continue to handle the combined work.

Idea of the new setup is to extend the network's basic program editing policies to sustaining as well as commercial shows.

Primarily with needling intent, Danton Walker, N. Y. Daily News columnist, last week pointed out that the J. Walter Thompson agency had dropped Jergens to handle a rival hand lotion. Walter Winchell, Jergens payrollee, came back the following day in his Mirror column with a correction that read, 'Bub, that happened years ago.' (The switch of Jergens from Thompson to Lennen & Mitchell occurred in 1936.)

Continued operation of WNYC, Municipally-owned station in New York, is assured for at least another year. The City Council, in overriding certain portions of Mayor LaGuardia's veto of its budget, specifically excepted the cost of operating the station from its turndown. Item thus okayed amounts to approximately $106,000 for the year.

Esso reported last week that its daily news stints, carried locally by 35 stations, has included 22,719 Government cooperation messages since Pearl Harbor. This batch of Government messages represents 32.8% of the 69,168 blurbs aired altogether on these individual newscasts between Dec. 7, 1941, and June 5, 1943.

'Radio Production—1933 Vs. 1943'

by

DON BERNARD

Mgr. Hollywood Office of

WILLIAM ESTY & CO.

Is a Sharply Defined Analysis to Be Published in the

VARIETY

'REVIEW AND PREVIEW'

of the 1943-44 Radio Season Late This Month

Alcott, Who Fought His Way Off WLW, Calling News Now for WCKY

Cincinnati, June 15.

Carroll D. Alcott, the commentator who fisticuffed his way off WLW last month, has joined the staff of WCKY. His contract with WCKY calls for two periods daily, Monday through Saturday, under the sponsorship of the Hudepohl Brewing Co. The brewer had previously used WCKY news announcers for the dual innings. At 6-6:15 p.m. it's straight news by Alcott and at 10:45-11 p.m. Alcott functions as a commentator. The contract is for one year.

Alcott found himself out of WLW after an altercation with a fellow staff commentator, Gregor Ziemer. The latter expressed resentment at Alcott's signing off the air with the jibe, 'Next you will hear Gregor Ziemer, who sees the world through a spyglass and an Encyclopedia Britannica,' and Alcott socked him. Alcott's book, 'My War with Japan,' comes out this week to a reported advance sale of 10,000 copies. Paramount is said to be dickering for the rights. Ziemer's own book, 'Education for Death,' served as the basis and background for RKO's 'Hitler's Children.'

Station Reps, Via Co-op Luncheon, Will Give Carlos Franco a Forum Airing

Carlos Franco, chief time buyer for the Young & Rubicam agency, may have an opportunity to air his views on the need for much greater local programming and the spot announcement 'evil' at a trade-luncheon forum within the next few weeks. He was approached last week by a station rep about attending such an event in which all New York station reps would be the co-op hosts, and to which the press would be invited as guests.

Franco said that he would be glad to accept such an invitation. In the meantime he will collate facts and statistics to bear out his contention that stations as a whole have neglected their functions as producers of local entertainment programs with a commercial outlook and value.

Delayed Take

Edgar Kobak, who swings some roof-shaking deals as vice-president and general manager of the Blue network, took a trip out of town last week.

While he was away his office ceiling fell in.

F-C-B Wraps V.P. Toga Around Ed Cashman

Edmund L. Cashman has been elected a v.p. of the Foote, Cone & Belding agency.

Several months ago Cashman was promoted from senior radio director on the Lucky Strike programs to the post of associate with Emerson Foote in the handling of the tobacco account.

KLX, Oakland, Goes Big for Want-Ad Biz

San Francisco, June 15.

KLX, Oakland, the trans-bay, war-booming industrial center, is in heavy competition currently with the newspapers on the 'want ad' type of biz.

Station has 24 industrial accounts using spots and programs for 'help wanted' and 'housing wanted' purposes.

Willard Returns

A. D. Willard, Jr., general manager of WBT, Charlotte, left New York Friday (11) after a week of conferences at the CBS home office. Willard, at a luncheon meeting of radio sales reps, played a transcribed program, 'Parade of WBT Talent.'

A set of a dozen WBT program and talent folders was given to each representative, the folders containing pictures, program information, biographies and other sales data.

Denver Stations Pledge Financial Aid to Rocky Mountain Radio Council

Denver, June 15.

The five commercial radio stations in Denver—KFEL (MBS), KLZ (CBS), KMYR (Ind), KOA (NBC), KVOD (Blue)—have just agreed to contribute to the financial support of the Rocky Mountain Radio Council. The arrangement, which was worked out in a series of conferences between officers of the Radio Council and managers of the various stations, is based on the national card rates of the stations. This out-of-pocket support—an important precedent in itself—is in addition to desirable air time which these stations make available for Council-produced programs in whatever amounts required.

Other support for the Radio Council comes from the member educational institutions and agencies, and from the Rockefeller Foundation, the Payne Fund, and the Boettcher Foundation of Colorado.

Pants presser pulls iron from predicament

So last January the ambitious presser of pants went in business for himself. His rent was paid; his fixtures installed. Everything including charter-customers—except a pressing iron.

But he did have a radio. It was on, tuned of course to WTOP. The hour was 9:45 A. M. Elinor Lee was on WTOP with her "Home Service Daily."

Part of her unusual program is an electrical appliance "swap-shop." The pants presser pricked up his ears. A listener (said Elinor) needed an electric bottle warmer. Tag line: mother gets bottle warmer; tailor gets iron.

"Home Service Daily" is a lot more than a swap-shop; it's recipes and ration news and market reports and conservation hints. It's the answer to Washington's household problems, solved in capsule form! Hundreds of women phone in to the program every week. And *more people listen to Elinor Lee—on WTOP—than to any other women's service program in Washington.*

"Home Service Daily"—sponsored by Potomac Electric Power Co.—is typical of the kind of thinking *and doing* that makes WTOP the choice of listeners in one of the nation's BIG markets. That's why WTOP is the advertisers' favorite, too.

WTOP
CBS
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS.

Service Ideas for the Services

('Variety' will from time to time carry under this heading stories of programs, stunts and ideas whose primary intent is contributing to the morale or rendering service to the men and women in the armed services.)

Cincinnati.

WCKY has introduced a 'Tackle for Troops' movement in its coverage area for the purpose of gathering fishing equipment for American fighting forces in Alaska. A committee of newspapermen and tackle dealers in the Greater Cincinnati precinct has been named to direct the campaign. John E. Murphy, WCKY's publicity and public relations director, is chairman.

Tackle stores will serve as collection depots. The metropolitan dailies are cooperating with WCKY in appealing to fishermen to share their fishing tackle with the men in the Army and Navy. WCKY will devote a series of programs to the drive.

Congressional Committee Won't Disqualify Cox

Washington, June 15.

The House of Representatives judiciary committee today (Tuesday) turned down the request of Clifford F. Durr, Federal Communications Commission member, that the committee disqualify Rep. Eugene Cox (Ga., Dem.), from participating in the congressional investigation of the FCC. Cox is chairman of the committee.

Last week Durr wrote to the judiciary committee as a body and also sent letters to individual members. The committeemen who did reply were unanimous in their refusal to disqualify Cox. As Congress is slated to adjourn for the summer in two weeks, this indicates that the judiciary committee will not take action on Durr's letter.

BRISTOL-MYERS RENEWS

Bristol-Myers, Inc., has renewed its two NBC periods for 52 weeks, effective June 30. 'Mr. District Attorney,' for Vitalis, is handled by Pedlar & Ryan, and the Eddie Cantor show for Ipana and Sal Hepatica is a Young & Rubicam account.

Spiked With Lemon

Mutual's promotion department decided that if it was going to serve 'refreshments' with the showing to ad agencies of its Kodachrome sales promotion presentation it ought to equip itself with a small bar. After much scurrying around New York, the network was able to acquire one with footrail and all. The first agency that presented itself for a peek at the presentation was D'Arcy.

The shiny new bar and its appertenances did not get a workout on that occasion. The only beverage served was Coca Cola. (Coca Cola is D'Arcy's No. 1 account.)

Ice Cream Co.'s Co-op

Austin, June 15.

The ice cream industry of Austin will sponsor a twice weekly series of quarter hour broadcasts over station KNOW each Tuesday and Thursday. Airings will feature by transcription the music of Ted Steele and His Novotones. Broadcasts are titled 'Time Out for Fun' and will also present Alan Prescott and Felix Knight.

Co-sponsoring the broadcasts are the Austin Maid Ice Cream Co., the Polar Ice Cream Co., and the Heep Superior Dairies.

From the Production Centres

Continued from page 30

route to New York for 'biz and pleasure.' (The quotes are his.)....CBS cancelled out the all-colored show, 'Blueberry Hill,' as net's summer replacer for Burns and Allen. No reason given other than it may get another spot....Bill Henry is pulling out of radio for another war correspondent assignment by L. A. Times. Louis Lochner takes over two of his sponsored programs to add to his own pair (Planters peanuts and Fisher flour)....Janet Gaynor emceeing 'Hollywood Showcase' over CBS as replacement for Mary Astor, who swung over to the Roma Wine show.... Alma Sioux Scarberry, one-time New York newspaper woman, writing puffs for CBS programs....Bob Brewster and Carroll Carroll, producer and scripter, respectively, of new Old Gold show, are trying to figure out a designation for Les Tremayne, something that combines acting and announcing. As Bob Crosby is the m.c., secondary billing is a stumper. Tremayne's solution is, 'just call me Les'....Ronald Colman and Edna Best will lend a touch of old English to Lux broadcast June 21 of 'In Which We Serve.'

NBC is co-starring Otto Kruger and Binnie Barnes in a new comedy-drama series called 'Perpetual Emotion' as sub for Haven MacQuarrie's 'Noah Webster Says,' which is subbing for 'Duffy's Tavern'....Jack Douglas, scripter for Tommy Riggs, got a 4F. Riggs has been given an essential rating due to the outfit he owns, which turns out collapsible stretchers, capable of converting station wagon into an ambulance in a matter of minutes. Eddie Anderson (Rochester) is also financing a war plant, one that manufactures parachutes....Red Skelton will do guest duty on Chase & Sanborn show June 20....Al Jarvis doing his 'Make Believe Ballroom' turn on both KNX and KFWB....Ward Byron has the Fitch Band Wagon in town to take on board Woody Herman and Ray Noble. Summer policy is still being mulled....Sid Fox, KDYL, Salt Lake, and Gene O'Fallon, KFEL, Denver, looking over the burg.... Hal Peary (Gildersleeve) given six months' deferment on appeal by RKO. He fills guest niche on Johnny Mercer's Music Shop take off June 22 as Bob Hope's filler-inner....Ken Dolan, radio agent, is the champ phone call getter at Brown Derby since Lew Pollack moved out to 20th-Fox.

IN CHICAGO . . .

'Quiz Kids' program will be aired over an additional 36 stations of the Blue effective June 20, making a total of 103 stations. Contract went through the Wade Advertising Agency, Chicago....Arnold Stang succeeds Eddie Firestone, Jr., as lead in CBS's 'Brewster Boy' with the broadcast of June 12. Firestone goes into the Marines....Mort Hall has succeeded George Rossen as continuity editor of WBBM. Rossen will freelance....Husband of Lucille Whittal, secretary for the past 16 years to Ralph L. Atlass, head of WJJD, is now with the Coast Artillery at Camp McQuaide, Cal....Allis-Chalmers Mfg. Co. of Milwaukee has bought broadcasting rights to two ball games to be played at Great Lakes Naval Training Station in July and which will go out over 177 stations of the Blue and shortwaved overseas. Games are July 9 with the New York Yankees and July 27 with the Brooklyn Dodgers. Order was placed through the Bert S. Gittins Agency, Milwaukee....Fahey Flynn and John McCormick, WBBM staff announcers, are now in the Navy and Army, respectively.

Joe Kelly, Quiz Kids quizmaster, has been awarded a medal by the Veterans of Foreign Wars for 'notable patriotic services'....A large contingent of the WLS National Barn Dance will play a five-day engagement at Harriet Island Amusement Park, St. Paul, Minn., beginning June 19.

Serial Survey

Continued from page 34

the actors to overdramatize the lines, instead of letting the dialog itself do it. The characters are believable and clear. The program has been on the air since 1932, first as 'Red Adams,' then as 'Red Davis,' and since 1936 under its present title.

The present cast includes Lawson Zerbe (Pepper), Betty Wragge (Peggy), Marion Barney (Mrs. Young), Thomas Chalmers (Mr. Young), Eunice Howard (Linda), Carl Eastman (Biff), Jean Sothern (Edie Gray), Irene Hubbard (Mrs. Trent), Bill Quinn (Tobey), Spencer Bentley (Tiger), Blaine Cordner (Andy Hoyt), Staats Cotsworth (Dr. Taylor), Grace Albert (Mrs. Bradley), Edwin Wolfe (Mr. Bradley), Nora Marlowe (Elsie). Chick Vincent directs. Alan Kent announces, Bill Meader plays the organ and piano accompaniment, of which insufficient use is made. Tom Riley supervises and Mary Louise Anglin edits the script.

Commercials

If there's serious complaint to be made about 'Pepper,' it could more justifiably be aimed at the Pedlar & Ryan commercial copy for Camay and Chipso than at the dramatic portion of the show. These plugs strongly infer that the soap will 'definitely' give the user an attractive complexion, and the statement 'no ifs, ands or buts' is used. It's claimed that 'skin specialists' recommend the product and, in the dramatized spiel, the idea is frequently implied that 'smoother, fresher, softer, lovelier' complexion is the secret to marital happiness and social success. At best, that's inferential misrepresentation.

For this article, the broadcasts of May 17, 18, 20, 27, 28 and June 1, 2, 3, 4, 5 and 7 were heard. Approximately 45 parts were included in those installments, excluding the announcer, for an average of a trifle over four actors per script.

Station Hires Moppets

Schenectady, N. Y., June 15.

WSNY, which believed at the time it went on the air last summer that it had the youngest regular announcer in 15-year-old Bob Wallace (he is now 16 and rated a topflighter hereabouts), has hired a 16-year-old girl to work certain hours of the day on the control room board. She is Robin Dunham, like Wallace a star of 'The Little Red Schoolhouse' series which Leighton & Nelson produced for Hudson Coal Co. over WGY.

Both are still going to school.

Who said that John Q. Public puts out the cat, turns off the radio and goes to bed at ten o'clock?

Not in Detroit! Here, we have people working, playing, eating during hours they used to sleep. Yes, and a radio station that goes twenty-four hours a day!

To serve the thousands of war workers whose evening begins sometime after midnight, programs of WJR are as complete and entertaining in the wee, small hours as at any other broadcasting period. There's music, variety, news—and already, seventeen sponsors are programming these hours that, once upon a time, were wanted by no one.

War has changed Detroit. There is little difference between day and night. Every minute is a vital minute. Every minute a *radio* minute, too for there's a wide-awake station in the town that never sleeps.

Edward Petry & Company, Inc., National Representative

BASIC STATION . . . COLUMBIA BROADCASTING SYSTEM
G. A. Richards, President . . . Leo J. Fitzpatrick, Vice President and Gen. Mgr.

RADIO — IN SERVICE OF HOME AND NATION

KDYL

UTAH'S NBC STATION

Biding Their Time

Bandleaders in N. Y. are currently getting great satisfaction out of the position they are now in relative to a recent business move by a contemporary. Latter has caused the gleeful leaders no end of trouble in the past by weaning away musicians with salary offers deemed way out of line even in these high-salaried days, and the grievances generated by this procedure are shortly to be satisfied, according to leaders now on location in N. Y.

Leader in question recently set up a music company, and his contemporaries are patiently awaiting representatives of the outfit to ask that arrangements be made of the tunes and plugs given.

Teddy Powell Nixes N. Y. Lincoln; Refuses to Lose Coin for Maria Kramer

Teddy Powell will not go into the Lincoln hotel, N. Y., following the current Bobby Sherwood. Powell, thraugh manager Joe Glaser, has refused the terms offered by Mrs. Maria Kramer, operator of the hostelry, by which the band would have lost considerable mancy during its stay. Powell, now at the Roosevelt hatel, Washingtan, is drawing $1,750 weekly there, said ta be the highest amount Mrs. Kramer has paid for a band in that spot, and was offered a salary samewhere around that figure for the Lincoln. It's claimed his expenses are higher.

There has been a general trend by bandleaders lately toward refusing location dates on which they lose money. It is no lnoger necessary for them to take such bookings, since air time is not as important as it once was, and since the current seller's market on orchestras affords plenty of other wark from which they can realize profits.

Perhaps the only location dates that leaders will agree to currently, despite losses they may incur in playing them, are the major hatels in New York and one or two spots in the midwest and on the Coast. These are prestige bookings and, in ordinary times, when it is passible to record, all are close to disc studios.

Krupa's Trial on Felony Rap Delayed When D.A. Can't Locate Witness

San Francisco, June 15.

Gene Krupa's trial on a felony charge of using a minor to transport narcotics was continued to June 29 at request of the District Attorney's office, which cannot locate John Patcakos, Krupa's former band-boy and keywitness in the case.

Krupa was to have come up on the second charge June 8 (he's now in county jail here, serving 90 days for contributing to the delinquency of a minor). Krupa was not in court when the case was deferred. He is suffering from grippe.

Sailors Slug Krupa Musicians

Philadelphia, June 15.

Two musicians in Gene Krupa's band were set upon and beaten up early Thursday (10) morning by two sailors, who mistook the band uniforms they wore for zoot suits. It was the first case of fighting here between servicemen and civilians, and police feared the spread east of the west coast feud between men in uniform and zoot suiters.

The musicians, Michael Marmarosa, pianist, and Boniface de Franco, sax, were on their way back to a hotel from the Met Ballroom, where Krupa's band finished a two-week stay Sunday (13). They were on a subway platform when the two tars crossed the tracks from the opposite platform and knocked them down. The sailors fled. Both musicians were treated at a hospital for minor injuries.

Palisades Booking Names; Savitt Tees Off June 20

Palisades Park, Fort Lee, N. J., is going in for name bands for the first time June 20, using them on Sundays only. First outfit booked is Jan Savitt, followed by Tony Pastor and the strongest outfits available. For some time Palisades has been content with semi-names through the week as well as on weekends.

Chavez will be at the park through the mid-week days, starting June 21.

Really Digging

Musicians, whose salary demands an bandleaders have been jumping like a rabbit, have recently gotten new ideas on how they should be paid off. They now ask that the money coming to them be net, that the bandleader pay such items as Social Security, Victory taxes, etc.

Since last summer, when hotel charges an the road, and the general increase in the cost of living began, musicians salaries have jumped considerably. Men, formerly getting only $75 weekly, naw ask, and get, $125 and mare.

300G Fire Razes Big Holyoke Arena

Holyoke, Mass., June 15.

A $300,000 fire of undetermined origin gutted the Valley Arena Gardens Sunday (13), ending the varied career of the biggest and busiest show place in Western Massachusetts. Within an hour after Homer Rainault, president and manager, had closed up following a profitable Saturday night dine and dance business, a three alarm blaze put an end to the 20-year history of the entertainment spot where all of the 3,000 seats were ringside.

Despite transportatian difficulties, the Valley Arena has been packing them in for boxing shows, name bands, vaudeville and other attractions. Jan Savitt and his Top Hatters were booked Sunday (13) and a boxing bout Monday (14). Because of the lacation of the arena, help was sent by the Springfield and Chicopee departments, but the blaze, believed to have started near a hot dog stand on the first floor, was confined ta the sprawling structure. One Holyoke fireman fractured his wrist when he was knocked from a 20-foot ladder.

Rainault said that rebuilding was impossible and that there was only $100,000 insurance on the plant. In addition to the arena itself, Rainault had opened the Pine Room last fall at an estimated cost of $40,000.

$140-Per-Man Scale Cues Gripe Vs. Detroit Spot

Bandleaders and bookers are griping currently about the recent increase in scale for work at Eastwood Gardens, Detroit, which has been jumped to $140 a man from last year's $106.50. Since the average leader doesn't know of the increase, there have been instances lately of contracts having been signed at certain salaries, only to have the high scale come close to losing money for the band. If Eastwood didn't book on a guarantee and percentage basis many would have dropped a wad playing the date.

Leaders, managers and bookers assert this is the highest rate of pay in the country, including major theatres, in which musicians are required to turn in more work than they do at Eastwood. Latter calls for one nightly session and one matinee.

Even if musicians are on a flat weekly salary, those getting below the scale ($100 or $125, for example) for this job, must be paid the $140, according to union rules.

Chick Floyd's band with Edith Caldwell, his singing wife, unfolded in Hotel Cleveland's Bronze Room, Cleveland, last week for six-week run with options.

Double Trouble

Jan Savitt took his band from Boston to Holyoke, Mass., Sunday (13) to play a date at the Valley Arena, only ta find upan his arrival that the spot had burned down a few hours before with a $300,000 loss to its owners. Expecting his wife to give birth any moment in N. Y., Savitt, unable to get a train, hired a car to drive him to the city. On the way down the car was stopped by an OPA inspector.

His nerves ragged, Savitt snapped to the inspector, 'I go to work to find the job gone up in smoke. My wife's abaut to have a baby—now your going to give me trouble.' He was waved on.

Mrs. Savitt gave birth to a girl Monday (14) morning.

USO Asks Travel Okay for Bands Playing Camps

USO-Camp Shows, Inc., is currently working out a plan with the U. S. Army whereby bands agreeing to play service camps on off days, or en route to commercial jobs, will receive train travel priorities and whatever assistance is needed to overcome present transportation problems. This move coincided with a formal request to the American Federation of Musicians for a blanket okay for bandleaders to donate six weeks of every year to camp appearances.

USO's negotiations with the Army and the request to the AFM is an effort to bolster band camp bookings which have been lagging rather badly of late particularly in the east. This condition is attributed by bandmen to difficult travelling conditions.

As soon as Petrillo's permission is secured for bands to play a specified number of weeks without salary, the bands will be sounded out on their reaction. This, of course, applies only to the top b.o. combinations which can afford such a contribution.

USO currently is booking paid bands on its Red and White circuits, but these are chiefly semi-name groups in the $750 to $1,750 weekly class, working on a special $84 per man, $115 for leader scale set by AFM for camp dates.

Decca Rushes Dick Haymes Disc Into Coin Machines, Nosing Sinatra

Decca Records got out its first Dick Haymes disc Friday (11) night, rushing copies into coin machine circulation a week before scheduled deliveries to retail counters beating Columbia Recording's Frank Sinatra discs by almost three weeks. First issue carries 'It Can't Be Wrong,' backed by 'In My Arms.' Second brace of sides, set for release in a month or so, consists of 'You'll Never Know' and 'Wait For Me Mary.'

Sinatra also made 'You'll Never Know' and, since it will be the first of his sides to be marketed by Columbia, around July 1, it and Haymes' version will be on the market at the same time. Sinatra has cut only three sides so far; the remaining one, 'People Will Say We're In Love,' is being held.

Sinatra was accompanied on his recordings by a chorus of 12 voices, with which he rehearsed for three weeks before cutting a tune. Haymes was backed by the Song Spinners, a set group of six voices which had made acappella sides for Decca, among them the recently released 'Comin' In On a Wing and a Prayer' and 'Johnny Zero.'

During the latter part of last week both Decca and Columbia were besieged by music publishers, after it became generally known that the companies had made discs with the two singers.

Loumell Morgan's Harlem instrumental trio opening in Victory Room of Golden Dragon Cafe, Cleveland, June 20, replacing the Three Haymarket Boys. Stan Kramer's marionettes also set in the same spot.

20% Salary Tax Presents Maestros With New Headache Under Form B, Unless Getting Relief From Treasury

Effect on bandleaders of the recently enacted 20% withholding tax will vary according to how the Treasury Department acts on the application, filed last week, for salary stabilization rulings and later for 'independent contractor' status for leaders earning over $5,000 annually. If the Treasury approves the applications then the procedure of deductions will be comparatively simple. But if for some reason the plea is rejected, bandleaders, who have been objecting since the first of the year ta the methods of buyers in deducting Victory taxes from their salaries, and the bookkeeping even those small deductions entail will have redoubled cause to squawk.

Last week the War Labor Board, which has jurisdiction over net earnings under $5,000 annually (Treasury has jurisdiction on earnings over that figure), ruled that for salary stabilization purposes strictly, maestros within the category are henceforth employers, not employees, which automatically clears that class from the financial headaches the higher earning contemporary will pace if the Treasury rejects the 'independent' plea and the AFM's Form B contract continues in existence.

Form B designates all leaders employes. If it remains in effect it will mean that on all dates played by bigger bands the buyer of the band, as the employer, will deduct the 20%. Over the course of a year a band may have 40-50 employers, each making separate 20% deductions. Accountants say if leaders remain employees they're going to disappear just prior to March 15. Those annual returns will take weeks to prepare.

As Victory taxes are now deducted, the buyer, unable to compute exactly the net on a date, simply exacts 5% of the price he's paying, less commissions. Occasionally some will first ascertain a band's payroll and withhold 5% from that total and 5% from the remainder, but whichever way it's done it all adds up to the same thing—the leader pays a tax on money that is not all earnings. Out of every paycheck there are business expenses essential to operation.

If the 20% tax is withheld in the same manner, the leader will also be paying taxes an operating expenses, but at least at the year's end these untaxable sums will be credited to the over-all amount he owes on taxable income.

Take, for example, an outfit that grosses $500,000 annually. It's payroll over the year is $243,000 (at $4,-500 weekly, and that's not as high as some). Out of the remaining $266,000 comes commissions, transportation, arrangers, manager's salary, publicity, and a 100 and one smaller items. Perhaps out of the $500,000 the leader will personally earn $150,000 or thereabouts. On such a sum the tax would be, roughly, about $110,000, while the bandleader has already paid, week by week, a total of $53,000, which is 20% of carnings above the $234,000 paid his musicians. He will then pay the difference.

On the other hand, if the Treasury decides that all leaders are 'independent contractors' (and bandmen expect such a ruling), then leaders will make the 20% deductions themselves on musicians' salaries, and make quarterly payments on their own estimated earnings. At the end of the year they'll file an overall return, all of which will be comparatively simple.

The 'independent contractor' status applies to spot-booked acts playing theatre and cafe dates, with these performers, under the 20% tax withholding law, estimating and paying on their carnings every three months, much like doctors, lawyers, etc.

Brandt Gives Up Own Band to Join Barron

Pittsburgh, June 15.

Will Brandt, Pittsburgh pianist and orch leader, has given up his own band at Hotel Henry's Silver Grill here to join the Blue Barron outfit. Brandt's outfit is being taken over by Nelson Maples, one-time director of the old Leviathan outfit, who has been soloing for last few months at Cork and Bottle, cocktailery in Oliver Building restaurant.

Brandt will find several other Pittsburghers in the Barron organization, among them Pee Wee Louis (Louis Sturchio), who recently hit the front pages when he was put in 1-A despite the fact that he has six children and a seventh on the way, and Tiny Wolfe, fat boy bassist and comedian.

AFM Bd. Winds Up Chi Huddle

Chicago, June 15.

AFM executive baard meeting at the Palmer House wound up Saturday (12) with all the delegates checking out of the city. James C. Petrillo left town yesterday refusing up to the last minute to give out any details or information of any kind an the session.

It is known that a strong plea was made by USO-Camp shows for closer AFM cooperation, particularly in getting name bands to play Army camps cuffo. Outside of a few spot dates, none of the name bands have signed up for any extended length of time. USO-CSI is asking for six-week commitments from the top aggregations.

Gloria Parker Grabs Most Betty McGuire Tooters For Fem. Orch of Own

Gloria Parker, femme bandleader, recently at the Arcadia Ballroom, N. Y., with a male band, is currently rehearsing an all-girl combination in N. Y., to be managed by Joe Glaser, and composed of musicians from the farmer Betty McGuire orchestra. Miss Parker, who plays several different musical instruments, is being aided in the organization of the new group by Van Alexander.

Betty McGuire, from whose band most of Miss Parker's musicians sprang, was until recently at the Roosevelt hotel, Washington. Under contract to Frederick Bros., she had been unsuccessfully attempting to make deals with both Music Corp. of America and William Morris agency to help her buy back the Frederick agreement. Latter wants $2,500 for the contract, which neither MCA nor Morris would advance. Meanwhile, the band was laying off; now it's broken up by the shift of most of her musicians to Miss Parker.

AFM VETOES MICHAUD'S 6G CLAIM VS. CHESTER

Arthur Michaud's claim against bandleader Bob Chester for unpaid commissions and other monies Michaud alleges are owed him was dismissed recently by the American Federation of Musicians.

Michaud, currently on the Coast, had asked the AFM to recover approximately $6,000 he asserted Chester owed him from the time he managed the band.

Vallon's Army Call

Mike Vallon, attorney, was inducted into the Army in N. Y. Friday (11) and reports June 25 for service. He gets the usual two-week furlough to wind up his affairs, and will be shipped to Camp Upton, N. Y. when he dons uniform.

Vallon is manager of the Woody Herman orchestra, now at the Palladium Ballroom, Hollywood.

Ellington Gets N. Y. Cap

Duke Ellington's orchestra has been booked for the Capitol theatre, N. Y., opening either Sept. 16 or 23, at a reported $8,000 weekly. Ellington has not played a major house on Broadway in some time, though he has worked the Paramount and State.

Ellington is currently at the Hurricane, N. Y., nitery, where he has been since April. He closes there Sept. 15.

'Be-Kind-to-the-Boys' Edict Due Soon For Maestros After Wash. Sockfest

Washington, June 15.

Orchestra leaders will soon be told by the American Federation of Musicians to treat their musicians with more consideration.

Matter came to a head in Washington when one nightclub maestro socked one of his musicians on the jaw in the presence of after-dark patrons. Injured member was told by fellow musicians to file charge and they would back him up, but he refused, claiming it would create dissention in the orchestra before it played a very important engagement. Matter, however, has been referred to AFM prexy James C. Petrillo.

Musicians have also complained that rehearsal sessions in one of Washington's vaudeville theatres become more or less of a brawl with outsiders interfering with suggestions. Conditions have become such that informal murmurings may come to a head with definite charges filed with Local 161.

Meeder, Pitt Local Head, New Aide to Petrillo

Pittsburgh, June 15.

Clair E. Meeder, president of Local 60, American Federation of Musicians, has been appointed assistant to James C. Petrillo, head of AFM, and will leave here for New York in a month or so to take up his new post. Meeder has been prexy of the Pittsburgh union for the last 11 years and a special election will be held shortly to name his successor.

Variety Club also announced that it would toss a farewell testimonial for Meeder at a date to be announced later. Gesture is a result of close cooperation Meeder has always given showmen's organization in all of its charity enterprises.

Bon-Bon, former vocalist with Jan Savitt's orchestra and recently with WCAU, Philly, is now employed as a welder at the Sun Shipbuilding & Drydock Co.

Glenn Miller's Army Band Due for CBS Net Spot

Capt. Glenn Miller's Army band at Yale University, New Haven, will shift from local New England broadcasts to a CBS network within the next week or two. For a month or more Miller's outfit, composed of 40 men, including 18 strings, has been airing from WEEI, Boston, piped each Saturday afternoon from New Haven.

Since Miller joined the service last year as a band organizer for the Air Corps he is said to have constructed and launched a total of 49 orchestras of varying sizes at camps throughout the country.

D. C. Tooters Ban Bottle Clubs in Effort to Halt Spread of Reefer Habit

Washington, June 15.

Organized musicians have been fighting the spread of the marijuana habit in this area. Jam sessions at informal clubs have been forbidden by musicians Local 161 at gatherings of players in bottle clubs here. The union has even denied these early morning rendezvous the services of a piano player.

Rollin Webber pleaded guilty last week to two indictments charging violations of the marijuana act. He is an independent orchestra leader with some jam following. Assistant district attorney Bernard Margolius said a marijuana ring has been broken up with his arrest. On his premises were found about three pounds of marijuana, enough to make 2,500 cigarettes selling for $1,000. Webber was accused of selling reefers to a member of the United States Marine Band (since discharged) and 102 grains to a bureau of narcotics agent. The maximum penalty on each count for which Webber is accused is five years and a $2,000 fine.

Perry's New Spot

Andy Perry, one of the few one-night promoters still operating in the east since the recent gasoline ban, has taken over the Central Park Ballroom, Allentown, Pa. Spot has a capacity of 2,500.

Perry formerly ran the Empire Ballroom in the same town and, after it was taken over by the Army, shifted to the ballroom of the Americus hotel, which he recently gave up because of its comparatively small capacity, among other things.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Don't Get Around Much (12) (Harms)	Inkspots	Decca
	Duke Ellington	Victor
2. As Time Goes By (9) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
3. Velvet Moon (3) (Witmark)	Harry James	Columbia
4. Let's Get Lost (5) (Paramount)	Kay Kyser	Columbia
	Teddy Powell	Bluebird
5. Murder, He Says (7) (Paramount)	Dinah Shore	Victor
6. Taking Chance On Love (7) (Feist)	Benny Goodman	Columbia
	Ella Fitzgerald	Decca
7. Paper Doll (1) (Marks)	Mills Bros.	Decca
8. All Or Nothing At All (1) (Leeds)	Sinatra-James	Columbia
9. Cabin In Sky (2) (Feist)	Vaughn Monroe	Victor
10. Brazil (20) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Black Magic (15) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
Why Don't You Do Right (9) (Mayfair)	Benny Goodman	Columbia
Comin' On Wing and Prayer (Robbins)	Song Spinners	Decca
In Blue Evening (Shapiro)	Tommy Dorsey	Victor
It Can't Be Wrong (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
You'll Never Know (BVC)	Willie Kelly	Hit

Inside Stuff—Orchestras

New 25% tax levied on all entertainers by Canadian government has visiting bands from United States using all sorts of methods by which their singers will be classified as musicians, not entertainers, and thus escape the tax. One maestro tried it recently with his femme warbler, when the band visited Ottawa, and had her fake four chords at a second piano all evening long so she could sing with the band.

However, at Toronto, on the following evening, the authorities insisted on auditioning every member of the band, and the gal's pianistics didn't pass muster, so she didn't work the date.

Harry James currently has three recordings which have surpassed the million mark in sales. His 'I Heard That Song Before' is claimed to be the biggest selling disc the present Columbia Recording Co. has ever had; it has sold in the neighborhood of 1,250,000 copies. Second is the current 'Velvet Moon,' which, it's claimed, has reached 1,100,000. Third is 'You Made Me Love You,' the disc which started the band's rise. It has sold a total of 1,063,000 copies.

James has others approaching the million mark also. Advance orders on 'All Or Nothing At All,' on which he's coupled with Frank Sinatra, with the latter taking a large share of the credit for demand, total more than 900,000. 'One O'Clock Jump,' backed by 'Two O'Clock Jump,' is well over 500,000 and even 'Music Makers,' one of his earlier hits, but subsequent to 'Love You,' is selling about 60,000 weekly.

Band Enric Madriguera will lead at the Roxy theatre, N. Y., during his date starting today (Wed.) will be composed mainly of the house's pit band, now directed by Paul Ash. Madriguera, who broke his outfit up weeks ago because of travel difficulties, brings in seven or eight key men from the disbanded combo to augment the house crew to about 25 pieces.

The Amazing Story of "Paper Doll"

The Song That Insisted On Becoming A Hit

Quite a few years ago a good song writer named Johnny Black wrote a number called "Paper Doll". Johnny is well remembered as one of the writers of "Dardanella" and as one of the most colorful characters of a colorful era. Right up until the time of his death, he always claimed that "Paper Doll" was his best song.

We published it and it attracted some attention, but right at the time we were fooling around with a little ditty called "Parade of the Wooden Soldiers" and several other big hits, and poor little "Paper Doll" was more or less lost in the shuffle.

However, the song did not die. Through the years it became established as that type of number politely described as a "table" song or request song and more literally referred to as a barroom or saloon favorite. These have eventually turned out to be the most "commercial" type of songs on record, from "My Gal Sal" and "Melancholy Baby" down the line.

About a year ago Jack Kapp and his colleagues at Decca heard about it and had the Mills Brothers make a superlatively up-to-date and listenable record of it. This record started slowly, but how it did gather speed once it really got going! Today the juke box that doesn't have it is as rare as the bar that doesn't have a juke box.

In the meantime, encouraged by this very swell record, we started to plug it. Our first efforts were not very fruitful and we practically dropped it as a feature song. A few weeks ago calls started coming in by the thousand instead of the dozen. Our men all over the country bombarded us with letters which asked when "Paper Doll" was going to be re-established not only as a plug song, but as THE plug song. Now the most important orchestra leaders and singers are rehearsing it, putting it in their books or already performing it.

I wanted to tell my friends in the profession and music trade about this—one more example of a great song that wouldn't be downed. I have a hunch that Johnny Black's "Paper Doll" is going to be one of the biggest hits I have been lucky enough to be identified with in my 49½ years of music publishing.

EDWARD B. MARKS.

AN IDEA FOR YOUR 4th OF JULY PROGRAM

SONGS OF THE MEN IN SERVICE—

Salute them by their first name!

INFANTRY	Men To Men
QUARTERMASTER CORPS	Fighting Quartermaster Corps
MERCHANT MARINE	Men Of The Merchant Marine
NAVAL AVIATION	Sky Anchors
AIR TRANSPORT COMMAND	High Away
MARINE AVIATION	The Flying Marines
ARMORED FORCE	Roll Tanks Roll
PARACHUTE TROOPS	Look Out Below
WAVES	WAVES-In Navy Blue
NAVY NURSES	Navy Sweetheart Song
ARMY AIR CORPS	Toast To The Army Air Corps
MILITARY POLICE	MP—That's Me

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XAVIER CUGAT

NOW !!

BREAKING ALL PREVIOUS RECORDS
ON HIS 13th RETURN ENGAGEMENT!

AT THE

WALDORF-ASTORIA

NEW YORK

★

APPEARING IN

STAGE DOOR CANTEEN

SOL LESSER'S FORTHCOMING MOTION PICTURE—SOON TO BE RELEASED NATIONALLY

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Broadcasting For **CAMEL CIGARETTES**
Every Thursday — Coast-to-Coast — 10-10:30 p.m. EWT

MUSIC CORPORATION OF AMERICA ★ COLUMBIA RECORDING ARTIST

L. A. Zoot Suit Uprising Hits Marx, $17,000; Lyman Big $29,000 in Hub, J. Dorsey, 49G, Goodman, 35G, Big

(Estimates for This Week)

Bob Allen, New York (Capitol; 4,820; $1.10)—With Helen O'Connell, Willie Howard and William Gargan on stage, 'Bataan' (M-G) on screen. With stage bill counting importantly, holdover (2d) stanza will hit very fancy $60,000.

Bill Bardo, New York (State; 3,450; 35-$1.10)—With Joe Howard, others, on stage. 'China' (Par) (2d run) on screen. Milking of 'China' first-run believed holding gross to less than $23,000, but satisfactory.

Gracie Barrie, New York (Paramount; 3,664; 35-$1.10)—With Frank Sinatra on stage, 'Five Graves to Cairo' (Par) on screen. Pull of Sinatra, plus the Barrie band, combines with picture for b.o. stoutness; third week ended last night (Tuesday) $52,000.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson in person, 'Action in North Atlantic' (WB) on screen. Currently in fourth week and very strong at indicated $42,000. Remains two more.

Jimmy Dorsey, Detroit (Michigan; 4,000; 55-75)—With 'The Hard Way' (WB). Band strong draw here, with the beginning of the school kid holiday a seven-day booster instead of just a sharp weekend. Seems likely to hit great $49,000.

Sonny Dunham, Chicago (Oriental; 3,200; 28-55)—Plus 'Great Life' (Col). Dandy $21,000, with the band doing most of biz.

Benny Goodman, San Francisco (Golden Gate; 2,850; 44-75)—With Moke and Poke on stage and 'Ladies Day' (RKO) on screen. Goodman orch is responsible for building this up to powerful $35,000.

Lionel Hampton, Providence (Metropolitan; 3,200; 30-55)—With 'Hitler, Beast of Berlin' (PRC). Strong $9,000 for three-day run.

Erskine Hawkins, Cleveland (Palace; 3,700; 35-80)—Plus 'Mister Big' (U) and Ethel Waters, on stage. Pleasing $26,000, stage show getting credit.

Abe Lyman, Boston (RKO Boston) (3,200; 44-99)—Plus Bonita Granville, 'Mr. Big' (U). Lyman and show chiefly responsible for big $29,000 or over.

Chico Marx, Los Angeles (Orpheum; 2,200; 40-65)—With 'Laugh Blues Away' (Col) (2d run). Marx run here hurt by zoot suit uprising and will catch only estimated $17,000. Orpheum has always drawn big following of rug-cutting crowd, but latter are staying out of sight since servicemen declared open season on all fancy-pants.

Tommy Tucker, Chicago (Chicago; 4,000; 35-75)—With 'Lady of Burlesque' (UA), and Georgie Price on stage (2d wk). Strong $42,000.

Band Bookings

Bob Astor, July 3, indef., Idora Park, Youngstown, O.

Benny Goodman, June 25, private party, Philadelphia; 28, Astor hotel, N. Y.

Hal McIntyre, June 25-27, State theatre, Hartford, Conn.; July 2, Strand theatre, N. Y.; Aug. 20, week, Eastwood Park, Detroit.

Vaughn Monroe, July 29, week, Golden Gate theatre, San Francisco; Aug. 5-11, T. & D. theatre, Oakland, Cal.; 20, week, Oriental theatre, Chicago; 27, week, Riverside theatre, Milwaukee.

Ozzie Nelson, June 24, week, RKO theatre, Boston; July 2, week, Earle theatre, Philadelphia; 9, week, Palace theatre, Cleveland; 16, week, Stanley theatre, Pittsburgh; 23-25, Paramount theatre, Toledo; 27-29, Palace theatre, Columbus; 30, week, Chicago theatre, Chicago; Aug. 6, week, Riverside theatre, Milwaukee; 13, week, Orpheum theatre, Minneapolis; 20, week, Orpheum theatre, Omaha.

Al Piantadosi Loses Suit On Infringement to Loew's

San Francisco, June 15.

The U. S. circuit court here has ruled against Al Piantadosi, songwriter, in his $1,400,000 suit against Loew's, Inc., for alleged infringement of copyright, and ordered Piantadosi to pay court costs and attorney fees.

Piantadosi, composer of 'I Didn't Raise My Boy to Be a Soldier,' among others, charged Loew's with infringing on his rights in a song titled 'That's How I Need You.' He appealed to the circuit court after his suit was dismissed by the federal district court in Los Angeles.

Musikers' Army Break

Chicago, June 15.

All induction centers will be notified, or have been notified, that starting immediately all draftees who register as musicians will be given a music test and their names sent immediately to Special Service department in Washington.

They will get special assignments, meeting with their ability.

Vincent Bragale's Latin ensemble is being placed by Raymond McSoley, new manager of Hotel Statler, Cleveland, in its Terrace Room, June 21. Val Ernie's unit leaving June 19 for Chicago, and tentatively skedded to open in the Drake hotel.

Osborne at N. Y. Penn

Will Osborne has been signed to fill a June 24 to July 25 open spot at the Pennsylvania hotel, N. Y., following the current Charlie Spivak. It's first location date for Osborne in N. Y. in some time.

Four-week opening at the Penn was created by Spivak's juggling of dates to make a 20th-Fox film commitment. Latter closes at the Penn June 23, and is due on the Coast a few days later to begin work on 'Pin-Up Girl,' starring Betty Grable.

Confining Discs To Names Proved By '42 Royalties

That royalty payments by recording companies to bands and singers were not lower last year than for previous years, despite the materials shortage and the ban against recording by the AFM, is confirmed by figures filed with the Securities and Exchange Commission last week. Bing Crosby collected $298,946 in 1942; Jimmy Dorsey drew $79,902; Guy Lombardo, $82,781; Fred Waring, $33,600 (for five albums), and Woody Herman, $32,662. Andrews Sisters got $48,316, and Inkspots, $21,111, all from Decca.

Jimmy Dorsey drew approximately the same amount during 1941 as he did in 1942, and Crosby's payoff was considerably higher than the previous year. Both now have contracts with Decca which guarantee them a certain amount from guarantees and accumulated royalties. Crosby's annual sum is said to be $300,000.

Though the above payments are reported only on Decca artists, the royalties disbursed by Columbia and RCA-Victor for the same period also approximated the amounts earned in 1941. This, of course, applies only to the better-name combinations and singers, the only ones for whom the companies are manufacturing records. Since the smaller outfits have been eliminated from all labels, to avoid materiel wastage, the fact that royalty payments to name bands and singers haven't been lowered is not surprising.

Rockwell West

Tom Rockwell, president of General Amusement Corp., leaves for the Coast Friday (17) for a periodic visit and to be on hand when Frank Sinatra, whom his office manages, arrives to begin work on a film at RKO. He'll be gone 10 days.

Sinatra, now at the Paramount, N. Y., closes there June 22 and heads coastward immediately.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	0	†1,300	1,300
Lani McIntire*	Lexington (300; 75c-$1.50)	70	1,975	119,000
Jerry Wald*	New Yorker (400; $1-$1.50)	9	1,850	17,200
Charlie Spivak	Pennsylvania (500; $1-$1.50)	3	3,400	9,800
Xavier Cugat	Waldorf (550; $1-$2)	5	2,775	16,525
Bobby Sherwood	Lincoln (275; $1-$1.50)	0	‡450	450
Guy Lombardo	Roosevelt (400; $1-$1.50)	13	1,925	21,675
Harry James	Astor (750; $1-$1.25)	4	6,125	22,525

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar. † 3 days. ‡ 4 days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Slight increase. Williams keeping figure up to healthy 6,800 mark.

Art Kassel (Walnut Room, Bismarck hotel; 400; $1.50-$2.50 min.). Final days of Jimmy Joy and first few of Kassel, who returned Friday (11) rolled up around 4,000 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Sharing honors with Dr. Giovanni, Bondshu played to 2,100.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown, very popular with the hepcats, is packing 'em in. Slightly over last week's total with 6,500; big.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan doing a great job here. Opening of Beach Walk on Saturday (12) increased patronage to 7,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). On either side of 4,000 covers, aided by graduation parties.

Ted Lewis (Biltmore; 1,000; $1-$1.50). Well past 5,000 covers and really cutting it up in this downtown spot. Lewis' name and best floor show the room has had in years turning the trick.

Boston

Jan Savitt (Main Ballroom, Hotel Bradford; 1,750; $1.10 admission). On first full week, Savitt did 200 better than previous week's biz, with 4,125. He closes Wednesday (16) and is followed by Bob Astor for one week.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). Marina's closing three days after a successful four-week engagement, plus opening three of Susan Miller and 'Think-a-Drink' Hoffman as main show attraction accounted for excellent 2,211 covers. Newman's 15th week.

Sammy Eisen (Colonial Room, Copley Plaza; 300; 50c-$1 cover). Eisen's second week was okay with 497 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, fourth week). Zoot-suit fracas, which forced the Navy to rule the town out of bounds hurting here and will hold the week's total to 20,000.

Jimmy Lunceford (Trianon B, Southgate, first week). Off to a bouncing start and should swell the count to better than 7,000.

Noble Sissle (Casino N, Hollywood, 12th week). Biz slumped due to absence of gobs and marines over the weekend and count slipped to 4,000.

Emil Coleman (Ciro's N, Hollywood, third week). Helped by Victor Borge to 1,400 covers.

Count Basie (Aragon B, Ocean Park, second week). The long-coated, ankle-choker crowd must be hiding out and the Navy lads aren't allowed around till the heat is off. Which all adds up to grief for this hoofery, too, and holding the stub count to 6,000.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese and new floor show headed by Mitzi Green brought in the usual 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster proving a money attraction; 3,700 tabs last week.

(Minneapolis)

Don Reid (Happy Hour; 650; no cover or min.). On first visit here this band has landed solidly and engagement has been extended twice. Average attendance fine 600 nightly.

Every Type Song For Every Type Program

From the M-G-M Picture "HEAVENLY MUSIC"

BALLAD HEAVENLY MUSIC

Words and music by SAM COSLOW

NOVELTY TEN LITTLE MEN WITH FEATHERS BEATING ME ON THE HEAD

Words and music by SAM H. STEPT

RHYTHMIC NOVELTY I'M IN A LAZY MOOD

By EDGAR LESLIE • JOE RINES • MAURICE KRUMBEIN

Leo Feist inc • NEW YORK • HARRY LINK, Gen. Prof. Mgr., LON MOONEY, Prof. Mgr.

Sifting Committee, Other Machinery Oiled to Speed Worthy War Songs

With the mechanism now set up to sift and exploit war tunes requested by the Music War Committee, now allied with the American Theatre Wing, a meeting of the songwriters Monday (14) planned comprehensive coverage of all possible outlets through which 'likely' tunes could get to the public. To this purpose, according to Oscar Hammerstein, 2d, chairman of the MWC, Paul Cunningham will head an exploitation committee with the aim of bringing the songs before various groups.

Idea is to spread selected songs throughout bands, theatres, niteries, schools, radio programs, singers, etc., and thus, if necessary, by-pass those publishers, who may he unable to exploit this type of song. In facilitation of selecting 'the' tunes, a sifting committee, comprising Bess Lomax, of OWI; Stanley Joseloff, of OWI, and Allen Sloane, were appointed to peruse original manuscripts submitted, with the intent of watching for political-lyrical content. Jack Joy, of the War Dept., will probably be added as a member of the committee. In conjunction with this, the board of judges of the Song Choosing Committee, consisting of Paul Whiteman, Paul Robeson, Olin Downes, Abel Green, as consultant to OWI, William Morris, Jr. (for complete list see last week's 'Variety') were subdivided into four committees. Each committee will sit once a week, and a quorum of seven will be all needed to pass on any material submitted by the sifting committee.

In an effort to gain full cooperation of songwriters throughout the country, Hammerstein is going to the Coast during July and will talk to the writers now there.

At the same time, the American Theatre Wing, which is conducting its own amateur songwriting contest, headed by John Anderson, will provide official headquarters for the MWC and thus, work hand in hand with requests for songs by the various branches of the service, much akin to work being done now by the Writers' War Board in getting out skits, etc., to members of the armed forces. The ATW will thus supply office and secretarial facilities.

Also made known at the meeting was the possibility of a commercial radio program utilizing one song each week, selected by the MWC. Offer was made by an unrevealed agency, and along with this other radio plans were submitted, including a 'You Pick The Song,' idea, with the general public invited to help select the war song they like best. Hoped that with the advent of radio helping to spread tunes around, the name bands throughout the country can be approached to supply and impetus. In a specific effort to allign orchestra men with WMC's plan, meeting with publicity reps of name bands is being scheduled, to inform leaders part they can play in the drive to get war song before public.

Drive by the MWC for war tunes is in full swing, with applicants asked to submit unpublished material, copyrighted by the writer or writers in manuscript form. Also a harmonized lead sheet with lyrics written under the melody and a separate typewritten lyric sheet, giving name of writers, along with copyright number received from Washington. Tunes should be submitted to Songwriters Protective Association, New York.

MILLS WARNS SPA-ITES AGAINST SIDE DEALS

E. C. Mills, general manager of the Songwriters Protective Association, called upon the association's members in a circular letter last week to refuse to signature any collateral papers for publishers. It has been the practice for years for writers to convey to publishers a separate agreement covering folio rights, and Mills now tabs such side pacts as putting the SPA member in the position of 'cheating' his organization. Mills insists that the SPAites refrain from granting any terms that are not contained in the association's basic agreement.

The circular letter also urges the membership not to collaborate with non SPAites, or even members who are not in good standing with the organiztion.

Lorraine Quits National; Gets Contract Settlement

Sid Lorraine has resigned as general manager of the National Music Corp. Walton Goldman, head of the firm, and Lorraine last week arrived at a settlement of Lorraine's contract, which had until October to go. Lorraine aided Goldman in getting the company started in October, 1942. Reported price for contract was $8,000.

Goldman, a former insurance man from the Coast, will operate the firm himself, with Dave Bernie as professional manager. Plans now being laid to bring all of Goldman's N. Y. firms, including National, Carmichael and Goldman International, into one office.

Dailey Books Fields

Shep Fields orchestra has been booked for a stretch at Frank Dailey's Terrace Room, Newark, N. J., opening Aug. 17. It's Fields' first date for Dailey since organizing his all-sax orchestra almost three years ago.

Fields, who has been absent from his band for more than a week, following an illness in Boston, still has not rejoined the outfit, which is at Uline's Arena, Washington. He's out of the hospital and at home recuperating from a strep throat.

15 Best Song Sellers

(Week Ending June 12)

Comin' In On A Wing	Robbins
You'll Never Know	BVC
As Time Goes By	Harms
Johnny Zero	Santly
Don't Get Around	Robbins
In My Arms	Pacific
It Can't Be Wrong	Harms
Blue of the Evening	Shapiro
Let's Get Lost	Paramount
It's Always You	Famous
Harbor of Dreamboats	Shapiro
Star-Spangled Banner	Miller
What's Good Word	Berlin
Army Air Corps	Fischer
Wait For Me, Mary	Remick

ASCAP Prosperity Is Still Growing

ASCAP's collections for the past months of April an. May have been abnormally big and indications are that the royalty distribution for the April-June quarter of this year will easily go over the $1,200,00-mark. The melon for the initial quarter of 1943 was somewhat less than $1,100,-000.

Despite the periodic shutdown on pleasure driving, food shortages and help problems, the cafe and restaurant business continues to maintain a better than normal flow of license payments to ASCAP. Many of the outlying spots aren't operating this year, but the loss from this source has been more than made up by the increase of dine-and-dance places in the urban centers.

Lucky Strike Figures to Revise Method for Picking 'Hit Parade' Tunes, Dropping Jukebox Ratings

The 'Lucky Strike Hit Parade' (CBS) will probably revise its method for rating songs on the Saturday night program as the result of discussions now going on between spokesmen for the music publishing industry and representatives of the Foote, Cone & Belding agency, which produces 'Parade.' The tobacco company appears to be inclined towards eliminating consideration of jukebox-inserted phonograph records as one factor for determining the popularity of a current number.

Publishers have been contending in recent weeks that the inclusion of recordings in Lucky's popularity survey tended to create a lopsided picture as far as the program's purposes were concerned, since practically all the records in jukeboxes contained tunes that are no longer tops in public favor. There has been little cutting of new pop tunes since July 31, 1942.

The F-C-B agency has indicated that it will review the mechanics of the survey, and that if it finds the record angle obsolete, as charged by the publishers, that factor will be dropped until the time that the American Federation of Musicians has restored recording assignments for its members.

Mills' Army Songs

Camp Pickett, Va., June 15.

Jack Mills will shortly publish two songs from the Medical Replacement Training Centre's successful musical 'Johnny Get Your Fun' by Cpl. Denes Agay. The songs are 'When I Come Home Again' and 'Night Hike.'

Music is by Agay and the lyrics are by Cpl. George Herz and Captain Brent O. Gunls, Special Service Officer of the post.

SONGSHEET BOOTLEGGER GETS 6 MONTHS IN N. Y.

Rudy Bundnick, alias Bundy, charged with distributing bootleg songsheets, received a jail sentence of six months from Judge Frank Cox in N. Y. Federal court. Sentence was suspended on nine of the 10 counts.

Bundy was described by police as having a record of 76 arrests. The last time he was arrested on a songsheet bootlegging charge he was given a suspended sentence of 30 days. Arthur Hoffman, investigator for the Music Publishers Protective Assn., participated in gathering the evidence.

WALTON GOLDMAN, Inc.
AL JACOBS, Professional Manager
COMING UP FAST—ALLIE WRUBEL'S
MAY IN MEXICO

NATIONAL MUSIC CORPORATION
Professional Manager DAVE BERNIE
DON'T CRY
A NEW BALLAD SENSATION!
IS IT MADNESS?

CARMICHAEL MUSIC PUBLICATIONS
HERB REIS, Professional Manager
YOU COULD HEAR A PIN DROP
Announcing HOAGY CARMICHAEL'S Latest Song Hit
DEAR FRIENDS AND GENTLE HEARTS

OAKLEY HALDEMAN, General Manager
WALTON GOLDMAN, President
Woods Theatre Building, Chicago, Illinois — 1619 Broadway, New York City — 6425 Hollywood Blvd., Hollywood, Calif.

Inside Stuff—Music

Irving Berlin has bought back half of Mrs. Max (Tillie) Winslow's one-third interest in Berlin, Inc. Now Saul H Bornstein, g.m. of the firm, must effect a deal with the widow of their late partner.

This is part of their original contract of 25 years ago, since none can sell to an outsider. Once Berlin and Bornstein have a full 50% each in the music publishing house, it will facilitate the split-up of the partnership.

As and when Irving Berlin publishes independently, away from his present setup, he may lease his song rights to outside publishers for limited periods of five years. This parallels a new film-writer attitude, that of leasing picture rights for seven years only. Berlin would retain the copyright in his name in all events, as has been his custom for many years, but rather than engage in extensive individual music publishing, this 'lease' idea may serve the purpose, although it's expected that Dave Dreyer will eventually become his general administrative head.

Larry Puck, talent scout for CBS, has also been made supervisor for presentations of popular singers. His instructions are to 'devote thought to whether the choice of tunes is most suitable, whether the atmosphere of the program suits the personality of the artist, and whether the proper things are being said by the proper people on the broadcasts of such singers'. However, the music division, besides retaining responsibility for the musical aspects of the shows, will have final authority.

One music publishing house is running into an internal squabble, with the office force threatening to walk out en masse if one of the execs is kept on. Ultimatum was met by the professional manager, who maintained that the party in question stay on, no matter who else left. So far one secretary has quit.

Jack Robbins is dickering with Hunt Stromberg to publish the new Marx Bros.' filmusical they will make for the United Artists producer.

Gov't Agcys., Music Industry Now In Close Harmony on War Effort

Washington, June 15.

Thoroughly harmonious relations now exist between the music industry and the various Government agencies using music, according to a survey made by the OWI Music Advisory Committee. Survey covered relations with publishers, talent reps and labor, and even went into the subject of the coordination between the Federal agencies themselves. Report drawn up following a recent meeting of the committee here said in part:

'Relatively complete cooperation now exists between the agencies represented and the music industry, which includes musicians, singers, actors, composers and publishers.

'Particularly outstanding is the cooperation that exists where entertainment of troops, both at home and overseas, is concerned and in the informational and entertainment activities of CIAA, Army Special Services Division, and OWI Overseas. This applies to both publisher groups, such as ASCAP, SESAC, BMI and AMP; and talent representatives such as AFRA, AFM, AGMA and the Hollywood Victory Committee.

'Reports also disclosed that various Government agencies consistently cooperate among themselves in pooling and exchanging recorded broadcast material, thus effecting savings in both cost and manpower and increasing the diversity of entertainment and informational material. Army Special Services, CIAA and OWI Overseas regularly pool facilities, and a similar arrangement exists between Army Pictorial Service and OWI Motion Pictures.

'OWI Motion Pictures and Army Pictorial Service, engaged in making training and informational films, have permission from AFM to dub whatever music they desire from commercial film studio sound tracks. This permission also encompasses synchronization and performance rights held by publishers and copyright owners. Such an agreement is based on the fact that talent charges and synchronization and performance fees have already been paid once and further cost is waived where such material is required for Government purposes.

'A similar arrangement exists between OWI Overseas, CIAA, and Army Special Services, and musicians and publishers, whereby musical performances already paid for may be recorded off the line or during rehearsal, dubbed and distributed for Government purposes. This arrangement includes music by popular orchestras, symphonic groups; stage, screen and radio stars, and concert artists.'

OWI Music Advisory committee, headed by Jack E. Joy, of Army Public Relations, includes reps from Treasury Procurement Division, CIAA, OWI Motion Pictures, OWI Overseas, Army Special Services Division, Army Pictorial Service, and OWI domestic radio bureau. Liaison man to the music industry in New York is Abel Green, of 'Variety.'

July Hit Kit

July issue of the Army Hit Kit, besides regular best seller, novelty and standard faves, will contain the official song of the Army Service Forces (which consists of one-fourth of the Army, and which is the Service of Supply for the entire Army), to be selected from 'Army Service Forces,' by Harold J. Rome, private first class in the Special Service Section, and 'Keep 'Em Rollin',' by Ed East, Peter de Rose and Bob Russell.

Also included in the Kit will be a tribute to China, 'March of the Volunteers' (Chee-Lai), by Tien-Han, Nieh-Erh and Lee-Pao-Ch'en.

RCA Appeals Decision Won by Col., Decca In Suit on Trademarks

RCA last week filed notice of appeal from the N. Y. federal court's decision dismissing the trademark infringement action which RCA had brought against Columbia Recording Corp. and Decca Record Corp. The lower court refused RCA's request that the defendants be ordered to cease using red labels. In addition to infringement, RCA sued on grounds of unfair competition.

Judge Bright, of the Federal court, approved the appeal bonds filed by RCA, covering the awards of counsel fees and costs. The award for Columbia had been $2,707 and for Decca, $1,531.

'Is It Good, or Is It Bad?' is a topical song by Charlie Tobias, which Miller Music will publish.

Morris Stoloff, Columbia studio musical director, set for Hollywood Bowl Aug. 20 and 21 as guest conductor.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 7-June 13, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin In Sky'	Feist
Change of Heart—†'Hit Parade'	Southern
Comin' In On a Wing and a Prayer	Robbins
Do I Know What I'm Doin'	Melodylane
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Heard You Cried Last Night	CLP
I'm Thinking Tonight of My Blue Eyes	Peer
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It's Always You—†'Road to Zanzibar'	Famous
Johnny Zero	Santly
Let's Get Lost—†'Happy Go Lucky'	Paramount
More Than Anything In the World	Remick
Nevada	Dorsey
Never a Day Goes By	Miller
People Will Say We're In Love—*'Oklahoma'	Crawford
Right Kind of Love	Witmark
Violins Were Playing	Lincoln
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 25

Wait For Me Mary	Remick
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
You'd Be So Nice—†'Something to Shout About'	Chappell
Canteen Bounce	Marks
Goodnight Little Angel	Wells
It Can't Be Wrong—†'Now Voyager'	Harms
Taking a Chance On Love—†'Cabin In Sky'	Feist
You're Irish and Beautiful	Harms
You're a Mystery to Me	Ambassador
Tonight I Shall Sleep	Allied
For Me and My Gal—†'For Me and Gal'	Mills
It's Like Old Times	Kaycee
My Heart and I Decided	Warock
Murder, He Says—†'Happy Go Lucky'	Paramount
Put Your Arms Around Me—†'Coney Island'	Broadway
There'll Soon Be a Rainbow	Santly
Goodbye Sue	Jewel
It Started All Over Again	Embassy
No, No, No	World
Now We Know	Mutual
On the Sands of Time	Pault-Pioneer
Poinciana	Marks

† *Filmusical.* * *Legit Musical.*

NAB Defers Appointing ASCAP Music Committee

Neville Miller, president of the National Association of Broadcasters, last week advised ASCAP that because of other pressing matters he has deferred appointing the members of the NAB's proposed music committee. This committee would confer with ASCAP on differences over interpretations of the various ASCAP radio licenses.

NAB and ASCAP are currently at loggerheads over whether stations with per program licenses should pay commercial fees on announcements inserted around sustaining musical programs. ASCAP has taken the position that such programs can only be construed as commercial and that if they contain ASCAP music a fee is due ASCAP on the revenue derived from the announcements. Also that it will not countenance the withholding of these fees pending discussions with the proposed music committee.

'Men of the Iowa,' written at request of crew of U.S.S. Iowa by Bob Russell, emcee at Hotel New Yorker's Ice Terrace.

British Best Sheet Sellers

(Week Ending June 5, 1943)

London, June 4.

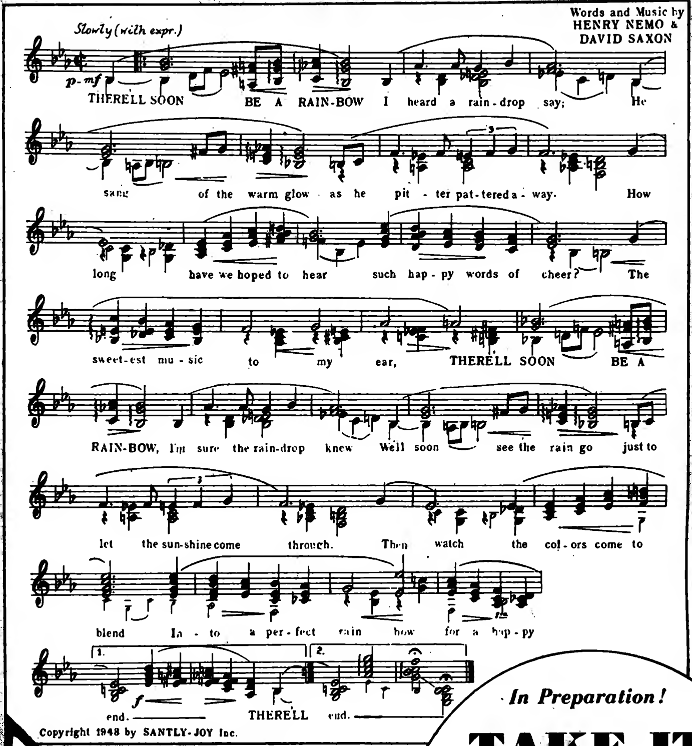
Darling	Maurice
Whispering Grass	C-C
Time Goes By	Chappell
Wore a Tulip	Ascherberg
Not Forgotten	Sun
Little Raindrop	Sun
Dearly Beloved	Chappell
Fall In Love	Chappell
Me and My Gal	Feldman
Want Somebody	C.C.
Are Such Things	Sterling

A GREAT ARTIST
BETTY GRABLE
A GREAT PICTURE
CONEY ISLAND
20th CENTURY-FOX PICTURE
A GREAT SONG—FEATURED BY BETTY GRABLE
PUT YOUR ARMS AROUND ME, HONEY
BROADWAY MUSIC CORPORATION, 1619 Broadway, N. Y. C.
NEMO ROTH, Prof. Manager

Secretary-Stenographer
THE GIRL WE WANT
Must have worked in a music publisher's sales department. Must be excellent typist, take rapid dictation, familiar with music trade.
WRITE FULLY TO
Box 687, Variety
154 W. 46th St., New York, 19, New York

The First Time a Composer Has Had Both the No. 1 and the No. 2 Song on the Lucky Strike Hit Parade
(June 12)
No. 1—LET'S GET LOST
No. 2—COMIN' IN ON A WING AND A PRAYER
Both by JIMMY McHUGH
An Acknowledgement to FRANK LOESSER and HAROLD ADAMSON, Respectively, for Their Inspirational Lyrics
Thanks to Robbins Music Corp. and Paramount Music Corp.
JIMMY McHUGH, (ASCAP)
Management M.C.A.

THERE'LL SOON BE A RAINBOW



In Preparation!

TAKE IT EASY

Xavier Cugat's Sensational Pan-American Novelty

In the New York Journal-American Louis Sobol gives it "TRIPLE A ENDORSEMENT" and Dorothy Kilgallen says — "It's A KILLER"

A Direct Hit

JOHNNY ZERO

SANTLY-JOY Inc., 1619 Broadway, New York

TOMMY VALANDO Prof. Mgr.

LEO COOPER Chicago — Boston — Hollywood

'Octa' (Octavus Roy Cohen) Carries The Torch for the Bushleaguers

(Octavus Roy Cohen, the author, who has a frank love for the bush-leaguer as against the pennant-winning type of ballplayer, likewise is 'inordinately strong for the small-time actor.' Accordingly, he will periodically cover the less pretentious niteries for 'Variety,' treating the performers with an eye for possible future development. Cohen herein makes his debut as Octa.)

ICELAND, N. Y.

Danny White, Maralyn & Martinez, Ruth Denning, Lorraine Vernon, 3 Sailorettes, Mitzi's Lucky Girls (7), Ted Eddy's Orch (7), Angelo Marimba Orch (4); no cover or minimum weekdays; Saturdays, $1.75 minimum.

Smorgasbord is a lot of good food with emphasis on variety. Iceland restaurant, in the heart of the Broadway dimout belt, has it. It also has a whale of a good show featuring quantity and quality.

This is one of the top spots for the family trade. They come early and stay late. The place, with its seating capacity of 1,000, does a big business all week long and turns 'em away in droves Friday and Saturday nights. There's a reason.

You can relax here. You can bring Aunt Minnie and 30 of her friends for a birthday celebration. If Lizzie Zilch is getting married, the bridal party can grab themselves a huge table at the ringside and enjoy a good show, good dance music and some neatly grooved ribbing from an expert emcee. If you don't want to leave the kids home, they can come along, too.

The show is handled by Danny White, who has been in and out of this spot for years. His handling of the customers is precisely what they want and expect. He also highlights the bill with some nifty pantomime and eccentric dancing.

Mitzi's Lucky Girls (7) do three numbers. They are nicely costumed and their routines are interesting. They open with a Polish dance, come in later for a standard French can-can with acrobatic trimmings, and wind up the show with some pyramid stuff which is surprisingly well done.

Lorraine Vernon does a nice bit of juggling. She has a cute figure and attractive costumes. The show caught was her opening and she was a trifle nervous, but she seems to know her way around and should click.

Three Sailorettes, from the line, put on a comedy dance number. They work hard and the audience loved 'em. One gal starts losing her pants at the beginning of the number and never quite succeeds, but she does elicit howls from the pleasantly unsophisticated spectators. It's not new, but it's always good.

Ruth Denning, billed as a rhythm singer, has stuff. Her gowns and personality are on the class side. She has a nice voice, but seemed to work a trifle too close to the band. She employs a pleasing economy of gesture, but makes the most of what she does use. She did four numbers; 'Siboney,' 'Nice to Come Home To,' 'Basin Street Blues' and 'Johnny Zero.' Her 'Basin Street' was especially clicko.

Maralyn and Martinez turn in a pleasant job of ballroomology. The lifts are good and at least three of them are on the sensational side.

Ted Eddy and his seven-man outfit play the show and half the dancing. Eddy has been around Iceland ever since it started and he's got a smooth band. Angelo's marimba band alternates for dancing, with emphasis on waltzes.

The dance floor is plenty adequate. It is raised about a foot above the floor level, so visibility is good from any part of the large room.

Jack Mandel and Senia Gamsa book the place, and Coleman Jacoby handles public relations. It's a good spot for fun without worrying about what's happening to the next income tax payment. *Octa.*

Louise's Monte Carlo
(NEW YORK)

Morgan Sisters (2), Nina Montes, Connie McConn, Pierre Beucariea, Monte Carlettes (6), Jack Rosello Orch (5), Evelyn Trio; no cover or minimum except Sat., $1.50.

This is one of the smaller night spots. It's on 48th street, just west of Broadway. The room is intimate and cozy. The show is good.

Grabbing major applause, and deservedly so, in the show caught, are the Morgan Sisters, nifty duo splendidly costumed and routined. Their opening number is a waltz medley, vividly presented in costumes of red and yellow. Some of the effects are eye-openers. For a second number they do an interpretative thing called 'Powerhouse.' Costumed scantily in jet which emphasized the neat chassis display and reinforced by an excellent musical background, they wham this across. As an encore, without change of costume, they swing into 'Brazil.' It's an act which should fit into the class spots.

Pierre Beucariea does a pleasant chore as emcee, and gives out with a fast-moving French number in good style. He's been working this club for seven years and knows his way around.

Nina Montes' two Spanish dances are spotted early in the show, nicely delivered and warmly greeted. She's a tiny trick with an attractive pair of gams and warm personality. Her second, the standard sombrero dance, is solid.

Connie McConn, another half-pint performer, vocals three numbers to nice applause, her first a specialty, and then 'You'll Never Know' and 'Franklin D. Roosevelt Jones.' When she gives her voice a chance, it's good.

The Monte Carlettes (6) are easy on the eyes and nicely constructed. Their three numbers present a study in contrast. Outstanding in the sextet is a blonde, blue-eyed babe who gives it all she's got, which is plenty. Working in the same line is a brunet whose utter boredom would be a howl if it was intended that way. She gives the impression of waiting for the dentist to begin after having just taken novacaine.

Jack Rosello's orchestra (5), which plays the show and a large part of the dance music, is an unusually smooth combo. The relief band is a femme outfit, the Evelyn Trio: piano, accordion and bass. They're more than satisfactory. *Octa.*

Biltmore Hotel, N. Y.
('ICE CAPERS')

Carol Lynn, Rudy Richards, John Donohue, Bernice Stewart, Line (4), Ray Heatherton's Band; $1 and $1.50 couvert.

Newest ice floorshow on the Biltmore Roof is also one of the hotel's best since instituting this policy. William Morris agency provides the production here, also the band (Ray Heatherton), and left little to be desired with this effort. A fast-paced show, with plenty of variation in the skating, 'Ice Capers' is good for a full summer's run, and then some.

Carol Lynn, a good-looking danseuse, has adapted the ballet technique to bladework and she is a socko performer, holding attention every moment she's on and getting more applause than usually meted out to skaters in this room. Dittoing her performance is Rudy Richards, a flashy skate-dancer, notably in a toreador routine. Both Miss Lynn and Richards are from the last 'Stars on Ice' production at the Center, and they are due to go into the newest Arthur Wirtz-Sonja Henie presentation when it opens in two weeks. They will double from the Biltmore.

Like Miss Lynn and Richards, John Donohue, also a skillful if less flashy skater, is an 'Ice' alumnus. He will likewise double into the Center.

Donohue's chief duty in 'Ice Capers' is to act as skating vis-a-vis for Beatrice Stewart, a pretty little Californian who pops out of the four-girl ensemble for her solo skating. The line, incidentally, is no small asset in the general performance. Plus their good skating and general excellence of their choreography, they're all lookers and exceptionally well costumed.

Midge Fielding staged the show for the Morris office, and George Woods, of the agency, is the producer. Both can take bows, but the

(Continued on page 46)

New Denver Nitery

Denver, June 15.

Denver got a new nightclub last week when Jack Kantor, former fight promoter, opened his Algerian Club on the second floor of a building at 17th street.

A former dancehall, the room has been converted into a gaudy-mirrored room full of booths, with two bars and a five-act floor show imported from Chicago.

"Whitey" Roberts
ALWAYS WORKING
NOW ON 8TH WK. OF U.S.O.
With Al Borde's 'Funzafire'

RINELLA-GRAMS
NOW PLAYING CHICAGO'S FINEST ENTERTAINMENT
TED SMITH, World's Greatest Comedian
Tommy "Moe" Raft, Winton and Diane, Margo Good, Swansons with Rudolph, Sol Frels, The Brown Derby Debutantes, Frank Pichl's orchestra, Ralph Blank's orchestra, Tay Vaye Trio.
THE TOP NAMES OF FILMDOM
RINELLA'S BROWN DERBY CAFE
CORNER MONROE AND WABASH, CHICAGO
★ ★ ★ ★ ★ ★ ★ ★ ★
AGENTS WRITE OR PHONE STATE 1234 OR CENTRAL 4908

ANNOUNCING
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SAM RINELLA'S
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27 East Monroe Street,
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THE BROWN DERBY
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HELD OVER
ARTIE DANN
The Clown Prince of Comedy
LATIN QUARTER
CHICAGO
Direction
SOL TEPPER
RKO Bldg., New York 19, New York

3 PEPPERS
Now
BILTMORE THEATRE
Los Angeles
(Bill Robinson Show)
WRITE PHONE WIRE
Walnut 4637
Walnut 9451
JOLLY JOYCE
Earle Theatre Bldg.,
11th and Market St.,
Phila.

An Open Letter to the Ritz Bros.

LOCust 8878 — RITtenhouse 2782

SHANGRI-LA
Chinese and American Restaurant
1526 MARKET STREET — PHILADELPHIA

June 11, 1943

THE RITZ BROS.
Sherry-Netherlands Hotel
New York City, N. Y.

Dear Harry, Al and Jimmy:

Instead of mailing this, Noel Sherman and I are putting it where the whole profession will know our sentiments---

We are just returning to normal after the uproar your personal appearance together with Harry Richman created at Shangri-La. At final checking, we find that your gross topped all our records and far exceeded our ambitious expectations.

It was heartbreaking that we could not have you for another week, due to your Hollywood committments. However, it is nice to know you are coming back soon, and we are proceeding with necessary preparations for your speedy return.

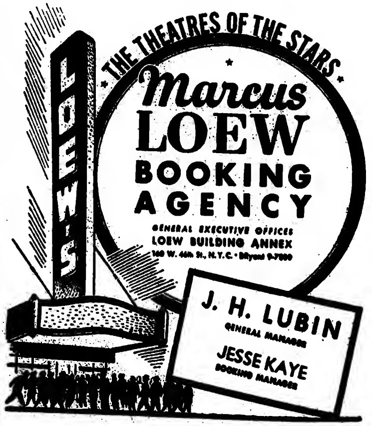
You have definitely convinced us that the best is none too good and we are on a buying tour to procure the greatest box office attractions money can buy. Tell your professional friends, or their personal reps, to contact the only Shangri-La Representative, Noel Sherman, at 150 W. 46th St., N. Y. C., Bryant 9-7570. Figures will not phase him, no matter how astronomical.

Also pleased to inform you that we've been fortunate in getting Harry Richman for a hold-over of two additional weeks, making six in all. It's phenomenal how he continues to goal them!

Billy Arnold joins us wholeheartedly in this entire expression. Again thanking you for all your courtesies and anticipating your speedy return, we are

Gratefully yours,

Henry Yearn[?], Proprietor
Noel Sherman, Producer



Theatre Authority, AGVA Settle Funds Situation; Shelvey Denying Rift Talks

Widespread reports last week of a serious rift and hush-hush huddles between the American Guild of Variety Artists and Theatre Authority were the result of a two-fold Coast situation.

Method by which TA benefit funds are allocated on the West Coast to AGVA and an authorization that the Los Angeles local of AGVA turn over to the depleted sick and welfare fund of national AGVA all of its TA funds in excess of $2,500 reportedly brought about the above reports.

Matt Shelvey, national AGVA administrator, heatedly denied, however, that the maneuvers attending the transfer of the Coast funds to the national office, because of the bankrupt condition of national AGVA's welfare fund, has in any way contributed to a rupture between the Associated Actors and Artists of America and TA. Shelvey was equally as adamant in insisting that the overtures to the Los Angeles local and the West Coast TA, which has enriched the national office's fund by $2,000—the amount in excess of the $2,500 left in reserve for L. A. AGVA needs—predated by weeks and bore no relation to a schism between the Screen Actors Guild and TA, with the former seeking autonomy in administering its own benefits.

Clarify Funds Angle

National AGVA, which since the first of the year has used up its full $2,500 TA allocation in administering to needy and ailing performers, appealed several weeks ago to Alan Corelli, exec secretary of TA, for a $1,000 advance on its future allocation, due in about four weeks, because of some pressing cases involving about $850. Corelli agreed but later brought to Shelvey's attention that the West Coast TA's allocation, which is administered through the Motion Picture Relief Fund though earmarked for AGVA, has accumulated over several years and has grown to $4,500 because AGVA's Coast welfare needs are of a negligible nature. TA asked its Coast reps to release a part of the fund for transfer to the national AGVA office, but the Coast TA replied that, in view of the fact that the coin was set aside for L. A. AGVA, it was a matter for the latter to decide. Shelvey then asked Florine Bale, L. A. AGVA exec sec, to send everything in excess of $2,500 to him.

Miss Bale called an executive session of the Coast AGVA board, the result being that only $1,000 was made available to the national office. Shelvey stuck by his demands and last week received a check for the full $2,000. Check was found to be no good, however, sum being made out to AGVA instead of its national sick and welfare fund. It was returned to the Coast, with a new one expected this week.

Present method by which Coast TA allocations to AGVA are handled through the Motion Picture Relief Fund because the vaude and nitery union there lacks its own welfare administrative setup, and the percentages involved in the allocation of funds to AGVA, are reported from the Coast as other sore spots in the present situation.

New Waldorf, Plaza Shows

Morton Downey and Leo Reisman's orchestra succeed Xavier Cugat's band and Tito Guizar, July 1, at Starlight Roof of the Waldorf-Astoria.

On following night (2), Maurice & Cordova, Bob Hannon and Larry Siry's orchestra replace Hildegarde and Bob Grant's band at the Hotel Plaza's Persian Room, N. Y.

Mario's New Booking

Marlo (& Floria), ballroom team closing tonight at Loew's State, N. Y., virtually goes direct from the last performance into the Army.

He was able to complete the State engagement thanks to the two-week pre-induction furlough now afforded by Selective Service.

Ft. Worth Spot in Summer Fold

Fort Worth, June 15.

After having played to big crowds in the face of gasoline rationing, the Supper Club, operated by George T. Smith, has closed for the summer.

Located on a state highway on outskirts of city, it was not airconditioned and air conditioning equipment could not be obtained because of WPB curbs.

Ada Leonard's Vauders

Ada Leonard's all-femme orchestra, which recently completed a tour for USO-Camp Shows, has been set for nine weeks of vaude by Charles Yates via Frederick Bros.

Gals will tee off in Waterbury, Conn., June 23 and will follow up with other independent dates for Arthur Fisher, indie booker, following with the RKO Boston, July 1. After that two weeks for Loew circuit; State, N. Y., July 8, and Capitol, Washington, July 15.

AGVA, Buff Nitery 'Renegades' Reach Pact After 7 Mos.

Under an arrangement whereby the Niagara Frontier Booking Assn., long regarded as a renegade organization by the American Guild of Variety Artists, would function exclusively as a mutual protection outfit and refrain from booking acts, the seven-month dispute between AGVA and the majority of Buffalo night clubs was terminated last week.

Pat Geraci, director of the Buffalo AGVA local, checked in at the national AGVA office in New York Saturday (12) and turned over to Matt Shelvey, national administrator, pacts reached with 10 of the top Buffalo niteries and cafes, removing all of them from national AGVA's unfair list, making for strict enforcement of cancellation clauses, preventing four shows a night, a condition reportedly practiced by many of the spots over a long period, and enforcing a maximum eight-hour night. Claimed by AGVA that these abuses, in particular, have been widespread.

Spots pacted, with several more still pending, according to Geraci, are the Havana Casino, Whitie Schmidt's, Cocoanut Grove, Club Moonglow, Clark's Oasis, Chez Ami, Club Rainbow, Casanova, McVann's and Brogan's Grill.

Under the agreement reached, after labor organizations had been brought into the picture to aid in effecting a truce, niteries can no longer book acts through the Niagara exchange. Geraci was brought in as AGVA director in the upstate city several months ago, replacing Professor Magi, when abuses, according to AGVA, reached their height and many performers were complaining of unfair treatment at the hands of the nitery ops.

NO 'EMBARRASSMENT' AT COPA UNTIL JULY 7

To avoid embarrassing acts which had already been booked into the Copacabana, N. Y. east side nitery, the American Guild of Variety Artists disclosed yesterday (Tuesday) its action, placing the Copa on AGVA's national 'unfair' list, will not become effective until July 7.

Boniface Monte Proser's tiff with AGVA over minimum basic agreements and a claim settlement, resulting in the 'unfair' designation, has left the acts booked into the spot wondering where they'll stand if they go into the Copa.

Citron Joining MCA

Herman Citron is giving up his own agency in New York the middle of July to go with Music Corp. of America.

His exact duties with MCA have not been defined as yet, according to Charles Miller, MCA v.p., but it's likely Citron will be located on the Coast after a couple of months' indoctrination in N. Y.

ON THE SHUTTLE

Philadelphia, June 15.

Irving Wolf, operator of the Rendezvous here, will present the shows at the 500 Club, Atlantic City, this season.

He will keep the Rendezvous open all summer also.

Doubling

Dearth of talent which has kept nitery bonifaces running around in circles in recent months was solved—at least for a night—by two Greenwich Village, N. Y., bistro ops last week.

When Al Brower, vaude-nitery hoofer and m.c., and currently an organizer for the N. Y. local, American Guild of Variety Artists, walked into the two spots on different evenings last week to collect AGVA dues from performers, he was literally seized and shoved onto the floor by the nitery operators to m.c. their shows.

P.S.—He got the dues.

Decision Reserved On Pact Suit by Cafe Vs. Willie Howard

Question of whether Willie Howard can go into the Copacabana, N. Y. nitery, before fulfilling an engagement at the LaConga, remains unsettled, with Justice Peter Schmuck in N. Y. supreme court Monday (14) reserving decision on the injunction suit brought by LaConga's boniface, Jack Harris, against Howard, the Copa and the comedian's agent, Frederick Bros.

Harris filed suit alleging Howard last month signed a contract to appear at his West 51st street spot for four weeks starting June 17 following his p.a. at the Capitol theatre, N. Y., where he's currently headlining. In event of a holdover at the Loew showcase, Howard was to have started the nitery date June 24.

Claimed that on May 20 Frederick Bros. called Harris and said the date was off, with latter charging that Howard instead was pacted for a date at the Copa. Plaintiff is seeking to restrain Howard to appearing anywhere during the four-week period allegedly signed over to LaConga.

PHILLY AGVA, EMA TO PASS ON NEW AGENTS

Philadelphia, June 15.

A pact has been made between the local American Guild of Variety Artists and the Entertainment Managers Assn. (bookers) under which both organizations will pass on qualifications of newcomers in the booking agency business.

Rule instituted to forestall fly-by-night agencies.

New Amsterdam Roof Back as a Cafe Site?

The Cinema circuit, operating the New Amsterdam, N. Y., former citadel of the 'Follies' and other N. Y. film houses, is seeking to interest someone in taking over the New Amsterdam Roof as a nitery. It was a famous supper club in the days of the late Florenz Ziegfeld and comprises rather spacious quarters.

At present unoccupied, Max A. Cohen, president of the Cinema chain, recently tried out film revivals on weekends only on the Amsterdam Roof. It had previously been used for broadcasting purposes.

WRONG BENEFIT

Sammy White's Cuffo Where He Should Have Been Paid Elsewhere

Sammy White (ex-Puck & White) pulled one of those booers Saturday night (12) that George Jessel makes capital of.

In a case of mistaken benefits, White showed up at a Community Hospital affair at the Waldorf-Astoria, N. Y., did his act and then scrammed for Worcester, Mass., where he had a Sunday date. The Waldorf show was actually a charity benefit, but White was booked for a paid affair at the Pennsylvania hotel, where the Hoffman Gnopart plant of New Jersey was giving its employees a blowout in honor of winning an Army 'E.' White, naturally, never showed up there.

White thus lost out on a salary for himself, plus a commission to the William Morris agency which booked the Pennsy show.

J. A. MARTIN'S AGENT COMBO

Julian A. Martin has organized a new agenting combine to be known as Tiffany Enterprises, specializing in concert tours, radio programs and theatrical productions.

Headquartered in New York.

Jessel, Berle, Danny Kaye Named To Coordinating Committee of 21 Set to Effect N. Y. AGVA Autonomy

Ohio Cafes, Army Accord

Columbus, O., June 15.

Following conference with officers from the Fifth Service Command and the Lockbourne Air Base, operators of taverns and night clubs throughout Ohio who are members of the Ohio Taverns, Inc., were urged to follow a number of regulations designed to help prevent soldiers from finding questionable femme companionship.

The regulations include the banning of female barflys and, when possible, the segregation of unescorted women from men.

Mont'l Cafe Ops Ask AGVA to Nip Talent Nip-Ups

American Guild of Variety Artists last week found itself confronted with an unusual request.

From Montreal came a bid from a group of leading nitery ops asking Matt Shelvey, national AGVA administrator, to establish an AGVA office in the Canadian city because they want the protection of the vaude and nitery union against acts that aren't living up to their contracts. Claimed by the nitery group that a number of performers have been violating agreements by checking out of shows before expiration of their contracts. The nitery ops seeking to AGVA-tize the city claim further they want to bring into line several spots accused of various performer abuses.

As result of the bid, Shelvey will shove off for Montreal shortly to set up what will be the first AGVA local outside the U. S. He also plans trips to Pittsburgh, Boston and Philadelphia to check on progress of AGVA locals in his national program to unify AGVA. Recently he returned from a visit to locals in Buffalo, Cleveland, Cincinnati, Chicago, Detroit and Toledo, reporting greater cooperation with the national office among the various midwest locals.

BOUCHE, LONGTIME AGVA HOLDOUT, FINALLY SIGNS

Chicago, June 15.

Albert Bouche, operator of the Villa Venice, Northbrook, Ill., has signed an American Guild of Variety Artists minimum basic agreement after being on the union's unfair list for the last three years.

Agreement calls for $40 weekly, with board and room, for chorus-girls, and $75, board and room for principals. Spot opens June 19.

Acceptance by national AGVA of contract, signed here by Jack Irving, local AGVA secretary, and Bouche, is subject to claims now filed against him.

Infield Heads Chi Bookers

Chicago, June 15.

Mort Infield was elected president of the Entertainment Managers Asso. (bookers) of Chicago at its annual election last week. Other new officers: James G. Henshel, first v.p., and James A. Roberts, second v.p. Lyman E. Goss, Jr., was re-elected secretary-treasurer. Board of Trustees is now composed of David P. O'Malley, George W. Konchar, Sr., Thomas Burchill, Sam J. Levy and Paul Marr.

Over 40, or not quite half of the membership, attended the meeting, the first to be held in the organization's new club rooms at 203 North Wabash avenue. Meetings were formerly held in the Sherman hotel.

Barbaro Divorced

Detroit, June 15.

Frank Barbaro, owner of The Bowery, huge Hamtramck nitery here, was divorced by his wife, Lena, last week in Circuit Court here.

Grounds were not made public since Barbaro did not contest the suit.

With some of the top name performers holding membership in the American Guild of Variety Artists designated to serve with an AGVA coordinating committee of 21, the international board of the parent Associated Actors & Artistes of America in session Friday (11) gave the green light to the group to lay the groundwork for restoration of local autonomy within the New York AGVA local.

Also included in the committee are three members who were spearheads in the drive of the 'membership participation committee,' whose petition to the Four A's several weeks ago resulted in the granting of the request looking toward an autonomous setup in N. Y.

Named to the committee on Friday by the Four A's from a list of 50 names submitted to the parent body by Matt Shelvey, national AGVA administrator, and Dave Fox, N. Y. local director, are George Jessel, Milton Berle, Danny Kaye, Dewey Barto, Edith Hersey, Victor Rocco, Thelma Nevins, Bob Kennedy, Alvin Hammer, Lee Williams, Jose Cabot, Helene Franklin, Sammy White, Bob Howard, Charlotte Joyce, Manny Tyler, Dave Figueroa, Henry Berman, Lionel Kaye, Sandy Lang, Sammy Birch and Buster Cromwell, with 22 names chosen, one of the group will be designated as an alternate before the committee starts functioning.

Of the 22, Hammer, Howard and Miss Joyce were identified with the 'membership participation committee,' which charged that AGVA under its current setup was stripped of pro-Democratic procedure and that AGVA, as in the case of the Screen Actors' Guild, Equity, American Federation of Radio Artists, American Guild of Musical Artists and other unions allied with the Four A's, was likewise entitled to local autonomy.

Indications that autonomy will be voted this summer, with an ensuing slate of officers to be chosen by the membership at large after an agenda is set up and a membership meeting called, was given by Shelvey. Latter said, however, that the Four A's final sanction on autonomy will depend on the conduct and orderliness of the general membership meetings.

Members of the 'membership participation committee' meanwhile are reportedly squawking over the personnel of the committee, claiming it is not representative of AGVA's membership, and plan a session for this week to line up counter-proposals.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 15.

Ray Harvey, radio writer and author, will vacash at the Dupree cabins, Raybrook. He shoots in from Flushing, L. I., with his frau.

Isadore Goldstein in from New York to bedside his wife, who's progressing at the Will Rogers.

Dr. Joseph Ecker, ex-Will Rogers medico stationed at Glen Ridge, N. J., weekended here and mitted many whom he has aided to recupe.

Bart Williams, singer, pianist and composer, in from California as a newcomer to the Rogers. A little run down.

Mr. and Mrs. George Eaton took time out from their biz in Scranton to mitt their son, John, now under observation for an operation.

Richard (Killian &) Moore, who has seen much bed routine locally, was told by his medico to keep on hitting the mattress. A summer vacation in bed.

Bill Scherl lost the checker championship to Don Fairchild at the Will Rogers.

Tommy (Lawrence &) Vicks reported fighting a setback at his Boston home. He is an ex-NVA-ite.

Thanks to Jack (WOR) Mulvaney for his many gifts to this group.

Bede Fiddler, who got her walking papers from the Rogers, now a doctor's secretary in Reading.

Tootie Emerson an outstanding comeback at the Rogers, pencilled in for two weeks on the Main Stem of the Big Town.

Walter (Loew's) Cooley slated for home and work shortly.

Dr. Akronkrantz, who medicoed at the Rogers about two years ago, is back here for a rest.

Sgt. Tom Ward, ex-Mayor and ex-postmaster who did so much for this actors colony, is enjoying two-week furlough mitting the gang. He's in the Marines.

(Write to those who are ill).

Night Club Reviews

Continued from page 44

Biltmore Hotel, N. Y.

deenest bend is rated Ray Heatherton's band for its playing of the difficult classical score attendant the skating routines. The first two nights, Boris Kogan guest-conducted Heatherton's crew for the show's playing, Heatherton then capably taking over for the customer-dancing. In these innings, the leader's own vocals, plus those of Ann Warren, who replaced Betty Brewer, are aided values.

Biz for this pleasant room has been big, with the tape up opening night (Thursday). *Scho.*

Leon & Eddie's, N. Y.

Eddie Davis, the Sen Wongs (2), *Ronnie Gilbert, Betty & Playmates, Havana Casino Samba Troupe* (4), *Four Cuban Diamonds, Don Harris, Edna Joyce, Ruth Lane Line* (10), *Lou Martin Orch* (6); $3.50 minimum.

Leon Enken and Eddie Davis again prove via this new summer show why this spot continues as flagship of the 52d street nightclubs. It's a lineup that plays lots better than it reads. It re-establishes Leon and Eddie as able to dish out what patrons want. Of course, Davis again is the chief magnet, being in rarer form for this show than in past seasons, if that's possible. But the clever staging by Ruth Lane and colorful, original costuming by Jack Lewis deserve plenty of credit for all-round smoothness.

Affable Eddie Davis, as usual makes entire bill jell, with his informal handling of the crowd in spotlighted closing session. He's still socking across a series of topical and patriotic songs along with his familiar deft gags, sophisticated ditties and participation tricks. Defense worker bluish tune and Strip Polka satire are among the outstanding songs. Even the bumps-a-daisy stunt is still in, and as popular as ever. He again has blended a new medley of pop tunes for his prize number. Also at show caught Davis whammed over 'There'll Always Be An England' per a patron's request (she donated cash to the Red Cross to have Davis do it).

Show follows about the usual pattern, being a mixture of song, dance and novelty. Perhaps a bit topheavy on dancing, this looks to be a smart summer season booking. Ruth Lane line of attractive femmes has two costume changes. First is a semi-military garb with color stressed (used for the closer too) with the second lighter garb in two-tone taffeta with flowered hats and long gloves. Both represent smart costuming by Lewis.

Patricia King (New Acts) starts off the terps section, scoring nicely. Standout in the dancing division is the unusual combo of Sen Wongs (New Acts), ballroom team. Register solidly at this spot. Havana Casino dancing foursome (two boys and two gals) are skillful enough but fail to sell on their brief appearance in a Brazilian Samba number.

Four Cuban Diamonds, far from new in N. Y. night spots, have about the same routine as before, but click well because of stunts they introduce. Small, nimble male and taller, comely femme do bulk of stepping. Two other males of foursome work mostly on the bongas (drums). The water-glass balancing stunt on the forehead still is click climax for act, with three including two males joining in. Nimble male stepper has added a difficult twist for this stunt.

Ronnie Gilbert, swingy type of songstress, who cashes in on her looks and outright singing ability, looks a potentially strong entry. Forced to two encores. 'Mr. Bluebird' is okay but 'Coming In On a Wing and a Prayer' is a bit involved despite its patriotic flavor. Same holds true for the nameless third ditty. Gal is too clever to let choice of material slow her down.

Betty's Playmates (three canines) provide novelty. Usual dog act, but geared for a nightclub with two wire-walking pooches giving this turn class. Trick of one dog while blindfolded passing another on the twin wires is great climax to act. Don Harris, likeable m.c., impresses with two songs, 'Johnny Zero' and 'Taking a Chance on Love.' Possesses rich, deep voice. Edna Joyce goes over well with her neat acrobatic dance climaxed by a twirl on hands.

Lou Martin's combo provides an excellent musical background for the show and plays for patron hoofing. Capacity biz when caught. *Wear.*

LATIN QUARTER, CHI

Chicago, June 10.

Luba Malina, Woody & Betty, Artie Dann, Andrews Sisters (2), *Wally Wanger's Girls* (7), *Eddie Pripps' Orch* (9), *Louis Ramirez Rhumba Band* (5); $1.25-$2.50 minimum.

Luba Malina, Russian singing comedienne, tops the current bill and is doing a crackerjack job. Exotic beaut, exquisitely gowned plus a fascinating delivery, is wowing 'em here. When caught she smacked over 'Is There a Latin in the House?' 'I Said No,' 'Jenyu' and a sock version of 'Strip Polka.' Encores with 'Chichicastenango' and bows off to solid applause.

Artie Dann capably paces the show as emcee and in his own spot dishes out a stanza of good material with mirthful results. Mixed routine with gags, stories, comedy songs and a few sliding steps. Works hard and deserves applause he garners.

Woody and Betty, fast roller team working on raised platform and mat, turned in some great tricks, notably that of Woody's control skating among several bottles and the lighting of a match from the girl's mouth as she is twirled at a dizzy pace. Big hand.

Andrews Sisters, dance team held over from the last show, continue to click with their expert tap routines. Girls are lookers, have attractive underpinnings and nice costumes. Draw good applause.

Wally Wanger Girls (7) do three simple routines. Gals are good looking but have little dancing ability. Finale has Luba Malina and Artie Dann on for an audience participation bit that clicks. *Morg.*

Balboa Gardens, Panama

Panama City, June 1.

Rafael Barrientos Orch, Maria Henriquez; no minimum.

Balboa Gardens, mammoth outdoor dine and dancery is swinging along full blast, with the addition of the only imported orchestra in the republic. Hector Downes, in and out of Panama's leading clubs for the past quarter century, has imported the Latin Rafael Barrientos orch. Outfit can dish out solid jive and can swing a sweet one to the satisfaction of the dancing patronage.

Warbling assignment goes to Maria Henriquez, who can handle a swing tune or shake the maracas with the best of them.

Spot seats around 1250, and with a Casino, upstairs, usually used for a gambling room, but at present seating an additional 350 gives the spot the largest capacity in Panama. Weekend, and pay day of each month is colossal, sans the gambling room. *Stan.*

Appeals Fla. Verdict Giving Hoffman Right To Drink-Mixing Act

'Think-a-Drink' Hoffman's cocktail-mixing competitors still have a legal kick left in their shakers, it was revealed in New York this week. Simon S. Feinstein, attorney for Maurice 'Think-a-Drink Count' Glazer, stated that an appeal filed last month is pending with the Florida Supreme Court against the injunction issued last April by the Dade County Chancery (Circuit) court barring Glazer and other magicians from working the drink routine in Florida.

In the injunction issued against Glazer and Bill Jordan's Bar of Music, Miami, where Glazer was employed at the time, the court held that Hoffman not only had the exclusive right to his stage name, but similar right to the performance, and specifically banned all imitations.

Feinstein pointed out that whereas copyright action comes under Federal jurisdiction, the Florida court had no right to issue an injunction. Glazer's Florida attorney made a motion to transfer the case to a Federal court, but the state circuit court judge denied the motion. Consequently Feinstein is using this action as one of the grounds for his appeal.

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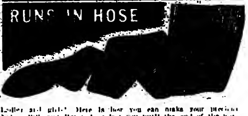

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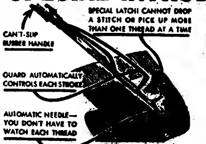

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STATE, N. Y.

Bill Bardo Orch (13), Joe Howard, Marion & Hall, Mario & Floria, Lew Hoffman, The Iwanows (3); 'China' (Par).

The Bill Bardo band and a group of acts, playing in regulation vaudeville manner rather than as a unit, combine to furnish pleasing though not exceptional entertainment. Show has good pace, however, but ran a little over at 73 minutes on the first evening show Thursday night due to the unbilled appearance of a spiffed sailor.

Not offensive but well oiled, the lad in Uncle Sam's whites mounted the rostrum shortly after Sid Marion and Cliff Hall had gone on. At first, the audience apparently figured he was a plant but soon it became obvious no one could simulate a stew that well. Marion and Hall good-naturedly allowed him to mix things up a little with them, maybe because he was getting the audience to give the act a salvo. The sailor was finally escorted off the stage.

Marion-Hall combo, long around, was a last-minute booking to substitute for the team of Joe Phillips and Marion Colby who have a new act but weren't quite ready to open. They will come in two or three weeks hence instead. Marion and Hall act is split into two portions, appearing in position third with comedy crossfire that sells well and later in what amounts to a No. 5 spot where they do their funny shell-game stint with the lemons.

The perennial Joe Howard, who has dropped the 'E' in his name, appears next-to-shut, scoring solidly with oldtime songs, including several he wrote when mother was a girl. Looking fit as a fiddle in full dress, his voice is still surprisingly forceful and melodious. Howard tosses in a brief strut, which, for his age, is something.

Bardo's band, good musical combination of 13 men, closes. Not as well known in these parts as in the midwest, outfit, has recently been playing Army camps and, in line with a policy followed when doing that, invites any serviceman to come up to conduct the final number. When caught here, got a young, bespectacled corporal to volunteer who almost appeared rehearsed, he handled himself so well, including the short dance (not a jitterbugger as called for by the music, however), he essays with Judy Powers, band's vocalist. Miss Powers earlier sings two numbers, the second, 'Murder He Says' being better sold than the first. Hers is a pleasing voice slightly on the torch side.

Bardo, who plays the violin well, has a couple good arrangements but lays it on too loudly at times. Hot number, during which members of the band individually do impressions of several well-known orchestra leaders, topped by a somewhat lengthy stint by the drummer, registers strongly.

Ballroom terping team of Mario and Floria, in the fourth niche, are on nine minutes with three effectively-performed routines, including a very graceful waltz, a modern ballroom specialty danced to a unique musical arrangement, and a turkey trot as done in 1912. Act breaks up as result of scheduled induction of Mario on June 22.

Lew Hoffman (New Acts), comedy juggler who scores nicely, is spotted No. 2, while The Iwanows (New Acts) open in good horizontal bar and catching turn.

Business fairly good Thursday night. *Char.*

KEITH'S, INDPLS.

Indianapolis, June 12.

Tim Herbert, 4 Juggling Jewels, 3 Caprino Sisters, Cleve & Keller, 3 Gascos, Don Pancho & Co., Ed Resener House orch; 'Redhead From Manhattan' (Col).

Keith's is clicking this stanza with one of its smoother programs. While the bill is overloaded with athletic novelties, each of the acts has something good to offer and there's enough comedy in the works to keep the ticket buyers cheerful.

Best of the fun is poked around by Tim Herbert, who has developed into a slick young fellow with an individual comedy style and lively sense of the ridiculous since he used to come around with his papa, Herman Timberg. Tim gets laughs at the expense of radio baritones, nude dancers, Superman, Russian diplomats and Charles Boyer in an amusing routine of songs, dances and impressions.

The bill is further lightened by Elmer Cleve and Marilyn Keller, whose act inevitably invites comparisons with that of Prof. Lamberti. He uses the xylophone as background for comedy, with the strip tease gag for a clincher. Miss Keller, however, pulls a fast one on the audience by showing herself fully dressed beneath the plaster cast of a woman's bust at the finish.

The Three Caprino Sisters, a fetching harmony team, offer popular songs in an operatic manner and operatic arias in the popular style. They sing 'Can't Be Wrong' as if it were something by Romberg, then swing out with the Flower Song from 'Faust' for plenty of applause. The Four Juggling Jewels, an all-girl team, offer the most spectacular of the athletic events by clever handling of the Indian Clubs and hoops. The ladies really pitch. Don Pancho gets a nice hand for his smooth work on the slack wire. The three Gascos, in the opening spot, are expert balancers and tumblers, performing a series of acrobatic stunts on rolling balls in fine style. Biz was good when caught. *Corb.*

CAPITOL, WASH.

Washington, June 11.

Beatrice Kay, Battle Hymn, Howard-Paysee Dancers, Coleman Clark & Allen Thomas, Gautier' Bricklayers, Sam Jack Kaufman's House Orchestra, Art Brown; 'Tonight We Raid Calais' (20th).

Some weeks ago the Office of War Information asked Carter Barron, Loew's division manager, to get up a tribute to Allied Nations Flag day. Barron gave them Gene Ford, and asked for OWI writers. They were furnished. 'Battle Hymn' presented this week is the answer. It is a lyrical interpretation of President Roosevelt's speech after Pearl Harbor, with recitative and vocals done by Edward Steffe, assisted by mixed chorus called the Capitolians. This is stirring and stimulating patriotic bravura, nicely climaxed with back trailers parting for a spotlighted standard with all allied flags. It got an ovation on Friday and was splendidly staged by Gene Ford.

The jitterbugs went big for Beatrice Kaye. She's wowing the customers with lyrical schmaltz. Plenty of mugging and corny lyrics but they love it. 'Curse of an Aching Heart,' 'Take Me Out to the Ball Game' in which she got the audience singing, 'Mr. Five by Five.' Kay sells herself a la Sophie Tucker and is such a difference from the usual radio canary the act has novelty.

Coleman Clark and Allan Thomas make their interlude of table tennis something different. Open with trick plays and then go into a fast nine point game. Act is well sold through clever announcing. The Howard-Paysee dancers open with ball room routines then evolve into fast jitterbugging. Off to a heavy hand. Closing is Gautier's Bricklayers, canine actors presenting a novelty routine. Show opens with Art Brown's organalogue featuring comedy lyrics and a touch of the romantic. Fast 56 minutes and very enjoyable according to audience reaction. *Arke.*

HIPP, BALTO

Baltimore, June 12.

Cliff Edwards, The Colstons (2), Chris Cross & Looie, Harry Kritt's Rhythm Rockets (16), Felice Iula House Orch (12); 'I Walked With a Zombie' (RKO).

Good variety show woven around the permanent line which makes three appearances. Following a special lyric opening the Rockets contrib a smooth tap routine. Chris Cross follows with his clever ventriloquism, mixing in puppetry and vocalizing to highlight a socko act.

Utilizing full stage for some ballet work, line serves as a background for funny knockabout by the Colstons, mixed duo, who follow with some jive in which they take considerable punishment and supply a howling finish.

Cliff Edwards follows with his scat singing, self-accompanied on the uke. Handles the latter with extreme facility and mixes in some comedy chatter to good effect. Does 'Fascinating Rhythm,' the a.k. 'Paddlin' Madeline Home,' 'When You Wish Upon a Star' and for a strong closer, 'It All Belongs to Me.' Bowed off to considerable response. Line closes with can can, colorfully garbed and smartly lighted.

Biz okay. *Burm.*

ORPHEUM, OMAHA

('TONS OF FUN')

Omaha, June 12.

'Tons of Fun' with Billy House, Baron Nowak, George Bernard Dancers, Libonati Trio, 3 McNallie Sisters, Ted & Flo Vallet, 3 Pretenders; 'Stranger in Town' (M-G).

The show which is breaking a run of bands here, is working slowly into pretty solid hokum entertainment. Moves fast with Billy House doing a number of appearances including the old courtroom scene while a stooge in the audience works for laughs in the lower bracket. Gets them from the audience too.

Bernard Dancers have a rather effective fullstage number with oriental setting introducing comedy dancing and some nice groupings. Libonati Trio mixes hoofing and two xylophones doing best with a medley of patriotic numbers. Baron Nowak has an eight minute stint of gab, a hoofing number and a touch of unicycle. The McNallie girls dance.

Show is well mounted, makes use of pop numbers and gets its share of belly laughs from the audience. Many of the youngsters here hadn't seen this type of show. *Rurk.*

RKO, BOSTON

Boston, June 10.

Abe Lyman Orch (19) with Bonita Granville, Lane & Ward, Bob Evans, Frank Connors, Jack Marlow and Rose Blane; 'Mr. Big' (U).

Supported as he is by three staunch acts headed by Bonita Granville (fresh from her 'Hitler's Children' wow), and unleashing a trio of solid band stars into the bargain, Abe Lyman, initialing his first tour in two years, shot right into the jackpot here and seems headed for near-top grosses, with strong round-the-clock biz.

Curiously, he attracted the most wholesome set of youngsters an opening show has seen here in months. In place of the zoot grotesqueries, there were normal, well-scrubbed kids whose reactions, though ebullient, weren't neurotic. Nobody can figure out where they came from.

With a nice mixture of sweet and hot, sharp and corn, the Lyman band seems to consider as its first function the purveying of music and not noise. The rhythms are bouncy rather than jagged and the sonorities rich rather than driving. It's a big band, and includes four fiddles among its 19 members. The result is good balance and plenty of contrast; a band, in short, designed to entertain the whole audience, not a small section of it, and designed to play in a theatre, not a jive joint.

First off is Frank Connors, an Irish tenor with a nice lyric quality and a good bit of taste. He does 'You'll Never Know,' 'Begin the Beguine' and 'You're Irish.' They wouldn't let him go. Follows Lane and Ward, dancing couple whose routine has the novelty of considerable imagination. They dance in stocking feet and follow with a deft newspaper routine, lending each dance some narrative interest.

Jack Marlow, former first desker with Stokowski youth orchestra, does a couple of longhair violin solos to catch an attentive and cordial reaction, and Rose Blane smashes with a trio of pop tunes done in a distinctive and original fashion. She's even properly dressed for the occasion, steering clear of pandering, busty gowns.

While of the Bergen school of ventriloquism, Bob Evans avoids too obvious a parallel and wows them with his cross talk. Encores, however, with weaker material to diminish the total effect a little.

In the featured berth, Bonita Granville, unlike most screen stars coming here, steers clear of the 'My Life in Hollywood' department, does a couple of songs in a satisfactory manner and a topical recitation to draw a warm reception. Audience goes big for her personal charm. Wind-up finds the Lyman band digging in for its only jive session, an event dismissing any idea that it isn't capable of it if it really wants to. As stated, show is powerhouse all the way, most of the acts having to beg off. *Elie.*

EARLE, WASH.

Washington, June 11.

Bob Dupont, 3 Kings, Eileen Ritter, Roxyettes, Jo Lombardi's House Orch; 'Action on the North Atlantic' (WB).

Taste and tone is what is selling the Earle's stage show. Harry Anger is given very little time for his footlight menu and his vaudeville presentation is rarely more than two acts. But these acts are generally fitted into a stage pattern and have the added advantage of being backgrounded with plenty of production and good stage lighting. Eileen Ritter, back as soloist with the Roxyettes, highlights two clever routines. First is 'Jingle, Jangle, Jingle,' with the steppers in cowboy costumes working with fine precision in an intricate stair number.

Bob Dupont's juggling, including his trick of eating an apple while tossing it in the air, registers solidly. The juggler has a running vein of pantomimic comedy and is a master showman. Three Kings, two girls and a man, are the ultra in equilibristic tricks and get handsome applause. *Arke.*

ORPHEUM, L. A.

Los Angeles, June 9.

Chico Marx and Orch (15), Serge Flash, Mel Torme, Johnny Burke, Phyllis Lynne; 'Laugh Your Blues Away' (Col).

Current Orpheum bill is on the show side, showing too much nonchalance in the staging at the opening matinee to carry sustained interest, but undoubtedly will be tightened for further performances. Chico Marx, wearing his Italian screen costume and using the dialect that goes with it, did okay for himself and band but could have used a little more zing for his LA debut as a band master instead of a comic.

Marx works in some comedy balancing during most of the bow, clicking piano work with trade. A little more of his keys-dinging earlier would have helped. He gives with 'Beer Barrel Polka' and 'Moonlight Cocktails.' Band is toned by bass-layer Eddie LaRue working with electric guitar with Marx on 'Play, Gypsy, Play,' 'Oh Johnny,' and 'Coming Round the Mountain.' Band is made up of expert musicians and arrangements are in the current swing fashion so well liked by Orpheum patrons. Rhythm section has bass, piano, drums and guitar. There are five sax, three trombones and three trumpets in the other sections; all working well with or without the leadership of the often absent Marx.

Orchestra's 'Pagliacci' in swing is good listening, as are 'Ain't Necessarily So' and 'Gay Ranchero,' but three numbers aren't enough from a band headlining at the Orpheum. Crew gives good background to Mel Torme vocaling 'Johnny Zero' and 'Git Out of Here,' and for looker Phyllis Lynne's interpretation of 'Swing Low, Sweet Chariot' and 'Don't Get Around Much Anymore.'

Standard vaude acts are Serge Flash, juggler, and Johnny Burke, soldier comic. First matinee audience liked latter's beefing as a World War I draftee in comedy vein and his occasional blue bits.

MICHIGAN, DETROIT

Detroit, June 11.

Jimmy Dorsey Orch with Bob Eberly, Kitty Kallen, Joe & Jane McKenna, Neil Stanley, Phil Brestoff House Orch; 'The Hard Way' (WB).

There seems little different about the Dorsey outfit this time around except for the new girl in the O'Connor spot but what the Dorsey combination is dishing out is varied, mostly time-tried and clicko with the crowds here. What Dorsey is using from his former appearance is all worth repeating, including the licks from his saxophone on familiar tunes and even to-notch Bob Eberle pat as usual as 'The Breezes and I' and 'Tangerine,' holdover numbers.

With the kids out of school now, juvenile patronage should be heavy for the full seven days instead of just the week-end and savvy to the likes of this faction Dorsey's crowd is in there with 'Old John Silver,' 'One O'Clock Jump,' etc., suited to the jitters' taste. Eberle uses a new number in 'Let's Get Lost' in which he teams with Miss Kallen for some novelty patter. New gal, a pretty brunet, has plenty of bounce, in contrast to Eberle's shy manner, and she scores with 'Murder, He Says' and a rollicking 'Don't Get Around Much Anymore,' in her own solo turns.

There's no doubt of Dorsey's solid hold on the crowd with his contagious rhythms and nice spotting of his band personalities and making the show all-around in appreciation are Joe and Jane McKenna, sock with their knockabout nonsense including how not to do an adagio dance, and with Neil Stanley a click in his impersonations ranging from Jerry Colonna to a Donald Duck out-doing Disney himself on sound effects.

Making it all-out swing, Brestoff and his house orchestra stage their own 'Battle of the Bands' whipping through a medley in which they contrast the styles of Glenn Miller, Harry James, Benny Goodman, Clyde McCoy, etc. Attendance big at evening show caught. *Pool.*

APOLLO, N. Y.

Andy Kirk Orch (16) with June Richmond; Walter Green, Eddie Lemons, Peg & Mary, Wilfred May Trio, George Wiltshire; 'Mantrap' (Indie).

Andy Kirk's crack band is stirring up this house's patronage this week with solidly interpreted originals and pops. Kirk's outfit of five sax, four trumpets, two trombones and four rhythm is one of the better Negro outfits, and with singer June Richmond, a heavyweight, selling tunes to the hilt, the combination rates the prestige it has generated.

In addition to good ensemble playing, which hasn't been disturbed much by draft inroads, from the impression the band makes, Kirk features many soloists. Perhaps outstanding of all is the alto sax tooter with unusual ability of tone and technique. There's also a tenor man, trumpet and piano which stand out.

Kirk plays not only the rocking arrangements which Harlem likes, but also is flexible enough to handle pops well. His accompaniment to June Richmond's 'Don't Get Around' and 'Murder, He Says' is fine; equalling the work the band does on rhythm stuff. Miss Richmond hit the bell with every attempt when caught, doing also 'Oh, Lordy Momma' a past hit record, and 'Stuff in Your Cuff.'

Walter Green is a tapster of extraordinary ability. He is by no means a new act, having been around for some time. Lately he's been ill and out of circulation. Peg and Mary, young jitterbug team featuring a one-legged boy who works on a crutch similar to Peg-Leg Bates and Big-Time Crip, is a fair act that works hard, but lacks routining. With proper handling it could be alright.

Wilfred May Trio's act consists of various forms of ... that appear to be ...

(Continued on page 54)

STATE, HARTFORD

Hartford, June 11.

'International Casino Revue' with Pin-Up Girls (24), Smith & Dale, Sybil Bowan, Gil Lamb with Bobby Sanford, Wilfred Dubois, Vic Hyde, Sam Kaplan Pit Band; 'False Faces' (Rep).

Tagged 'International Casino Revue' current divertissement is actually the same Harry Howard show, 'Bombshells of '43' that played here earlier in the season. Production numbers are practically the same and entertainment is d shed out by the standard vaude names that made up the layout.

Management of the State has bolted name and entertainment value of two outside acts to the bill, Gil Lamb and Vic Hyde. Both bolster the show and aid in it's merchandising. Otherwise bill boasts of only three standard acts, neither of which have much selling power here, although they are good sellers on the boards.

Girls are lookers and youthful and are spotted four times during the 75 minutes layout. Few specialties that the show boasts are put on without any intro. And is lost to their identy. Five standard acts on bill are only ones acknowledged to the pew purchasers by an offstage mike announcement.

First out is Wilford Dubois, juggler, who goes to work with a tennis racket and a couple of tennis balls, which he tosses around. Goes through an assortment of balancing bits, eventually climaxing rotating four hoops in his arms simultaneously balancing a hoop on his forehead. Inside the rim of the hoop he has a ball revolving. Sells. Vic Hyde, youthful one-man band, follows. No stranger here, Hyde is still the same super salesman. He impersonates several well known bandsmen on piano, trumpet, trombone and traps. Winds up act with a sure fire military marching number in which he plays four trumpets simultaneously while twirling a baton.

A Latin American production number by the line girls, serves to bring Sybil Bowman on stage in a Carmen Miranda bit. Gal does some socko selling with her impressions of—an opera singer, Beatrice Lillie, a nurse's aid, and Eleanor Roosevelt. Next follow Smith and Dale, who score neatly with cross fire patter of a patient and doctor. Bit is reminiscent of burlesque.

Closing act is Gil Lamb, aided by Bobby Sanford. Routine is his standard nutty legomania and body contortions. Although his jitterbug routine rings the gong, it is old stuff here. Bobby Sanford, his harmonica playing partner, also sells strongly. *Eck.*

TOWER, K. C.

Kansas City, June 11.

Jane Frazee, Les Nichols, Morris & Ryan, Cay Baird, Gloria Niess, Tower Orch with Jack Parks and Marilyn Ballinger; 'Rhythm of the Islands' (U) and 'Tahiti Honey' (Rep).

The big name on the marquee at the Tower this week is Jane Frazee, flicker star, who is featured on the screen in one of the dual features and on the stage in an okay 50 minute combo of standard acts, 'Discovery Night' winner, and house orch with vocalist.

After opening theme, Tower Orch revives an oldie, 'Talk of the Town,' giving out with two choruses and then backing up petite Marilyn Ballinger, now in her tenth month as singer with the band, in an okay vocal.

Les Nichols, doubling as m.c., first brings on Cay Baird, whom he introduces as 'a one-woman vaudeville show.' How well she lives up to this billing is indicated by a turn which includes juggling, caricaturing, balancing and gagging. Dance spot is taken over by Nichols, who does a series of bird imitations and finishes with some ventriloquistic repartee with a dummy. His best work is his canary imitations.

The 'Discovery Night' winner this week is a teen-age brunette, Gloria Niess, who does some okay baton twirling as she taps out a neat dance number. Off after two bows. On next are Morris & Ryan, comedy duo, who have a fast-moving act which would be better if they used better taste in selecting material. Woman opens with a chorus of 'I Had the Craziest Dream,' and then man in a front box begins heckling her. Team got plenty of laughs at show caught.

Closing spot goes to Jane Frazee, who opens with 'When Johnny Comes Marching Home,' encores after a brief chat about Hollywood with a chorus of 'As Time Goes By' and then goes into a medley of 'Johnny Zero' and 'Coming In On a Wing and a Prayer.' She closes with 'Cow-Cow Boogie.' Miss Frazee has nice stage presence and her voice is okay. The house wanted more as she begged off after four bows.

Full house at show caught. *Earl.*

Variety Bills

WEEK OF JUNE 18

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (17)
Bob Allan Orc
Helen O'Connell
Wm Gargan
Willie Howard
State (17)
Lionel Hampton

WASHINGTON
Capitol (17)
Davidson & Forgie
Dave Barry
Virginia Wiedler
R C M H Choir
Dorothy Kaller

Paramount

NEW YORK CITY
Paramount (16)
Gracie Barrie Orc
Frank Sinatra
Gene Sheldon
Oxford Boys
Jack Williams
CHICAGO
Chicago (17)
Jimmy Dorsey Orc
J & J McKenna
Neal Stanley

MIAMI
Olympia (16-19)
Harold Barnes
Diane Derry
H & L King
Reval & Allen
Oscar Davis
POUGHKEEPSIE
Bardavon
(24th only)
Bob Allen Orc

RKO

BOSTON
Boston (17)
Inter Casino Rev
Smith & Dale
Sybil Bowan
Vic Hyde
Frank Milton
Sunny Hudson
George Rochea
Marry Hollen
The Gaudsmiths
Carol Bruce
(18)
Abe Lyman Orc
Bonita Granville
Bob Evans
Lane & Ward
CLEVELAND
Palace (17)
Horace Heidt Orc
(10)
Ethel Waters
Erskin Hawkins Or
B Hopkins & Van
Barry Bros
COLUMBUS
Palace (22-24)
Herbie Kay Orc

Barry Wood
Rufe Davis
Wyse Jr & J Mann

(15-17)
Horace Heidt Orc
SAN FRANCISCO
Golden Gate (17)
Truth or Conseq'ces
(18)
Benny Goodman Or

Warner

NEW YORK CITY
Strand (18)
Cab Calloway Orc
Dooley Wilson
(11)
Cab Calloway Orc
Dooley Wilson
PHILADELPHIA
Earle (18)
Bob Chester Orc
Kenny Baker
Minevitch Rascals
(11)
Hugh Herbert
Connie Haines
Benny Rubin
John Kirby Orc

Cristianis
UTICA
Stanley (22-24)
Abe Lyman Orc
Bonita Granville
Bob Evans
Lane & Ward
WASHINGTON
Earle (18)
Roxyettes
3 Kings
Bob DuPont
(11)
Roxyettes
3 Kings
Bob DuPont

Independent

NEW YORK CITY
Music Hall (18)
The Graysons
Max Condon
Leon Duris
Marjorie Williamson
John DeFurra
Harry Refo
Roxy (18)
E Madriguera Bd
Jack Durant
Patricia Gilmore
H Whaling & Y
Consuelo Moreno
Carmen Amaya
Apollo (18)
The Whirlwinds
Jefferson (19-20)
Dolly Dawn
Ruthie Barnes
Walter Donahue
Wilfred Mae 3
Primrose & T'fool
LONG ISLAND
Jamaica
(17th only)
Primrose & T'fool
Bert Hernan
(2 to fill)
(17-20)
3 Byrnes Sis
Mobile Men
Patsy Garrell
Ballantine
The Appletons
Lynbrook (18-19)
Bert Hernan
Moore & Bergh
(3 to fill)
ATLANTIC CITY
Steel Pier (19-20)
Allen & Kent 4
Criss Cross
Gil Lamb
BALTIMORE
Hippodrome (18)
Merry Macs
C Cavallero Orc
Omar Pelletier
Jean, Jack & Judy
State (17-19)
Bud Carlell & Rosa
Danny Murray
Bobby Carr Co
Coleman Clark Co
(20-23)
Edith Waters
Drake & Jeannie
Bob Gentry
The Sulleys

HARRISBURG
State (21-23)
Tony Pastor Orc
Phillips & Colby
Sally Joy & Mascot
3 Mimic Men
(17-18)
Stage Door Follies
Una Merkel
Monica
R & I Howard
Jack Morrison
Jan Murray
HARTFORD
State (18-20)
Abe Lyman Orc
Bonita Granville
Bob Evans
Lane & Ward
PHILADELPHIA
Carman (18-21)
Wilfred DuBois
Bobby Baxter
Levan & Bolee
The Drakes
(22-24)
Al Delage & Shirley
Al Verdi Co
Criss Cross
3 Wyse Girls
PROVIDENCE
Metropolitan
(18-20)
Andrews Sis
Mitchell Ayres Orc
Tim Herbert
Carr Bros
WATERBURY
Poli's (16-17)
C Barnet Orc
Bunny Briggs
Roy Davis
Willow Grove Park
(20th only)
A Delage & Shirley
Bobby Baxter
Wilfred Dubois
Al Verdi Co
The Drakes
WOONSOCKET
New Park (18-20)
Tyler & Renaud
C Worth & Marcia
The Smoothies
R Adiles Dancers
(1 to fill)
WORCESTER
Plymouth (14-16)
Mitchell Ayres Orc
Olsen & Shirley
Sammy White
Rex Weber

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisques (6)
Lolita Moya
Aquarium Rest.
Al Powell Maniacs
Alon Holmes Orc
Armando's
Jarri Blanchard
Leo Morris Orc
Bal Tabarin
Dawn & Russell
Nico Corvora
S Momarte Gls
Ronnie de Kamp
Bert Twine
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Moya Gifford
Loretta Lane
Margo & Mary Ann
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Velaida Snow
Vera Sarnoff
Revuers

Harry Meahan
James B. Allison
Four Rose Buds
Will Quanimeyar
Rosalia Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travara Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Garity
Dorothy Kalligan
Adillin Kreeshy
Lea Conrad
Keyboard Kutiss
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Red Norvo Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincenia Games

Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza
(Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton
(Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Sammy Birch
Calgary Bros
J & J Brandow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Padlock
Miss Rhapsody
La Conga
ChuCho Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo

Fauchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince da Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Gracia
Vera Niva
Catalina & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Langa
Toni Ardan
Francina Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Coonea Boswell
Blair & Dean
Arthur Blake
Roy Fox Orch
Nora Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (6)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carilla
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollender
Sater & Sharr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lala Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samoa
Talima
Mullana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacqueline
Helen Price
Gilison
Harry Noble
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Maria Diaz
Suarrae Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Cay
Senor Wences
Charles Wehlman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeran
Johnny Faust
Scott & Suzanne
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Oliver Dennett
Helen Howe
Eda Duva
Carol Channing
Doo Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc

Stuart Ross
Hector Monteverde
Leonard Ware Trio
Cafe Society
(Midtown)
Jimmy Savo
Golden Gate Quartet
H & E Kraft
Ella Larkins Trio
Teddy Wilson Orc
Cafe Society
(Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Deon
Harry Horden Orc
Candy Del
Casbah
S & J Steele
Don Mays Orc
Johnny Johnson (3)
Casino Russe
Dianka
La Belle Alexia
Sascha Davidoff
George Sotian
Nadia & Sasha
Gypsy Chorus
Aileen
Bea Foley
Frances O'Connell
Merle Daley
Dorothy Mock
Marcene Francis
Paula Valera
Cerutti's
Muryon Dale
Gerland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Cookie Cook
Rosita Rios
Pat Healy
Florin Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lea
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Hughes
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Perry Como
Chandra Kaly Dcrs
Kent Edwards
Betty Jane Smith
Ray Lyon
Jeane Davis
Celli Gelli
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Bill Farrell
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Dan Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivian Fay
Victoria Haas
Ross Sis
Keith Hall
Sylvia Dare

Rosa Lulsillo
Maria Luisa Lopez
Jose Valencia
Varelas
Carlos Varelas Orc
Hilda Salazar
Thomas Rios Orch
Hickory House
Diana Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor
(Astor Roof)
Harry James Orch
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Monica Moore
Mignon
Danny Daniels
Arthur Boran
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Michel Gerner Orch
Hotel Dixie
(Plantation Room)
Betty Dunn
Al Trace
Ariane Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Muriah Sis
Lester Horton Tr
Harry Reso
The Muxellos
Clawson Triplets
Toni Gilman
Imogene Coca
Rosita Royce
Tullah & Myl
Florence Hin Lowe
Kim Loo Sis
Robert Laurent
Malcia
Irving Aaron Orc
Terry Sis Orch
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Ilene Damur
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Lelani
Moolikai
Hotel Lincoln
(Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Coconut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Hessell
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Bob Allen Orc
Hotel Pierre
(Cotillion Room)
Rosita & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc

La Martinique
Dick Haymes
Frances Faye
Irena Hilda
Gena Van Grana
La Martiniquettes
Maxl Bergara Orc
Socarras Orc
Latin Quarter
Gloria Blake
Dr Marcus
Toni & Mimi Worth
Hibberd, Bird & LaF
Seven Fredysons
Corinna & T Valdez
Ben Yost Vikings
Harold & Lola
Clarissa
3 Bus Men & Pearl
Pamela Britton
Gloria Gilbert
Wally Wanger Line
Dan McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Milekaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pals
Patricia King
Renee
Lou Martin's Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Nye Mayhew Orc
Ralph Rodgers Orc
18th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
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New Acts' B.O. Reaction: Hot Potato Today May Be Just Tomorrow's Salad

By ABEL GREEN

When we all look back on 1943, as we now do on the Prohibition era, 'It' girls, the flapper age and kindred post-World War I phenomena, we will inevitably find this year highlighted by two salients: the jive-bombing maestros and their zoot-suit disciples, in sharp contrast to the crooners who make 'em swoon.

It's something for the psycho savants to add up why, all in one year, the youngsters go for the bombardiers of jive with such violent manifestations, whereas both they and their war-torn elders find solace in the dulcet croonology of such as Frank Sinatra, Dick Haymes, Phil Brito, Perry Como, et al. There's an affinity there, no doubt about that. The oldsters may not be hep to the jive of the cats, but they do dig the torcheroos. So do the kids. Thus there's a two-ply audience for the barytoning balladeers.

But enough of this skull practice. Fact is, as with all seasonal show biz phenomena, whether it's George Abbott or Abbott & Costello, Grable or Gable, Tyrone Power or John Powers' Models, Jack Benny or Benny Goodman, there are vogues for everything. And we are a fickle audience, indeed. Today's hot potato may be tomorrow's potato salad.

But there's also no question about history—show biz history, in this instance—repeating itself. Vallee and Crosby and the late Russ Columbo are having their present-day counterparts in these new torch-bearers, who, especially in the nitery belt, croon the couples into a swoon, whether it's the peak witching hour or that war-stimulated romance period known as 'the 2 a.m. torch hour.' This 2 a.m. gag is another way of hypoing the breakfast show, in itself a wartime problem.

Just what makes Sinatra tick has been detailed before. This in turn inspired the Phil Brito-Dick Haymes-Perry Como cycle. All are alumni of bands. All, as 'Variety' has stressed time and again, could have stepped out on his own, just as did Tony Martin or Betty Hutton, Ginny Simms or Helen O'Connell, among others. Contractually restricted, or because the time wasn't ripe, this is the year when these seasoned balladeers are coming into their own. The rest is up to them on several counts. Usually it's personality. Sinatra leads the sweepstakes, apparently, on what is now labeled a 'little boy appeal' quality.

PERRY COMO
Songs
10 Mins.
Copacabana, N. Y.

Como rates in the same league. His sight values are good and his vocal impact even better. An alumnus of Ted Weems' dansapators, he has the added advantage of a five-a-week buildup over CBS, with a late-afternoon 15 minute session.

In person, he has poise, showmanship and unction. As manifested in the noisy Copa—an overtone superinduced by a compact room jampacked with customers—Como evidences his skill at the mike. He croons with intelligence. He pitches and modulates with effect. His choice of 'More Than You Know,' 'Goodbye Sue' (a newie), 'Temptation,' 'Kentucky Babe,' etc., makes for solid songmanship.

It's his debut as a cafe warbler and the teeoff is suspicious. The hep Copa customers, ever eager to give rousing acclaim to anything or anybody new, are manifesting their approbation. Como won't send the Copa customers into any comas, but neither does he sing them into a stupor. He manifests wise handling; better yet, he is interpreting his skillful auspices with a highly merchandisable songalog. Between the Copa acclaim, plus the CBS buildup, Como is on the ascension.

IMMA SUMACK (14)
Peruvian Folklore
25 Minutes
Ta-Ba-Ris, Buenos Aires

This is a highly unusual nitery act. Imma Sumack and her Peruvian troupe are authentic Inca descendants who, under sponsorship of Peruvian government, are now touring Latin America and marking time until, they hope, some U. S. impresario decides to ship them north for a go at Manhattan. Strictly speaking, outfit is not necessarily a nitery combo, although they're currently working the Ta-Ba-Ris, Buenos Aires' No. 1 afterdarker. They've also appeared in concerts here and did several air series on both Mundo and Belgrano, and have been booked for Brazil by George Boronski.

Group is really complete show in itself and can vary its bill anywhere from the 25-minute floor show caught to a two-and-a-half-hour concert, and that's just starting. Formed a couple of years ago when government of Peru stopped being ashamed of its Indian background and decided to go in for native arts, outfit has been developed by Moises Vivanco. Senorita Sumack, who's now his wife, is topliner and it's her voice (which can imitate any of the Inca instruments played) that provides high spot.

Although a showmanly presentation, it's the 'conjunto's' native dress and instruments that give them the sock appearance that should wow New York audiences if they ever get a chance to head north. Senorita Sumack herself is striking, dark-skinned and blackhaired. Her outfit and those of the group are all authentic Inca from the chullo (a kind of knitted helmet) down to the usuta (native sandal). Colors and designs are hard to describe, but they're unlike anything ever seen outside of Peru, with striking vermilion, brilliant blues and sharp greens, all produced by hand with special herbal dyes.

Instruments used are also strange, with rare drums, single-strand violins, harps, etc. Instruments have names like Chak'cha and Waccra Puko (all of which shouldn't be considered typographical errors by the 'Variety' proofreader).

Sumack show runs the gamut of Inca folklore. Opens with Orquesta Autocotona, in which all members of the company play Inca instruments, followed by Kcory Aury, who recites in the Inca tongue, Quichera. None of this is very understandable, even to Latin audiences, but the music especially has a kind of exotic flavor that makes even tipplers want to hear more.

Sumack's voice has an unusually high, piercingly sweet quality which helps much to lend unusual quality. Where the group really gets started is in an unusual Indian dance by Mariache and Kiiko, based on ancient rites and done before set representing Temple of the Sun. Dances by Los Demonios del Andes ('Devils of the Andes') are another show-stopper.

Senorita Sumack's own stuff, however, is what pulls down the house. She opens with a White Star dance, followed by 'Que Lindos Ojos Tenes' ('You've Got Beautiful Eyes'), which is a 'Marinera Nortena,' from northern Peru. Carries on from there with a double, then a foursome, and finally a full troupe that's a standout and plenty socko. Needs a little more finish for U. S., but looks as if it has the stuff. *Ray.*

THE IWANOWS (3)
Gymnastics
6 Mins.
State, N. Y.

Flashy act, with some comedy, in which two men and a girl indulge in gymnastics on horizontal bars, with one of the men as catcher higher up. The female member of the turn throws in some acrobatics downstage. Turn shows a longtime experience, notably a circus background.

On the opening, the man, working from the floor, appears as a clown, getting a few laughs. He later features a complete double somersault from one of the horizontal bars to the stage. Act was formerly with the Ringling circus. *Char.*

LEW HOFFMAN
Juggling
7 Mins.
State, N. Y.

The rangy Lew Hoffman, working in full dress, has a comedy juggling turn that scores nicely and qualifies for niteries as well as vaude. Went over well here when caught.

Hoffman, who's been around for years though new to the 'Variety' New Acts files, works smoothly with tophats, tennis balls, cane, lit cigar and cigar boxes. He's particularly nimble with the empty cigar containers, which he smashes as he works himself up to a sweating finish. *Char.*

Wing's 'Oscars'

Continued from page 1

the home front war effort, the Theatre Wing will send out a war industry 'Oscar'—a statue called the 'American Woman War Worker'—which, much in the manner of a Navy 'E' designation for all-out production effort, will be used as an award for those plants throughout the country that best typify the contribution being made by the women in slacks and overalls. 'Oscar' will not be for permanent possession, and will serve as an incentive for the industries to win a temporary hold on it.

Statue, currently on display in the third annual exhibition of the Federation of Modern Painters and Sculptors at the Wildenstein Gallery, 19 East 64th street, N. Y., was sculpted by Anita Weschler and, as a work of art, has already won critical kudos. Actual war worker from show biz was used as a model for the 'Oscar.' Wing's War Production Training Committee is headed by Edward Raquello.

Musicians Angered

Continued from page 2

they are marked men because of the shortage of musicians in uniform and the burning desire of every camp or base, no matter how large or small, to have their own band. Usual physical requirements for military service are dispensed with in their situations, they allege, and those taken or earmarked wouldn't pass the physical if they weren't musicians.

Bandleaders are especially irked at the rapidity at which their crack side men are being picked off. Understood draft officials assume that tooting an instrument in an army camp is no more strenuous than the same puffing in a monkey suit. Even though Petrillo is shying away from any direct action, those who pay dues in his union intend to make an issue of what they consider unfair treatment because of occupational status and the free-and-easy method of raiding their ranks.

Getting Even in Spades

Writing from their Coast hideout at the Beverly Hills hotel, Howard Lindsay and Russel Crouse, who produced 'Arsenic and Old Lace,' Fulton, N. Y., noticed with some envy that one Joe Heidt (press agent for the Theatre Guild) had managed to have a state named after 'Oklahoma' (St. James). So they prodded Dick Maney, the 'Arsenic' p.a. Result was that Maney sent 'em a clipping of a news report from London to the effect that the King, Queen Elizabeth and the Princesses Elizabeth and Margaret saw 'Arsenic.' Message also called attention to the fact that it was the first time the royal kids had ever attended an evening performance in the West End. Note from Maney read:

'While you gentlemen luxuriate in the Hollywood lotus gardens I am stripped to the waist so that your fame and fortune may be inflated. I am not permitted to say by what strategies I arranged the visit of the King, Queen and moppets to 'Arsenic,' but I can tell you it took a little doing, with more than one cable to 10 Downing Street and Buckingham Palace. In view of the import and repercussions of this coup, I'm sure you will look with a tolerant eye on the list of expenses which I incurred and which I'll submit shortly. I await your congratulations with something akin to ecstasy.'

Broker Citations on Premium Violation Cause No Surprise Due to Big Clicks

With half a dozen shows on Broadway in high demand in the agencies, it was not surprising that some brokers were involved in alleged price violations of the legit ticket code. That only one agency was penalized indicates that reputed gypping was not extensive, although there are some cases still to be heard by the enforcement board, handled by the League of New York Theatres and Equity.

Agency people, of course, are daily besieged by avid theatre-goers to obtain tickets for favored attractions regardless of price. While the temptation is actual, none of the leading agencies is known to have misstepped. Brokers are caustic about the methods used by the League, which has been checking up on ticket people for months.

'Evidence' is said to have been obtained for the League by one former theatre manager. Claimed that latter approached certain brokers, saying he wanted to buy tickets for friends from out of town who were more than willing to pay 'any price.'

New Faces, Some Billing

The old Abbott-Dunning billing, made familiar some years ago by the producing firm of George Abbott and Philip Dunning, has been revived, though by the second generation and not directly in the theatre.

The two names now appear, in the same order, on the door of the New York apartment shared by Judith Abbott and Virginia Dunning, actress-daughters of the two producer-playwrights.

Meyer Davis Takes Over Two-Thirds Backing On Hall Johnson Musical

Meyer Davis, the maestro, has assumed two-thirds financing of 'Run Li'l Chillun,' the Hall Johnson colored musical which ran 59 weeks on the Coast, and the George Jessel-Lew Cooper interests are responsible for another third of the b.r. All three will co-present. Ben Marden, the boniface (Riviera), is also in for $5,000, ditto Emil Friedlander, head of Dazian's. Clarence Muse, who staged the show, is coming on from Hollywood to act similarly in New York.

Several other all-Negro stage musicals are riding the crest of renewed interest in such entertainment. Billy Rose is producing Oscar Hammerstein 2d's 'Carmen Jones,' and Music Corp. of America has a package deal on for a 'Shuffle Along' revival. The Metro filmusical click of 'Cabin in the Sky,' the good reports on 20th-Fox's forthcoming 'Stormy Weather,' and the past season's b.o. hit of 'Porgy and Bess,' in revival, have been high marks in the new Negro musical cycle.

'Run Li'l Chillun,' composed and authored by Hall Johnson, was done under WPA auspices in Hollywood, but is being given big-league production on Broadway.

Jane Cowl Bosses Subway 'Madame X'

Jane Cowl revival of 'Madame X,' which teed off at the Windsor, Bronx, N. Y., last night (15), is entirely under control of Miss Cowl save for the financing by Leventhal-Brandt interests. Miss Cowl selected her own support cast and practically directed show, with support players and star's guarantee figured around $4,500, making a new high in operation costs for the circuit's shows.

When casting difficulties loomed in filling male lead and Miss Cowl nixing material at hand, an actor was planed in from the West Coast, with management defraying all expenses and a five-week minimum guarantee.

Miss Cowl is understood to be in on $1,000 salary guarantee for the subway circuit appearances, with an additional percentage arrangement if roadshown.

Serlin Denies Pix Buy on 'Father'

Reports in two Hollywood columns to the effect that Warners had bought the film rights to 'Life With Father,' currently at the Empire, N. Y., and on the road, have been denied by the producer's New York office. Presence on the Coast of Howard Lindsay and Russel Crouse, play's authors, gave rise to the reports.

Oscar Serlin, who produced 'Father,' declares that eight companies are willing to pay the $500,000 asked but none has agreed to certain conditions. Principal one insisted upon by the manager and authors is that they have complete supervision over making the picture. That stipulation is said to have emanated from relatives of the late Clarence Day, upon whose life the play is based. Matter of release date is also a moot question.

'Tomorrow' Pays Off In Less Than 2 Mos.

An unusually quick payoff has marked the return of the entire investment to 'Tomorrow the World' backers within a period less than two months. Several weeks ago the investors received 50% of their money back, and this past weekend Lester Meyer remitted the other 50%.

Theron Bamberger, operating his Bucks County, Pa., strawhat in Philadelphia, and his associate, Meyer, sent out this communique:

'Dear Backer: Bamberger is out of town, so I grabbed some of his personal stationery to save the firm money—will he be sore? The time has come to send you some more money. Of course, being the tightwad member of the firm, I don't get any real pleasure out of this, but I always try to be as generous as possible, so here's your investment paid in full.'

Metro, Warners and Paramount are among bidders for the screen rights. Bamberger is asking $350,000. A Chicago company will be readied for early fall. Possible lead is Edmund Lowe.

'Tomorrow' now has a sinking fund of $5,000 and enough money to finance a road company. It's expected that profit checks will start going to the angels late this week.

'World' had a bankroll of $25,000, around $21,000 being expended on production. No show in years has so quickly recaptured the investment nor kicked back the coin to the backers with the exceptions of 'Life With Father' (Empire) and 'Arsenic and Old Lace' (Fulton).

Yost Legiter Camphored

Ben Yost's proposed dip into legit-producing, via 'The Reefer,' comedy by Sam J. Parks, has been camphored until autumn.

Show had been skedded for a summer bow-in but had to be set back because of casting difficulties.

Morrissey Hokes Up 'Sneak' Tryout Of Revue in N. Y.

Ther was a sneak-tryout of something called 'The Last Exit' at the Heckscher theatre, N. Y., Wednesday (9-10), show being described as 'a mysterious concoction by Will Morrissey and Tom Johnstone' and 'misdirected by Morrissey.' Another mention was 'scenery by chance and luck.'

However, it appears that William Seabury did the staging, but he claimed to be the producer and he also acted as an usher during one of the audience bits.

Reports on Broadway was that the show, along revue lines, had a chance to come downtown. That did not impress J. J. Shubert, however, who said to Morrissey: 'I hear it's good, but I won't book it because you're in it.'

It cost around $750 to present 'Exit,' the coin being provided by Johnstone, author and humorist, who explained he was 'just stabbing.' The actors didn't receive salaries, but that had been agreed on and they were promised a chance to appear in 'Exit' if and when it was done on Broadway.

Morrissey claims that the reason he went on (with the frowsy top hat) was because one of the cuffo actors didn't show up. He also swore that he was cheered by the audience on the first night, but Johnstone said Morrissey could have been mistaken about that. Among the leading performers was George Chatterton, described as 'a former window-dresser.'

Although there was no admission charge, there was quite a staff for the Metropolitan Players, the organization supposed to sponsor the show. Listed were: Jay Strong, managing director; Philip Holden, stage manager; Doris Tipton, subscription secretary; Bernice Harris, electrician. There was also a subscripition committee, with Glenn Hunter, Sam Jaffe, Whitford Kane, Barry Oliver and Wynn Ellis included. Others in the cast: Gene Falcon, John Young, Nancy Shannon, Vincent Jackson, Sam Raskyn, Lou Herbert, Ricki Richardson, Julann Caffrey, John L. Kearney, Howard Bradler, Marion Gardner, Adrienne Bayan, Joseph Hoar, Grace MacKaye, Betty Gray, Gordon Hammill, Joseph Burns, Berna Shay, Charles Lynn, Donald Weaver.

There was also a gorilla character, a reminder to Morrissey of 'The Gorilla.'

Jory Opposite Bergner In Broadway 'Carrolls'

Victor Jory will have the Leslie Banks-created role in 'The Two Mrs. Carrolls,' which will star Elisabeth Bergner in the Broadway production. Her role was created by Elena Miramova in London, latter now in 'Dark Eyes' on Broadway.

Dr. Paul Czinner, Miss Bergner's husband, and publicist Robert Marshall Reud will produce. Basil Dean did the London original.

Wright Yens Return To Show Biz With Revusical

Andy Wright, erstwhile vaude and road legit producer and now prez of an oil and oilburner concern, yens a return to show business.

Wright's current interest is in 'Keep Your Shirt On,' a revusical comedy authored by Sam J. Parks. Wright also has access to costumes, scenery and effects from yesteryear 'Follies,' 'Vanities' and 'Scandals,' which he plans to utilize in production of the new one. Only hitch holding up deal is Wright's indecision on projecting show as a regular legiter for road or utilize effects for home-talent setups for war plants, with cast culled from war workers instead of professional ranks. Whatever the decision, Parks will do the staging.

Expect N. Y. Sunday Biz to Dip Due To Bus Stoppage, Taxi Curtailment

On top of the ban against pleasure driving, the curtailment of taxis and elimination of bus service in N. Y. is expected to affect Broadway b.o.'s, particularly on Sunday, when nearly all north and southbound buses no longer run. Managers are apprehensive over the curtailments and, while some shows will continue the Sunday schedule, two have already gone off that day's list.

Shows which have dropped Sundays are 'Janie,' Playhouse, and 'Dark Eyes,' Belasco. Latter first dropped the sabbath matinee this week (13), but from now on the night show will also be out, both shows going on Monday to Saturday basis. 'Janie' management stated that, with youngsters coming back from school, the demand for Wednesday afternoon is much stronger than it was on Sunday of late. Present plan is for the show to play through summer on a regular schedule and revert to Sunday in the fall.

Tendency of the populace to patronize beaches and parks in the summer is another reason for a drop in Sunday attendance, yet transportation difficulties have already kept down the crowds seeking outdoor recreational spots. Up to now, the weekend influx into the metropolis has meant big theatre business, but midtown throngs have materially decreased in the past two weeks.

A third reason for possible switching off Sundays by some shows is that in previous summers attendance on Monday nights (dropped by shows playing Sundays, as required by law) was stronger than Saturdays, although that was not particularly evident last summer.

Present plans call for stopping buses at 2 a.m., which may mean a virtual curfew for New York, for the number of taxis on the streets late at night have also been reduced materially. Further drop in taxi service, which is likely, will probably affect night clubs, that type of patronage shunning subways.

'Early To Bed,' Broadhurst, and 'Those Endearing Young Charms,' Booth, enter the list this week, while four shows are on the verge of dropping out. 'The Corn Is Green' closes a repeat date at the Beck Saturday (19). 'Harriet' suspends for five weeks at the Miller on Saturday (26) next week, at which time 'The Eve of St. Mark' closes at the Cort, as does 'The Patriots' at the National. 'Counsellor at Law' is in its final weeks at the Royale. Two more shows are due this month. 'The Vagabond King' is dated for June 28 at the Shubert, while the second edition of 'Stars on Ice,' goes on at the Center June 24.

It's Their Bed

The 19 investors, mostly nightclub operators, in 'Early To Bed,' opening at the Broadhurst, N. Y., tomorrow (17), have won out on their insistence that the box-office hold six choice seats nightly for each of 'em to dispose of at their order. That means that 114 lower floor locations will not be available directly nor in the agencies.

P.S.—Brokers don't think it's a good idea at all.

Costuming Snarl Delays 'Vag. King'

Union trouble has cropped up in New York costume plants, and a walkout in one shop delayed the opening of at least one production. Mostly affected so far is the Brooks Costume Co., where the sewing people, cutters and others in the Theatrical Costumers Workers Union were out two and one half days. Although the union, headed by Louis Hollander, ordered its people back, there was plenty of absenteeism last week. Between 11 to 16 key operators failed to report daily, and on Thursday and Friday (10-11) 24 were absent, general claim being illness. Two dozen key people suddenly recovered from 'colds' and reported back to the Brooks shop Tuesday (15) after reported advices from the American Federation of Labor headquarters.

Brooks plant was working on costumes for 'The Vagabond King' but the delay caused by the walkout caused the revival's debut date in Philadelphia to be set back from Monday (14) until tomorrow (17). There are 170 unionists in the Brooks shop. Weekly pay ranges from $23 to $57, latter scale applying to cutters. Union won a 5% raise last year and now seeks a 20% tilt.

Union heads say they didn't strike but walked out in protest. It was explained to them that under the wage and hours regulations increased pay could not be granted until passed upon by the War Labor Board. Brooks people say that the union was obdurate and refused to take the matter to the State Conciliation Board.

There is an agreement between the union and the various costume shops stipulating that there shall be no strike prior to July 21, 1944, and another provision is to arbitrate an increase based on the cost of living by July 15 of this year. When those provisions were called to the union's attention the strike idea was amended.

Eaves Costume Co. was also affected and it is understood that no new orders can be accepted until the labor situation is adjusted. That shop was also working on costumes for 'King' and it is likely the show will resort to some rental costumes, as the entire order cannot be finished. At the Eaves shop the union has 50 women and 18 men. There, too, key people are absent, mostly tailors and cutters.

Gertie Extends 'Lady' A Week on Coast

Gertrude Lawrence, now in the third of a four-week date of 'Lady in The Dark' at the Curran, San Francisco, where the show is holding to a capacity gait, has agreed to additional week's booking in Los Angeles. 'Lady' was slated for two weeks there after Frisco and it is stated that all tickets for the scheduled Los Angeles date have already been sold.

'Lady' will definitely close on July 10, when it will have completed seven weeks on the Coast. Star, playing the exacting lead in the sensationally successful musical for nearly three years, is said to be in need of a rest, although there was a layoff last summer when 'Lady' was running at the Alvin, N. Y. Miss Lawrence declined a proffer to return to Frisco after the Los Angeles engagement and also rejected offers to play Seattle and other northwest dates, for which guarantees equal to those covering the Coast bookings would have been made.

Subway Circuit Drops Passaic House, May Quit Audubon in Two Weeks

The Central, Passaic, N. J., will drop legit and revert to former pix policy June 21. House has been a spoke in the Leventhal-Brandt Atlantic Coast subway circuit. Finale will be 'Stage Door,' starring Julie Haydon, June 15-20.

Audubon, N. Y., another of the wheel houses, also has a two-week closing notice up which may be rescinded if biz jumps. If not, it will narrow the circuit's playing time down to three instead of five weeks unless additional houses are added meantime. Other circuit houses are Windsor, Bronx, N. Y.; Flatbush, Brooklyn, and Mosque, Newark.

Despite the Central's position to get a draw from the lush-spending war workers, the intake has proven that these nouveau riche prefer lighter entertainment.

Abraham Re-Elected President of ATAM

Annual meeting and election of the Assn. of Theatrical Agents and Managers was held Monday (14) in New York and was lightly attended. There were no controversial issues and the election was uncontested. Re-elected: Saul Abraham, president; Phil Stevenson, vice prez; Milton Weintraub, secretary-treasurer; Oliver Sayler, business agent, and Arthur Singer, sergeant-at-arms.

There were 180 ballots cast, all by mail, that number approximating one-half of the membership.

Equity Strawhats Total Only 16, 50% Under '42; Majority of Stocks in Cities

Number of summer stocks actually signed up with Equity total only 16 as of early this week and it is doubtful if many more will be added. That means that the list is around 50% under what it was a year ago, when the first gas and rubber restrictions chopped the hideaways way down.

As for actors who usually count on summer stock, that is now hardly a problem, many being in the war. Equity at present has the lightest unemployment situation in many years.

As listed, there are more stocks in cities than in the sticks, nine being played in towns and seven in barnyard areas. When summer stock was on the upgrade there were upward of 90 such outfits, mostly in rural sections. Plus these were an uncounted number of amateur enterprises, usually adjuncts to country schools of the drama.

Not included in the listing are five companies in the metropolitan district, technically classified as rotary stocks and which are more accurately rated road shows. There are two of that type in Newark. Detroit, too, has a couple of stock-like outfits which are on a production basis, players getting a minimum of $57.50 (like regulation Equity shows) instead of $46.50, the new stock minimum. In Detroit such shows are on an annual basis.

Equity has a new rule covering rotary stock this summer. In the required six-person permanent casts there must be at least two players paid $60 weekly, four at $50, while the balance are at the $46.50 minimum. Stars when used are engaged on a guarantee and percentage basis, which makes it possible for them to draw between $500 and $1,000. Equity's list of accredited summer stocks in addition to two probables follows:

Baltimore-Hilltop theatre, Baltimore, (formerly at Ellicott City, Md.).

Cambridge, Mass.—Brattle Hall: opened June 7; John Huntinton and Louise Falk again managing; guest-star policy, booking in cooperation with the Providence (R. I.) Playhouse and the Bucks County Playhouse, Phila. Class A Equity.

Cape May, N. J.—Cape theatre: opens June 22; T. C. Upham, manager. Class A Equity.

Denver—Elitch's Gardens; A. B. Gurtler, manager; resident company. Class A Equity.

Fitchburg, Mass. — Lake Whalom theatre; opens June 29; Class A Equity.

Holyoke, Mass.—Valley Park Casino; Carlton Guild, manager; Class A Equity.

Louisville, Ky. — Iroquois Amphitheatre; opens July 1; Frederick de Cordova, director; Class A Equity; operettas.

Millburn, N. J.—Paper Mill Playhouse; opened May 24; operettas; Frank Carrington, manager.

Newport, R. I.—Casino theatre; opens July 5; Sara Stamm, manager; Cledge Roberts, director.

Peak's Island, Me. — Greenwood theatre; opens June 28; Norman Brace, manager.

Philadelphia—Bucks County theatre, Bellevue-Stratford hotel; 11-week season opens June 18; Theron Bamberger, producer; Richard Skinner, manager; Dennis Gurney, director; books with Cambridge, Mass., and Providence, R. I.; Class A Equity; guest-star policy.

Poughkeepsie, N. Y.—Starlight theatre (formerly at Pawling, N. Y.); Theodore Jones, manager.

Providence, R. I. — Providence Playhouse; opens June 14; Charles Howard and Wendell Corey, managers; booking in cooperation with Cambridge, Mass., and Bucks County theatre, Phila.; Class A Equity; guest-star policy.

St. Louis—Municipal Opera, Forest Park; Richard Berger, manager; Class A Equity; operettas and musicals.

Shorewood, Wis. — Port Players; 11-week season opens June 22; Morton Da Costa and Wendell Whitten, managers.

Tamiment, Pa.—Tamiment Playhouse; Lee Wainer, manager.

Washington, D. C.—Willard hotel roof, opened June 7; Richard Midgely; hoktum mellers.

Westboro, Mass.—Red Barn theatre; opens late June; Robert Daggett, manager.

'Sugar' Justa Title In Gould's Hub No-Payoff

All the claims against Edward Gould on his 'Sugar 'N' Spice,' a recent Boston flop, have not been paid. One deals with Fred Keating, who appeared in the revue at a modest salary and percentage. Keating had an arrangement calling for a guarantee of four weeks with the revue but there was a contract provision which may reduce it to three weeks. 'Sugar' lasted four days. Equity will adjust the Keating claim.

Last year Gould operated summer stock in Providence, he then using his correct name, Goldberg.

Cleve. Summer Stock in Snarl

Cleveland, June 15.

Frank McCoy's lotical summer stock venture at the Hanna got off to a limping start when Milt Krantz, house manager, had to announce that instead of opening June 15, the first $1.50 top production might be postponed two or three weeks.

'I'm frankly burnt up over the delay,' declared Krantz, who claims that the stock producer hasn't done right by him. Manager said that McCoy promised to have Violet Heming and Luella Gear signed for the Cleveland opener, 'Yes My Darling Daughter,' and then learned that Miss Heming had been grabbed off by Henry Duffy when producer failed to show up in New York for a luncheon conference with actress. Deals for Cissie Loftus and Walter Hampden also have blown up, embarrassing Krantz, who had announced to newspaper cricks that they were definitely set.

Rawley Solos In Toronto

Toronto, June 15.

After a three-year association with Frank McCoy in summer theatre ventures at the Royal Alexandra here, Ernest M. Rawley, manager of the 1,525-seater, will go it alone this season and intends to keep the house in continuous operation until the regular season opens there in September.

With Luella Gear teeing off on June 21 in 'The Vinegar Tree,' Rawley has just returned from two o.o. trips to New York and, in addition to following lineup, has several other deals only awaiting the signatures. Following 'Vinegar Tree,' he will present Pauline Lord in 'Late Christopher Bean,' Erin O'Brien-Moore in 'Little Women,' Glenda Farrell in 'Brief Moment,' Jane Cowl in 'Madam X,' Ann Corio in 'The Barker,' Elissa Landi in 'And So to Bed' and a return engagement of 'Man Who Came to Dinner.'

Robert Henderson will direct.

Pitt to Have Strawhat

Pittsburgh, June 15.

Pittsburgh will have its first strawhat theatre in several years this summer when Playhouse, local community outfit, launches a 10-week season early next month. Schedule of five plays will be under the direction of Robert Gill, instructor at the Carnegie Tech drama school and a former Playhouse actor himself.

Balto Season Starts June 22.

Baltimore, June 15.

Season of summer stock with visiting names will get under way at the Maryland June 22 with Gloria Swanson heading cast in 'Let Us Be Gay.' Cledge Roberts will share top playing honors and direct. Rest of troupe includes Harold J. Kennedy, Anthony Kemble-Cooper and Kathryn Cameron. Bills will be changed weekly with matinees set for Saturday and Sunday and house scaled from 55c to $1.65.

Policy being sponsored by C. W. Hicks, proprietor of the Maryland, with Ken Holland managing.

Cleve. Summer Troupe

Cleveland, June 15.

Summer repertory company is being set up in Cain Park's 3,900-capacity amphitheatre by Dina Rees Evens, supervising director, for a 12-week season. Starts June 20.

Leventhal Drops 'Death', Fills With 'Stage Door'

'Death Takes A Holiday,' revived by J. J. Leventhal for once around the Atlantic coast circuit, folded after two weeks, with Julie Haydon, who had been co-featured with William Harrigan in the revival switched into stellar role for a revived edition of 'Stage Door.' The Edna Ferber-George S. Kaufman comedy, spotted at the Audubon, N. Y., currently, takes over remaining dates of 'Holiday.'

If local reception warrants, the Leventhal-Brandt interests may roadshow 'Stage Door.'

Boston Stock Try In Quick Floppo

Venture of Clarence Nordstrom, actor who became a manager by reviving 'The Merry Widow,' proved a fiasco when show folded in Boston Saturday (12) after two and a half weeks. Money guaranteeing the players was taken to the Hub on that day by Equity people, company being paid off and given tickets back to New York.

Nordstrom is understood to have been backed by Perry Frank, manager of the Hotel St. James in midtown N. Y. Former was to have formed a stock company, headed by Wilbur Evans and Kitty Carlisle, but failed to live up to stock conditions, which meant the players were paid off on a production basis, calling for higher minimum pay both to the cast and chorus.

Chorus was recruited in Boston and consisted mostly of amateurs. Those people were required to join Chorus Equity but despite the short engagement it did not mean a financial sacrifice for them because the difference in pay between stock and production took care of the initiation fees.

Kiepura, Eggerth, Cooper Set for B'way 'Widow'

After the opening of Russell Janney's 'Vagabond King' revival June 28, the next operetta revival skedded for Broadway will be the New Opera Co.'s presentation of 'Merry Widow,' with Jan Kiepura, Marta Eggerth and Melville Cooper. It's slated to preem early in August at the Majestic. Felix Brentano will stage it.

New Opera is also the presenter of 'Rosalinda,' at the Imperial, N. Y., and plans to offer another season of opera repertory in the fall at a Broadway house, similar to the schedule it presented last season at the 44th Street, N. Y. Other operetta revivals include 'Student Prince,' current at the Broadway, N. Y., the recent 'Merry Widow,' with Kitty Carlisle, in Boston, and several trouping groups.

There was also a successful run of operetta revivals last season at Carnegie Hall, N. Y.

Heat Nips Summer Hopes Of Pittsburgh's Nixon

Pittsburgh, June 15.

Mid-summer heat, and w...n it a sharp drop at the boxoffice, has just about dropped the bottom out of Nixon theatre's hopes for a summer legit season.

Following recent smash there of 'Abie's Irish Rose,' house visioned running right through the warm weather with couple of Henry Duffy's stock productions from Detroit and a few shows from the 'Subway Circuit,' but slim biz the last couple of weeks with 'Private Lives' and 'The Bat' has had a sobering influence on the year 'round enthusiasm. Now looks as if regular season will end this week with 'Dracula' although an earlier reopening than ever before ... prospect, with 'Junior Mi... ...ed' ...uled to come back ... Aug... for two weeks and 'L... W... Father' following it, also for fortnight. If heat keeps up, however, it's possible those dates may be pushed back since Nixon isn't air-cooled and use of fans down front reduces audibility of players considerably.

Inside Stuff—Legit

Opening night of 'Bertha, the Sewing Machine Girl' on the Willard hotel roof, Washington, was attended by much confusion. The performance had been given to the American Theatre Wing as a benefit for 'Stage Door Canteen.' Almost twice the normal capacity of the ballroom had been sold, necessitating packing the tables in solidly. No arrangements had been made for seating critics and the public-address system was not working properly. Almost half the audience left, being unable to see the stage or get service from the waitresses.

Russell Stewart of the Washington Daily News ripped the promoters for poor arrangements. After the benefit performance adjustments were made and service of liquids to the tables is again normal. At $1.65 top gross on week was about $5,000 but this does not include sale of refreshments on which hotel makes a comfortable profit. Richard Midgely is director and Fred Hillebrand is down from Broadway to bolster comedy. Local stars are Bibi Osterwald and Ted Tiller.

The press was invited to 'The Army Play by Play,' which was given at the 46th Street, N. Y., Monday (14) by the Second Service Command and John Golden, although originally there was no provision to accommodate critics and some offered to buy tickets. However, Col. Charles F. H. Johnson, who handled the ticket sale among wealthy patrons, figured a way to have the press on hand. His invitation on the letterhead of the Botany Worsted Mills of Passaic, N. J., which he heads, read:

'As there were no tickets that are not paid for, and as I feel that the tradition of the theatre should be carried on; I have purchased and so have some of my friends, a number of tickets and, on my behalf and theirs, I should appreciate the opportunity of inviting you as our guest to spend one evening just as the sailor does, enjoying a show with no obligations to say good or bad about it unless you like to.'

Top for the showing was $11, but a number of tickets were disposed of at $1,000 each to Col Johnson's friends. Col Johnson distributed many tickets for 'This Is the Army' to wealthy people during its run at the Broadway and on the road. His advisor was A. L. Berman.

Lawrence Fletcher, in cast of Henry Duffy's revival of 'The Bat' with ZaSu Pitts, was scheduled to leave the show last Thursday night (10) at the Nixon theatre, Pittsburgh, but agreed to stick out the last three performances after Duffy decided to close the show at the end of the Pitt engagement. Fletcher's early departure from the company was in order to get him to Denver in time for rehearsals with Elitch's Gardens summer stock company, in which he'll be leading man this season, and an actor was to have replaced him in Pittsburgh and then continue with the show in Philadelphia, Washington and Boston. However, when Duffy cancelled those dates, he prevailed upon Fletcher to stick it out and arranged for him to precede company out of Pittsburgh by several hours so he could get to his summer headquarters on schedule.

St. James is believed the only Broadway theatre having ex-actors as doormen at both the front of the house and the stagedoor. Fred Rogers, the ticket-taker out front, was a silent picture actor and a chorus singer in editions of the 'Ziegfeld Follies' and 'Passing Show.' Occasionally, when the treasurer calls to him from the ticket window near curtain time, addressing him as 'Mr. Rogers,' theatregoers mistake him for Richard Rodgers, composer of 'Oklahoma,' the hit musical playing the house.

Moe Simon, at the stagedoor, was Moe (Ross and) Ashton, who did a vaude act billed as 'The Two Surveyors,' after entering show business as an acrobat. He later played in films, making his debut as a theatre doorman in 'Applause,' which Rouben Mamoulian directed. Latter also staged 'Oklahoma.'

The gold key to the city of San Francisco, presented to Brock Pemberton in N. Y. recently by Frisco's Mayor Rossi, followed a report in 'Variety' that such an honor was probable. Louis Lurie, a friend of Pemberton's and a wealthy citizen of the Coast city, where he is interested in the Geary and Curran theatres, is credited with slipping Rossi the idea.

Presentation was in recognition of the showman's efforts in establishing Frisco's Stage Door Canteen. American Theatre Wing, which operates the various Stage Door Canteens, obtained the Coast spot rent-free, as true of the other Canteens. There is a rental fee of $650 monthly for the spot, however, but through Rossi it is paid by local civic bodies, relieving the Wing of the obligation.

As a result of a series of examinations before trial, skedded for today (Wednesday), suit against 'Something for the Boys' was discontinued in U. S. district court last week. Case, which was brought by James Waters, owner of radio program, 'Court of Missing Heirs,' named Mike Todd, 20th-Fox, Ethel Merman, Allan Jenkins, Jed Prouty, Herbert and Dorothy Fields and Paula Lawrence as defendants, alleging that 'Boys,' currently at the Alvin, New York, was derived from his radio program.

Strike of mutuel ticket sellers and cashiers at New York racetracks ended in a complete flop, and the attempt to force all the clerks into the union similarly failed. Under labor regulations the union had the right to call for a vote on whether the clerks favored unionizing, vote in favor being around 137, while those opposed numbered over 400. Stagehands' union was expected to take in the mutuel people as an affiliate but after that showing it lost all interest in the matter.

Billy Rose's production of 'Carmen Jones,' Oscar Hammerstein II's adaptation of the Bizet opera, will be a singfest and not a swingeroo, it is stressed. It differs from the 'hot' treatments of Gilbert & Sullivan, etc.

It's slated for Aug. 15 production. Hassard Short to stage, later then returning to the Mike Todd fold for the new Herb & Dorothy Fields-Cole Porter musical (William Gaxton-Victor Moore).

'Mr. Big,' Universal picture, has no similarity to the play of that name produced in the fall of 1941 by George S. Kaufman at the Lyceum, N. Y., which folded after one week. Play was a farce by Arthur Sheekman and Margaret Shane.

'By Jupiter,' which closed Saturday (12) after 55 weeks on Broadway and three on the road, ended up with a $80,000 profit for its investors on a stage musical that cost $125,000 to produce.

ASST. P.A.S CASHING IN ON GROWING SHORTAGE

Association of Theatrical Agents & Managers claims there is a growing shortage of associate press agents, many having gone into uniform, while most p.a. seniors are intact. Minimum salary of associates $90 per week, as against $150 for seniors, but associates are now in the position of demanding the higher rating from managers, with accompanying upped pay probably not requiring an okay from a Governmental bureau. There seems to be little doubt that associates are in a position to bargain for jobs when production activity for next season begins.

In ATAM there is also an apprentice rating, such jobs having no set minimum. Tyros are not permitted to function on their own and an infraction of that rule resulted in one ATAMer being fined $100 by the union. Case was that of Jean Dalrymple, publicist for 'Early to Bed' (opens Thursday (17) at the Broadhurst, N. Y.) during the Boston tryout. Marian Graham, apprentice in the Dalrymple office, acted as p.a. for 'Bed' several days in the Hub without an associate senior. Fact that Miss Dalrymple was unaware of the infaction did not win a remission of the fine.

Apprentices are required to work in a p.a.'s office for at least three seasons of 20 weeks each to obtain an associate's rating, and an additional three seasons before reaching senior standing.

AMERICAN THEATRE WING

PHILADELPHIA STAGE DOOR CANTEEN, INC.

ACADEMY OF MUSIC • BROAD and LOCUST STREETS

The American Theatre Wing, Philadelphia Stage Door Canteen, Inc., on behalf of the uniformed men of our Nation's Armed Forces and those of our Allies who have been its guests, wishes to express its high appreciation of the constant aid and encouragement which it has received during its first year, now drawing to a close, from a host of entertainers of the Stage, Radio, Screen, Vaudeville, Music, Affiliated Unions and Associations. All of these, at great sacrifice of personal convenience, have given unsparingly of their time and efforts to aid the Canteen, and their brilliant performances have made it possible for the Canteen to entertain over three hundred and fifty thousand uniformed men of our Armed Forces and those of our Allies. As the Canteen is celebrating its first anniversary on June 20, 1943, it records its deep debt of gratitude to the whole Entertainment World for the most important part they have played in the Canteen's success.

★ THIS SPACE PAID FOR PERSONALLY BY THE BOARD OF DIRECTORS ★

John Golden-Sponsored Soldier Plays Gross $100,000 in N. Y. 1-Nite Preems

By GEORGE ROSEN

John Golden brought to the 48th Street theatre, New York, Monday night (14) for a one-night benefit performance the five prize-winning one-act plays which had been selected from 115 submitted in the soldiers' playwrighting contest conducted by the Army in collaboration with the Broadway producer. Under the title 'The Army Play by Play,' the single performance, sponsored in cooperation with the Army's Special Service Bureau of the Second Service Command and with many paying as high as $1,000 for a pair of tickets, netted the Soldiers and Sailors Club of N. Y. over $100,000. Amount, as announced by Golden from stage, set a new Broadway record in receipts for a non-star, non-musical benefit performance.

Army, Navy brasshats turned out with civilian biggies and top-ranking personalities in show business to pay tribute to the group of 70 men in the armed forces who, through Broadway's encouragement, created and enacted a series of one-acters that are indicative of the latent talent among the men in uniform. Results of this successful collaboration between show biz and the military were applauded by an audience of such dignitaries as Mrs. Roosevelt, the Duke and Duchess of Windsor, Mayor LaGuardia, Lt. Gen. Hugh A. Drum, Maj Gen. Thomas A. Terry, Vice Admiral Adolphus Andrews, Rear Admiral Edward J. Marquart, Col. Charles F. H. Johnson, whose efforts were largely responsible for the $100,000 'take,' and top socialites.

From a Broadway standpoint, the important aspect of the all-Army show was the exceptional merit of the playwrighting unearthed by judges Kenyon Nicholson, Russel Crouse, Frederick Lonsdale, Elmer Rice and Golden. Within the limit of one act dramatic sketch possibilities and conditioned by the contest rules that the productions themselves be geared to camp-staged presentation, the prize winning plays chosen for enactment were inspired for the most part by the ordinary, daily routine in camp life. Aside from an occasional saboteur or an excursion into actual warfare, the plays dealt chiefly with the comedy aspects resulting from the lumping of the diversified nationalities that constitute the American melting pot into the close quarters of camp barracks. As such the authors reveal a keen perception of the weaknesses and ideals that go to make American soldiers. By any standards of the theatre, it was an entertaining and satisfying evening.

High Standard

Some of the performances were of a calibre to meet Broadway's exacting demands. The conviction that out of the prize-winning playwrighting talent as unfolded Monday night will some day emerge drama and comedy of a lofty stature was inescapable. All five authors, incidentally, had been writers or identified with the theatre prior to induction, a fact established by the judges, however, only after the scripts were selected. The actors were recruited from nearby camps. They're all being dispersed to new assignments at other camps this week. Both Mayor LaGuardia and Golden, in pleas from the stage, appealed to Gen. Terry to okay some repeat performances for N. Y. The plays, deservedly, rate a longer Broadway run. They're all destined for widespread army camp presentation.

Of the five presented, 'Button Your Lip,' by Pfc. Irving Gaynor Neiman—in which Myrna Loy made a surprise tag line appearance—was by far the best, both from comedy value and sustained interest. Showing the far-reaching effects of a rumor started in jest, the ensuing complications piled up a good quota of laughs. Cpl. Erving J. Engelman's performance highlighted the play, put on by Ft. Monmouth soldiers, with Sgt. Arthur O'Connell directing.

'Where E'er We Go,' by Pfc. John B. O'Dea, also rates kudos for craftsmanship. It's a swift-moving act typifying a group of men to be found in any camp—the card players, the worried husband, the silent non-mixer, the guy who tries to scare up a 10-spot, the lady killer, all gagging until the sudden notice that they're shoving off. Performed by Camp Wood soldiers, and directed by Pfc. Paul Tripp, it suffered only by poor timing and could benefit by cutting, but otherwise it's hilarious comedy stemming from reality, with Pvt. Louis Menchel and Sgt. Philip Kaplan outstanding in their roles.

'Mail Call' by Air Cadet Ralph Nelson, enacted by soldiers of Ft. Hancock and directed by Pvt. Joseph Ross Hertz, and 'First Cousins,' by Cpl. Kurt S. Kasznar, with a cast comprised of Second Service Command Special Service headquarters staffers, and directed by Sgt. Gordon B. Thomson, are in a serious vein; both of a melodramatic nature and neither on a par with the two comedies. Acting in particular handicapped 'Mail Call,' although play itself has considerable merit.

Fifth play was 'Pack Up Your Troubles,' by Pfc. Alfred D. Geto, performed by Camp Upton men and directed by Cpl. Alan Wilson. Play is overly long but otherwise provides high comedy moments, with acting of Pvt. George Petrie topping the cast.

'Special Service Specialty' vaude turns were presented between plays and featured Pvt. Julie Munshin, whose opera audition takeoff was one of the evening's laugh standouts; Pfc. Keith Davis, Pvts. Adolph and Henning Arnaut, and Pvts. Erasmus D. Russo and Vito Coppo.

Play on Broadway

THE MILKY WAY

Lucia Victor presents New York Stock Co. revival of Lynn Root and Harry Clork comedy in three acts (five scenes). Stars Joey Faye, Lila Lee; staged by Rodney Hale; settings, Pecker & Robbins. Opened at Windsor, N. Y., June 9, '43; $1.65 top.

Spider	Max Leavitt
Speed McFarland	Stanley Phillips
Anne Westly	Lila Lee
Gabby Sloan	Lewis Charles
Burleigh Sullivan	Joey Faye
Mae Sullivan	Helen Gillette
Wilbur	Jerry Sohom
Eddie	Marshall Reed
Willard Austin	Bert Jeter

Ballyhooed as Broadway's first strawhat theatre, Lucia Victor's New York Stock Co. opened shakily last week with a revival of the Lynn Root-Harry Clork comedy, 'The Milky Way,' which had a mild run on Broadway in the spring of 1934. On the basis of the boomtown business in New York on weekends the show may get by at the $1.65 top. But it'll do little business with regular playgoers at the bargain scale or any other. The show is in for a two-week run, with 'Boy Meets Girl' skedded to follow.

'The Milky Way' never was any triumph of humor. But with Hugh O'Connell as the daffy milkman who ducked his way into the middleweight championship, Brian Donlevy as the dense pug he dethroned, and Gladys George as the manager's wisecracking moll, the comedy did net a few laughs. In the present production, however, the casting is atrocious, the performance reeks of skimpy stock rehearsal, and the general result is increasingly tedious.

As the milkman, Joey Faye burlesques unforgivably, but he supplies the only life and the few chuckles to the show. Lila Lee is miscast as the fight manager's gal, while the others vary from barely passable to merely inadequate. They all were reasonably familiar with their lines. *Hobe.*

Legit Follow-Up

'DARK EYES'
(Belasco, N. Y.)

Tamara Geva, known on Broadway chiefly as a musical comedy dancer, is currently subbing for Eugenie Leontovich in one of the leading parts in 'Dark Eyes,' at the Belasco, N. Y. Miss Leontovich, who co-authored the comedy with Elena Miramova, is taking a layoff to work on the script for a musical.

Choice of Miss Geva for the replacement assignment was fortunate. Her enigmatic beauty, trim figger and subtle sensuousness are admirable for the part of the smouldering Russian actress. In addition, her accent is believable, but so slight that her readings are clearly intelligible.

Her performance is quite legitimate, and, whatever it lacks in vitality is compensated in finesse.

Richard Barbee is less satisfying as the perplexed business man. Although his performance is believable, it lacks the delicious comedy touches possible in the part. Miss Miramova and Ludmilla Toretzka continue to bullseye as the two remaining 'backfield' members, while Geza Korvin still registers agreeably as the impulsive Georgian. Oscar Polk skillfully italicizes the butler role. Minnie Dupree is appealing in her brief scenes and Anne Burr is a passable ingenue, but Carl Goss an embarrassingly arch juvenile. *Hobe.*

'ANGEL STREET'
(Golden, N. Y.)

Ferdi Hoffman recently stepped from understudy to succeed John Emery as the homicidal maniac in 'Angel Street.' Emery, who had replaced Vincent Price, creator of the part in the New York production, left the cast rather than sign a season's contract requiring him to go

(Continued on page 55)

Coward's 2-Play London Bow Excites Comment; Hylton Revue's Big B. O.

London, June 4.

Continuing his career as England's premier author-producer-actor, Noel Coward's double event at the Haymarket theatre remains the most talked-of dramatic event of the season so far. It consists of two plays given on alternate nights, and they're as different from one another as beer and champagne. Coward plays the leading part in both plays and the rest of the cast have to make similar drastic changes of character.

The first play, 'Present Laughter,' is of the 'Private Lives' vintage, a highly sophisticated farce, considerably sex-ridden and abounding in cynical wit and brilliant surface philosophy. Coward shows the private life of a fashionable actor, surrounded by the members—male and female—of the highly successful theatrical firm to which he belongs. Sex interests loom large, but business considerations always win in the end. Coward's role is that of the actor who can never stop acting even in his own home, which is like a fashionable Chelsea studio with a non-stop party going on. He has a habit of bringing home glamorous dames at night and forgetting who they are by the morning. He also finds himself called upon to straighten out the amorous entanglements of his friends. The farce is good fashionable fun and got the verdict of the critics.

The other piece is for folk of common clay. It has been sneered at quite a lot, especially by the highbrow critics. Called 'This Happy Breed,' it is a suburban 'Cavalcade' and shows the domestic life of a Little Man who was a soldier in the last war and is convinced that the next one will come and catch us bending. The play was written in May, 1939, and has not been altered. It shows Coward stooping graciously to the lower classes and bowing to patriotism. In some sense the play is a companion picture to the naval film, 'In Which We Serve.' It concludes with a patriotic monolog delivered to a baby in a perambulator. Coward has been much criticized for this, but it gets the audience and brings down the curtain with a cheer.

Acting hit in 'Present Laughter' is made by a newcomer, James Donald, in the part of an adolescent intellectual gone half crazy. It's a top-line performance. Donald is equally good in 'This Happy Breed,' but his part, that of a gallant young sailor who becomes an officer, is, by comparison, tame and conventional. Some people think that in 'Present Laughter' Coward is satirizing the theatrical firm with which he is associated.

HI-DE-HI

London, June 4.

Jack Hylton production (by arrangement with Tom Arnold and Lee Ephraim) of revue in two acts (20 scenes). Stars Flanagan & Allen, Florence Desmond, Eddie Gray, Gwen Catley, Wilson, Keppel & Betty, Clarence Wright, Ted Kavanagh; dances and ensembles staged by Wendy Toye; opened at Palace, London, June 3, 1943.

Bud Flanagan's burlesque background in the States undoubtedly contributes to this show's entertainment. He's recalled the surefire material of those days. And this asset is being frequently augmented by script contributions from his pals, Olsen and Johnson. With this nucleus, plus straightman Chesney Allen, Flanagan's associate for years, Jack Hylton has produced 'Hi-de-Hi' at the Palace with a lavishness that belies wartime spending. It's one of the top clicks of the season.

Supplementing a most artistic productional investiture admirably staged, impresario Hylton has recruited some surefire specialists. Second only to Flanagan and Allen is 'Monsewer' Eddie Gray, originally a juggler, who possesses the gift of comedy and burlesque that stamps him as aces. Then there's Florence Desmond, England's ace impersonator, with her impressions of well-known stars, ranging from Veronica Lake to Leslie Henson. Also featured is Gwen Catley, a coloratura known through radio. She is more or less deficient in stage presence.

Wilson, Keppel and Betty have augmented their familiar and ever-acceptable humorous burlesque of Oriental dancing, and Medlock and Marlow are a very funny mixed pair of acrobatic dancers.

It's difficult, offhand, to recall a show with so much comedy. It includes the oldest bits of business in the world, but it still goes over.

With a fortnight's break-in at Brighton, the show ran without a hitch at its London premiere. The morning following the premiere there was an advance sale of $40,000. *Jolo.*

Literati

George Lait Back in N. Y.

George Lait who, with International News Service, has established a rep as one of the top war correspondents, returned on a three-month leave to N. Y. Monday (14) after more than two years abroad. Lait is ailing with malignant malaria and dengue (jungle) fever, but shrapnel wounds he incurred while covering the 8th Army's Rommel chase across North Africa have completely healed.

Son of Jack Lait, the N. Y. Mirror's editor, George Lait first went to England as INS correspondent at the height of the Nazis' blitzing of London in the fall of 1940. His stories from there drew wide comment, but he surpassed his London exploits with his coverage of the North African theatre, where most of the time he was in the thick of the battle.

Lait will probably write a book, or a picture, or both, before returning to the war fronts. He's also scheduled for several lectures and three articles for Look mag.

Yank's 1st Anni Edition

A story by Pvt. William Saroyan, eight arty cheesecake cuts (pinup girls) and a full page display of Jane Russell highlight the first (June 25) anniversary issue of Yank, the Army News and pic weekly.

These features plus extra cartoons and gags comprise the eight bonus pages tacked on to the anniversary number. The Army doesn't seem to have cramped Saroyan's style, for he still writes of out-of-this-world themes. This time it's a mongrel dachshund, 'The Sweetheart of Co. D.'

The pinup contingent, in addition to Miss Russell, includes Brenda Joyce, Jean Parker, Alma Carroll, Betty Grable, Virginia Patton, Doris Merrick and Esther Williams.

A resume of the lessons learned by the Army on all fronts during the past year, and congratulatory messages from various brasshats and heroes, lend a more serious note to the mag.

War Books' Radio-Pix Bally

Council on Books in Wartime is branching out into both radio and pix. Two deals closed this week call for (a) a nine-week series over NBC and (b) a series of shorts to be filmed by Newsreel Distributors, Inc., and distributed by Troob-Blumenthal.

The NBC show will be launched on June 24, bearing the title 'Words at War.' First script will be a dramatization of 'Combined Operations: The Official Story of the Commandos,' a current selection of the Book-of-the-Month Club. Show will be aired from 8 to 8:30 p.m. EWT. Dramatization was made by Richard McDonagh, and show will be under the direction of Joe Losey. Following 'Combined Operations,' will come 'They Call It Pacific,' by Clark Lee (July 1) and 'One World,' by Wendell Willkie (July 8). Willkie book was recently named an 'Imperative' by the Council's War Book Panel.

Newsreel deal gets under way today with the shooting of the first book, 'Into the Valley,' by John Hersey. Quincy Howe, radio commentator and editor, will emcee on the series, interviewing the author as an introduction and then flashing back into the fighting on Guadalcanal, with which the book deals. Flashback will be compiled from library stock shots. Each clip will run between 4 and 6 minutes.

In re: Printer's Union

Bronx, N. Y.

Editor, 'Variety':

My brother, Charles, who is associated with theatrical business and a reader of 'Variety' for the past 25 years, suggested that I write to you.

Hundreds of labor officers affiliated with theatricals and music, book and newspaper publishers read 'Variety.'

In the June issue of Reader's Digest there appears a leading article by one of its roving editors Mr. (William) Hard, commending owners of publishing plants and International Typographical Union for its harmonious labor relations and for its great contribution to American economy. The article exemplifies how all trade unions should be conducted.

Every member of printing trade unions and their many friends in theatrical world would be grateful if you will find space in your 'Literati' section or elsewhere in 'Variety.' If you will comment on Digest article. 'It would make interesting reading for theatrical union officers and members—also to publishers.'

Lew Loretti
(Member of Typographical Union No. 6, N. Y. C.)

Earl Wilson Syndicated

United Features has added the N. Y. Post's 'saloon editor,' Earl Wilson, to its stable. H. Allen Smith, who used to be a newspaperman himself, is writing a promotional intro for Wilson's UF advent.

UF reports its Ernie Pyle war correspondence has gone from 41 to 140 papers.

Wilson starts July 1. UF will pick up as many of his nitery and other features direct from the Post, feeling being that what interests the N. Y. reader is also of interest nationally. In time Wilson will do three or four personality features a week. Idea is a continuation of the H. Allen Smith column which UF also syndicated, but which Smith dropped in favor of his book writing chores.

Zolotow's Book

Maurice Zolotow, who writes of Broadway for national mags, is having some 20 of his pieces published in book form by E. P. Dutton next winter.

Heaviest part of Zolotow's output goes to the Saturday Evening Post, although he's an occasional contributor to Collier's under the tag of 'Joe Bookman.'

Chi Times Going Full Week

Chicago Times, which has never published on Saturdays, will become a seven-day paper almost immediately.

Paper's circulation has increased considerably in past few months and publication on Saturday is a bow to its readers.

Bill Stern's Liberty Series

Bill Stern, NBC sports director, will write an article a month for Liberty starting in the July 31 issue. Leadoff piece will be on wartime baseball's ivory-hunting problems.

Subsequent issues of the mag will have Stern covering other sports subjects.

UF's Latin Expansion Plans

United Features (Scripps-Howard) is going after an expansion program in the Latin American countries, now and post-war.

Business executive Colin Miller plans a Latin trek in the fall, for which purpose he is boning up on his Spanish, with an eye to selling the S. A. papers some of the UF literati stars. He will be gone four months.

Life's War Spread on Show Biz

Servicemen entertainment spread covering World Wars I and II is being featured in the June 21 issue of Life.

Researcher Kay Deering, who helped gather the material, left last week for overseas duty with the Red Cross.

CHATTER

Westbrook Pegler to Cheyenne for some data on an irrigation project near there.

Meyer Berger, the N. Y. Times star reporter, has an offer from INS for a roving reporter's post.

Ambrose Barker completed 'The Adorable Nuisance,' a book of vignettes, for autumn publication.

Ben Ames Williams off for a summer of scribbling and agriculture on his farm in Waldo County, Me.

Steve Fisher winding up work on

(Continued on page 54)

2d B'way Strawhat?

New York may get another Broadway strawhat unless present plans of Margery Matson go awry.

Mrs. Matson is currently mulling an eight-week or longer season, at either Daly's or Mansfield theatres. Both are available but she'll probably take the best rental deal. Daly's has been dark several years.

The Windsor, the first Broadway strawhat opened last week with 'The Milky Way' revival starring Joey Faye and Lila Lee.

DUNNING ADAPTS MAG PIECES

Philip Dunning is working on an adaptation of John McNulty's New Yorker mag sketches about the 'characters' who frequent an east side New York saloon.

Jed Harris intends presenting it in the fall.

'Sisters' Tops Chi With 24G Finale, 'Kiss' Sock $17,500, 'Doughgirls' 14G

Chicago, June 15.

A few days of cool weather helped grosses last week and all shows benefited.

'Three Sisters' sold out for the fourth consecutive week and garnered close to $100,000 for the engagement. 'Kiss and Tell' at the Harris also sock.

Estimates for Last Week

'The Doughgirls,' Selwyn (14th week) (1,000; $2.75). Making money; around $14,000.

'Good Night, Ladies,' Blackstone (61st week) (1,200; $2.75). Plenty of profit at $13,500.

'Kiss and Tell,' Harris (5th week) (1,000; $2.75). Nifty $17,500.

'Maid in Ozarks,' Great Northern (41st week) (1,400; $2.75). Cutrate ducats and sexy advertising kept receipts up to around $10,000.

'Three Sisters,' Erlanger (4th week) (1,300; $2.75). Closed fourth and last week (12) with sellout at $24,000. Boston company of 'Junior Miss' opens June 27 for show's return engagement. Other company played 17 weeks at the Harris.

'You Can't Take It With You,' Studebaker (2d week) (1,400; $2.20). Faring much better than Frank McCoy's previous production here. $8,500.

'ABIE' $13,000 IN DET., 'JR. MISS' NEAT $9,500

Detroit, June 15.

Hot spell has hit the town but the rise in the mercury hasn't been reflected in the onetime dip in legitimate grosses. All three houses here continue to roll along, with 'Abie's Irish Rose' hitting a big clip.

'Junior Miss,' in its sixth week at the Cass, continued its surprisingly sustained run with $7,500. Comedy is set in at the house for another two weeks.

After its strong first week, 'Abie's Irish Rose' grossed $13,000 at the Lafayette at $1.65 top. Advance sale, which has brought a prediction of a full summer stand of 13 weeks, indicates the same capacity business coming up for the third week.

Sole sour note along the rialto is Warren William and Violet Heming in 'There's Always Juliet' which registered only $6,500 in its first week at the Wilson at $1.65 top. However, second week for the small-cast comedy, due to move out, gives evidence of improving.

'Lady' Dynamite At $35,000 in Frisco

San Francisco, June 15.

'Lady in the Dark' is still dynamite at the Curran.

Estimates for Last Week

'Lady in Dark,' Curran (1,774; $3.85) (3d wk). Jumped over $34,000 for third sesh because lower-priced season tickets were exhausted first two weeks. Biz like this has seldom, if ever, been seen here before.

'Life With Father,' Geary (1,500; $2.75) (5th wk). Pulled out Saturday (12) after big $14,000 for fifth stanza of return engagement. 'Claudia' checked into house on return visit Sunday (13).

'Arsenic' Neat $16,000 In Seattle Return Date

Seattle, June 15.

Boris Karloff in 'Arsenic and Old Lace' came back to the Metropolitan, 1,500-seater, for return engagement and good biz last week. Scaled from $2.88, b.o. exceeded $16,000. Last April a 10-day stint garnered over $30,000.

'Ice Follies' wound up 20 days (23 performances) at the 5,000-seat Arena this week, drawing practically capacity throughout. Scaled from $2.88 weekends ($2.30 other times), including the tax, gross was around $215,000. Wilson & Dixon bankrolled 'Follies' past three seasons for this Northwest appearance.

Kit Farewells 'Sisters'

Chicago, June 15.

Katherine Cornell's production of 'The Three Sisters' disbanded here Saturday night (12) at the conclusion of its four-week run at the Erlanger. Including the New York run, company played 230 performances.

A farewell dinner was given by Miss Cornell last week for the cast. Miss Cornell returned to New York and then to her Massachusetts summer home at Martha's Vineyard. Dennis King, Gertrude Musgrove and Edmund Gwenn also went back to New York, the latter to fulfill a radio commitment. Tom Powers and Alexander Knox went directly to Hollywood and Judith Anderson returned to her home at Pacific Palisades, near Hollywood. Ruth Gordon left for Washington, where her husband, Sgt. Garson Kanin, former picture and stage director, is on Army duty.

'SUNNY' IN 3G OPENING NIGHT CLICK IN ST. LOO

St. Louis, June 14.

Jerome Kern's 'Sunny,' last seen here in 1935, opened a one-week stand last night (Monday) in the Municipal Theatre Assn's al fresco playhouse in Forest Park with a mob that resulted in an estimated $3,000 gross. Warbling clickers in the top roles are Evelyn Wyckoff and John Elliott, baritone newcomer, ably aided by Mary Stevenson.

Ross Wyse, Jr., a star of the 1937 season, is back to score in the principal comedy role along with June Mann. Standouts in support are Edmund Dorsey, Gordon Dilworth, William O'Neal, Frederic Persson, Madelyn Killeen, Robbie Cunningham and Robert Stuart. The Four Franks, acro-dance quartet, made a successful bow in the open air theatre, and Harrison and Fischer, ballroomologists, who won the mob last week, are continuing in the same vein.

'Balalaika' wound up an 11-night stand Sunday (13) to open the silver anniversary of the local enterprise. One performance was washed out by rain and another delayed through the same condition. A mob that totaled 10,822 turned out Saturday (12). The total attendance for the engagement was 80,000, including 30,000 cuffo admish to servicemen and the under-privileged. The approximate take was $30,000.

Femmes' Frisco Tryout

Kay Brown, v.p. of Hunt Stromberg Productions, now on leave of absence, will be in San Francisco in a couple of weeks to arrange for the tryout of 'Suds in Your Eye,' based on the novel by Mary Lasswell. She is co-producer of the show with Ruth Wilk, daughter of Jake Wilk of Warner Bros.

'Suds' is expected to open at the Curran, Frisco, late in August, and then move to Broadway for a fall opening. Dramatization was made by Nathaniel Curtis.

Current Road Shows

(June 16-27)

'Abie's Irish Rose'—Lafayette, Detroit (16-26).

'Biography' (stock) — Flatbush, Brooklyn (16-20); Audubon, N.Y.C. (22-27).

'Blackouts of 1943' (vaude) — El Capitan, Hollywood (16-26).

'Boy Meets Girl' (stock) — Adams, Newark (16-20).

'Claudia' — Geary, San Francisco (16-26).

'Cry Havoc' (stock) — Central, Passaic (16-20); Mosque, Newark (22-27).

'Doughgirls' (2d Co.) — Selwyn, Chicago (16-26).

'Doughgirls' (3d Co.) — Biltmore, Los Angeles (17-26).

'Dracula' (stock) — Nixon, Pittsburgh (16-19); National, Washington (21-26).

Gilbert and Sullivan (stock) — Windsor, Bronx (22-27).

'Good Night Ladies'—Blackstone, Chicago, (16-26).

'Jane Eyre' (stock) — Plymouth, Boston (16-19); Locust, Philadelphia (21-26).

'Junior Miss' (2d Co.) Cass, Detroit (16-26).

'Junior Miss' (3d Co.) Colonial, Boston (16-20).

'Kiss and Tell' (2d Co.) Harris, Chicago (16-26).

'Lady in the Dark'—Curran, San Francisco (16-19); Aud., Los Angeles (22-26).

'Life With Father' (2d Co.)—Metropolitan, Seattle (18-23); Aud., Portland (24-26).

'Madame X' (stock) — Windsor, Bronx (16-20); Flatbush, Brooklyn (22-27).

'Maid in the Ozarks'—Great Northern, Chicago (16-26).

'Merry Widow' Boston Opera House, Boston (16-19).

'Native Son' (stock) — Mosque, Newark (16-21).

'Porgy and Bess'—Auditorium, Denver (16-19).

'Stage Door' (stock) — Audubon, N. Y. C. (16-20); Central, Passaic (22-27).

'Theatre' (stock) — Adams, Newark (22-27).

'Vagabond King' (tryout) — Forrest, Philadelphia (17-26).

'Yes, My Darling Daughter' (stock) Hanna, Cleveland (16-19).

'You Can't Take It With You' (stock) — Studebaker, Chicago (16-26).

ZaSu 'Bat' Revival NG $4,800 in Pitt

Pittsburgh, June 15.

Season petering out here slowly but surely, with ZaSu Pitts revival of 'The Bat' latest to take it on the chin. Playing Nixon last week at $2.20 top, show did just a little more than $4,800 to hit a new low for the year. Had no advance sale at all to speak of and half-hearted notices didn't help any. 'Bat' closed here Saturday night (12) after playing six weeks, five in Detroit and one here.

House currently has Bela Lugosi in 'Dracula' for what will probably be the windup, and the old horror chiller is doubtlessly in for 'Bat' biz since mail orders and window sale for this one have been almost nil, too.

Philly Looks To Good Summer

Philadelphia, June 15.

Although Philly is, right now, without legit, the situation is due to be radically altered this week, and next Monday will find three shows on view with indications that local playgoers will have two to three offerings during the rest of the summer months.

Reason for current paucity is two-fold: (1) decision to hold 'Jane Eyre' in Boston for a second week, bringing it to the Locust next Monday and leaving house dark this week, and (2) last-minute announcement by Russell Janney of postponement of his opening of the 'Vagabond King' revival at the Forrest from last night (14) until Thursday (17). 'Vagabond King' is announced for only nine days here now because of Broadway opening on the 28th, but there is still some conjecture on operetta holding an extra stanza if biz warrants.

On Friday, Theron Bamberger announces his first offering of the second season of the Bucks County Playhouse in the Bellevue-Stratford hotel ballroom. It will be 'Philadelphia Story,' with Haila Stoddard starred. Show will continue all next week and be followed on the 28th by 'Without Love,' starring Constance Bennett.

'Jane Eyre,' with Sylvia Sidney and Luther Adler co-starred, will play two weeks and be followed on July 5 by 'The Two Mrs. Carrolls,' with Elisabeth Bergner and Victor Jory.

The summer drama season at the Locust calls for two-week engagements while the County Playhouse plans a show every week. Both have a $1.50 top, with the Locust offerings having three matinees and the Bellevue the regulation two.

Jane Cowl in a revival of 'Madame X' and a return of 'Eve of St. Mark' and 'Abie's Irish Rose' are announced for the Locust. The Bucks County Playhouse gets 'Room Service,' with Phil Loeb and Teddy Hart, on July 5. Although no further bookings have been announced, at present writing for the Forrest, house is understood set for a couple of summer musicals to follow 'Vagabond King.'

'Play's the Thing,' first of Locust's summer stage show season, ended its two weeks' stay with a satisfactory $6,500, having no competition as Forrest was dark.

B'way Boosts; 'Student Prince' Hefty $19,000 in 7-Time Start, Strawhat Weak; 'Follies' 41G, 'Oklahoma' 30½G

No further drop on Broadway last week; in fact, most of those leaders improved. Couple of new shows this week while four are on the way out. Unless transportation clips the visitor volume, summer still looks okay.

'The Student Prince' returned after a long absence and started out like a good thing, approximating $19,000 in the first seven times. Stock version of 'The Milky Way' did poorly.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (79th week) (D-730; $3.30). Getting around $7,000; profitable with house and show on summer basis.

'Arsenic and Old Lace,' Fulton (125th week) (CD-898; $3.30). Getting around $7,500 or slightly more; can drop even further and still operate profitably.

'Early to Bed,' Broadhurst (M-1,142; $4.40). Presented by Richard Kollmar; book by George Marion, Jr.; score by 'Fats' Waller; looked okay in Boston; opens tomorrow (17).

'Dark Eyes,' Belasco (21st week) (CD-1,000; $3.30). Dipped to around $8,000; with show on summer basis it's said to be satisfactory.

'Harriet,' Miller (15th week) (D-940; $3.85). Slightly off some nights; nearly $18,000 quoted, virtually capacity; one of season's standouts due to hold over into new season but takes a five-week layoff after next week.

'Janie,' Playhouse (40th week) (C-865; $3.30). Perked up and claimed to have gotten around $9,000; dropping Sundays for summer.

'Junior Miss,' Majestic (84th week) (CD-1,715; $2.20). Faring modestly of late and takings down to $7,000; last four weeks announced.

'Kiss and Tell,' Biltmore (12th week) (C-920; $3.30). Clicks along to capacity, which means close to $17,500 weekly; cinch to hold over into new season.

'Life With Father,' Empire (185th week) (CD-1,062; $3.30). Close to $11,000 and making money; should run well into next season.

'Oklahoma,' St. James (11th week) (M-1,520; $4.40). Champ in the ticket agencies; getting more than $30,500, which means about all the standees allowable.

'Rosalinda,' Imperial (33d week) (M-1,450; $3.30). Should get big money through summer among the musicals which perked up last week; approached $27,000.

'Skin of Our Teeth,' Plymouth (30th week) (CD-1,075; $3.85).—Again around $16,000, very good after publicity over cast changes.

'Something for the Boys,' Alvin (22d week) (M-1,375; $4.40). Came right back, and, although some slack at Saturday's matinee, the week's take was close to $31,500.

'Sons o' Fun,' 46th St. (71st week) (R-1,347; $4.40). Somewhat better here, too, approaching $23,000, plenty at this period of long run.

'Star and Garter,' Music Box (51st week) (R-990; $4.40). Claimed to have approximated $22,000, another musical that improved last week.

'The Doughgirls,' Lyceum (24th week) (C-997; $3.30). Laugh show sells out all performances, $17,000.

'The Eve of St. Mark,' Cort (35th week) (D-1,064; $3.30). Going off after another week with a season's run to its credit; around $7,500, barely better than an even break.

'The Patriots,' National (19th week) (D-1,162; $3.30). Also calling it a date after another week; eased off further with approximately $9,000.

'These Endearing Young Charms,' Booth (C-712; $3.30). Presented by Max Gordon; written by Edward Chodorov; favorable report on four-person play from Boston; opens tonight (16).

'Three's a Family,' Longacre (5th week) (F-1,016; $3.30). Getting by, both show grossing around $7,500.

'Tomorrow the World,' Barrymore (10th week) (D-1,014; $3.30). Got as much last week in eight performances as previous week in nine, about $18,500, virtually capacity; had standees four times.

'Ziegfeld Follies,' Winter Garden (11th week) (R-1,519; $4.40). Top grosser rated around $41,000, with most performances selling out.

Repeat

'The Corn Is Green,' Beck (D-1,214; $2.20). Final and 6th week; business around $7,000 not good enough.

Revivals

'Counsellor-at-Law,' Royale (28th week) (D-1,047; $3.30). Last weeks advertised, though gross, better than $10,000, claimed to be profitable.

'The Student Prince,' Broadway (1st week) (O-1,942; $2.75). Started excellently, with vet operetta estimated around $19,000 in first seven times.

Stock

'The Milky Way,' Windsor (C-873; $1.65). Panned and business light; opened Wednesday (9), ends stay this Saturday; 'Boy Meets Girl' next week.

'FIREFLY' ALL AGLOW IN L.A., 40G, 'HAPPY' 34G

Los Angeles, June 15.

New version of Rudolf Friml's 'The Firefly' is proving biggest money getter of the Civic Light Opera season at the Philharmonic auditorium and should top 'Porgy and Bess,' previous high. Second-week estimate is $40,000 after copping $38,500 last week.

Two and a half week stay of 'Born Happy' at the Biltmore, which finished Sunday (13) caught estimated $34,000 for run. Last week, eight days, finished with $15,000 after $6,000 on first four days and $13,000 first full week. Show moves over to the Mayan for a run, opening June 21, with top scale being lowered to $1.50.

'Blackouts of 1943' is celebrating year's anniversary at the El Capitan, Hollywood, this week, and will better $14,000 for the seven days.

'Africana,' Negro musical at Music Box, gave up the ghost after one slim week.

'Doughgirls' Plenty Ditto $18,200 in D. C.

Washington, June 15.

Max Gordon's production of 'The Doughgirls' grossed estimated $18,200 in second week of its engagement at the National theatre last week. Only the matinees were off, as they were in all theatres including the first-run picture houses. Broadway producers might ponder that the $1.50 matinees in this over-crowded city have been consistently 35% greater in gross business than those which charged $2 or more.

Bela Lugosi in 'Dracula,' at $1.65 top with $1 matinees, comes in June 21 and will probably close the local season. Several film producers would like to brave the heat with road show attractions at $1.50 top, and some of the summer circuit shows would like to include the E street house, but they get no encouragement from the New York bookers.

This has been the most successful season for the National since 1928, and the new owner of the theatre, the Munsey Trust Co., will ring up a comfortable dividend on its footlight investment.

'Service' $6,500, New'k

Newark, June 15.

'Room Service' wound up nine performances at the Adams with an estimated $6,500, showing a fair profit, last week. House is beginning to catch on after woebegone biz during first three weeks of legit policy.

'Counterattack,' at the Mosque, checked out Sunday (13) with an estimated $5,700, getting little better than even break. Weekend biz and matinee trade was off.

'Bed' Winds Up Boston with Good 19G Pre-B'way, 'Jr. Miss' 7G, 'Charm' 6½G

Boston, June 15.

With the spectacular number of five legit attractions offered last week (not including the Cambridge strawhat and two local but professional companies laboring in the vineyards), the Hub may be said to have reached the climax of a hectic season. To be sure, the current week finds only two hanging on, but prospects are by no means dismal.

Biggest shock was the failure of the Clarence Nordstrom 'Merry Widow' to stay on. Show had started well and built steadily, but bottom dropped out last week and Nordstrom called it off. He wanted to move it downtown to the Shubert, but satisfactory arrangements could not be made in time. A summer of operetta revivals had been announced. (Further details elsewhere in legitimate section.)

'Early to Bed' moved out Saturday (12) after three frames at the Shubert and opens on Broadway tomorrow (17). Show never really caught on here but biz was okay. 'Endearing Young Charms,' pre-Broadway one week only, took moderate notices but didn't make too strong a bid, and also moved on Saturday. 'Jane Eyre,' Leventhal circuit, opened smartly and is doing well, and 'Junior Miss' continues to fair biz at the Colonial. Meanwhile, Cambridge strawhat opened strong in Harvard square with 'Damask Cheek' and should find plenty of business if it can get attractions, which is plenty tough this season. Two performances of Yiddish Art Theatre's 'Hard to be a Jew' at the Shubert on Sunday (13), did good business.

Estimates for Last Week

'Early to Bed,' Shubert (1,500; $3.30). Finished at good but not spectacular $19,000, estimated, 3d week. Needed better name value.

'Jane Eyre,' Plymouth (1,350; $1.65). Subway circuit attraction drew a satisfactory response with fine advance current week, offering an extra matinee. Virtually 100% female audience took show to an estimated $7,200.

'Junior Miss,' Colonial (1,627; $2.20). Plodding along through thick and thin out registered slight drop last week to an estimated $7,000, profitable. Fifth week current, no end in sight.

'Merry Widow,' Opera House (2,900; $2.20). Announced closing suddenly on Saturday (12), bringing to end scheduled summer season of operetta. Third week took estimated $5,000, not nearly enough.

'Those Endearing Young Charms,' Wilbur (1,327; $2.75). One-week stand pre-Broadway taking mixed but generally fave notices. Public failed to respond beyond estimated $6,500 but might have built on longer stay.

OBITUARIES

HENRY LOEW

Henry Loew, 66, brother of the late Marcus Loew, founder of Loew's Inc., died June 13 at the home of his niece, Mrs. Dorothy Samson, Franklin Sq., L. I. He had been ill for several months.

Mr. Loew, in years of service, was the oldest manager on the Loew circuit. In 1904 he entered the business as manager of the Loew Penny Arcade at 147th St. and 3rd Ave., later moving to a new arcade at 6th Ave. and 23rd. In October, 1910, he was appointed manager of Loew's new National Theatre at 149th St. and 3rd Ave., one of the first big theatres in the Loew chain. He managed that house continuously for the past 33 years, becoming widely known to thousands of Bronx moviegoers, especially the children.

He is survived by a sister, Mrs. Fanny Weiss, by three nephews. David Loew, Major Arthur Loew and Morton Spring of Loew's International Department, and a niece, Mrs. Dorothy Samson.

GEORGE F. ORMSBEE

George F. Ormsbee, 55, associated with the theatre for 40 years, died June 7 in Jamestown, N. Y.

Leaving home at the age of 16, Ormsbee joined the Alice Clement Players and two years later the Mayvelle Marks Co. In 1917, he came to Jamestown with the Jack X. Lewis Company at the old Lyric, and that autumn organized the Pauline MacLean stock at the Samuels Opera House.

He later played with Proctor stock companies at Albany, Troy and Schenectady, and later returned to Jamestown to direct the Players' Club. For the past five years, Ormsbee had presented assembly programs in schools throughout the country, his educational plays being seen by 3,000,000 children in 700 schools and colleges.

VAN J. MELINO
53, former vaudevillian and Musical Comedy Star
Died June 1st
Survived by wife, three brothers, and two sisters.

RUTH KAHMANN

Ruth Kahmann, 25, pianist and prima ballerina known as Ruth Chanova, died in New Haven, Conn., June 13.

Miss Kahmann received her ballet training in Russia under Nijinsky and appeared there for one season. After touring the continent, she returned to this country upon the outbreak of the war. In 1939 she appeared as the leading ballerina of the Metropolitan Opera Co.

Survived by mother and grandmother.

SAM S. LOSH

Sam S. Losh, 57, choral director, died June 5 in Fort Worth, Texas. He owned the Losh Institute of Music. He produced 'Cavalleria Rusticana,' 'I Pagliacci,' and 'Faust.'

In Leipzig, Losh studied under Fritz von Boss. He also was a student of M. D. Ewald, Gustav Schrick, Arthur Nikisch and Hans Sitt.

Survived by widow, brother and sister.

EDWARD MICHAEL FOLEY

Edward Michael Foley, 70, owner of Foley and Burks Shows, died in San Francisco, June 7.

A native of Petaluma and a veteran showman, Foley organized the carnival 32 years ago. It made its headquarters in Oakland and grew from a small dog and pony trick into one of the biggest of the California outdoor shows.

Foley was a member of the Showmen's League.

DAVE MANLEY

Dave Manley, 60, former vaude performer, died in California. He had appeared in vaude for 25 years prior to retirement in 1930. He had also done some picture work in Hollywood.

Survived by widow and two sons.

SYLVIA BREAMER

Sylvia Breamer, 40, former film actress, died in New York June 7. She had appeared with Thomas Meighan and Charles Ray in silent pictures.

Survived by sister and brother.

LT. J. P. McCARTY

Lieut. James P. McCarty, 22, son of Peter McCarty of Loew's Theatres advertising dept., pilot in U. S. Army Air Forces, was killed June 10 along with five other officers, when his bomber was struck by lightning over South Carolina.

First Sgt. Liberato Garica, 34, trombonist with the presidential staff band, hanged himself with his uniform belt in a local park, because, a note in a pocket said, he was hopelessly tubercular.

Arthur James Thomas, 67, died in San Antonio, June 10. Thomas was an employee of the Interstate Theatres for the past 37 years and was maintenance engineer for the Majestic theatre.

Susanna E. Dercum, 66, retired concert singer, died in Philadelphia June 10. She had appeared as soloist with the Mahler Symphony Concerts. Survived by sister.

Dr. Theodore A. Burnett, 63, father of W. R. Burnett, film writer, died June 7 in Glendale, Cal.

House Reviews

Continued from page 47

APOLLO, N. Y.

are deftly juggled in various routines.

Eddie Lemons, comedian, works poorly in one spot with a set of blue and aged gags, and is on again later with straight George Wiltshire and an unbilled girl, for average stanza of Apollo comedy.

Biz big. *Wood.*

ORIENTAL, CHI

Chicago, June 11.

Sonny Dunham and Orch (16) with Dan Darcy, Dorothy Claire, Lee Sims & Ilomay Bailey, Collins & Peterson, 5 Taylor Kids; 'It's a Great Life' (Col).

Plenty of music and warbling this week with Sonny Dunham's band and two singers, Lee Sims and Ilomay Bailey and some trumpet playing by Marty Collins. Only act that doesn't blow a horn is the Five Taylor Kids who substituted for the Winters Sisters, late on arriving.

Dunham's band is sizzling. Nothing fancy about the arrangements but the jive hounds get plenty when the band gives and Dunham blows his trumpet. Featured numbers are 'Blue Skies,' 'By the Light of the Silvery Moon,' and 'Gypsy Love Song' all done in swing. The organization's two soloists, balladeer Don Darcy doing 'Old Black Magic' and 'Let's Get Lost' and Dorothy Claire, strictly on the solid side, with 'Hip, Hip Hooray,' 'If I Could Be With You,' 'Strip Polka' and 'Why Don't You Do Right?' chalked up individual hits. Throughout the band's routines Dunham's expert trumpeting and tromboning dominates.

Five Taylor Kids, ranging from five to 12 years, open show and display cleverness in a crack line of tumbling, aerial somersaults, spirals, pyramiding and other acrobatics that merited terrific applause.

Collins and Peterson keep them laughing with a steady line of chatter. Highlight is Collins' trumpet playing, getting through 'When Day Is Done' despite a hotfoot planted by Peterson and Dunham, and then gives impressions of Harry James and Clyde McCoy doing 'Sugar Blues.' A hit.

Lee Sims and Ilomay Bailey do 'Donkey Serenade,' 'As Time Goes By,' Ravel's 'Bolero' and encored with 'Tea for Two.' All numbers spotlighted Sims' piano playing.

Off to big hand. *Morg.*

EMBASSY, N. Y.

(NEWSREELS)

Events are moving too fast for the newsreels, with result that much of war material appears to be familiar because of previous widely repeated radio-newspaper coverage. Par's coverage of the victory in Tunis, undoubtedly inspiring, appears remote in the light of more recent developments. Footage includes shots of British Eighth, American, French, Indian and other Allied forces on parade, reviewed by Allied generals.

War clips predominate. Included in the Jap battle sequences is the cleanup on Attu (Par), U. S. air power plastering Kiska (Par), and shots of disease-ridden, emaciated Jap prisoners (Pathe) being given first-class medical care in American Army hospital.

For the rest, there are various clips on Army training and maneuvers, WAVES practicing wrestling. Gov. Harold Stassen joining the Navy, demonstration of a pocket-size machine gun. Fox essays a poll of average citizens on question whether America should tie up with a postwar world federation of nations to keep the peace, but it's too limited to prove much.

South America figures importantly this week in the footage, the Argentine revolt being covered mostly with stock shots. One clip deals with President Roosevelt's visit several years ago, showing enthusiastic crowds.

On the domestic front coal strike developments are pictured against background of F. D. R. talk from his desk at the White House. Most effective is narration from a letter from a soldier lying wounded in an Army field hospital in New Guinea.

In the non-war field Count Fleet romps home with largest volume of domestic footage. 'Message from Malta,' Office of War Information short, and 'Eagles of the Navy,' recruiting subject made by Warners in Technicolor, both pointed and capably produced, round out the reel. *Mori.*

MARRIAGES

Helen Hyatt to Lt. Robt. L. Beutel in Des Moines, Iowa, June 3. Groom was on staff of WKAT at Miami Beach before entering the service.

Virginia Wenass to Lt. William Greenwalt in Des Moines, Iowa, June 5. Bride is member of Three Chimes radio act.

Mary Kathleen McKee to Capt. Arthur V. Jones, at Santa Ana, Cal., June 10. Groom was film and radio writer before going into the Army.

Bertha Jane Keller to Cpl. Stephan Rodnok, Jr., in Pittsburgh, June 2. Groom is son of Pitt theatre owner and was manager for father before going into service.

Dorothy Mitchell to Jay Gould June 9 in Beverly Hills. Bride is widow of Sidney Mitchell, songwriter; groom is legit actor.

Shirley Pillar to Bobby Kaufman June 11 in Los Angeles. Groom is KFWB (Hollywood) account executive.

Lee Wiley to Jess Stacy in Beverly Hills, Cal., June 7. Bride is the radio singer; groom is pianist in Benny Goodman's band.

Margie Whittington to Sgt. Stephen Tomilowitez in Great Neck, N. Y., November 12, 1942. Bride is former Ziegfeld showgirl.

Joan Phelps to Larry Lesueur, June 15, in New York. Bride is with the British Ministry of Information in New York; groom, a foreign correspondent for CBS, is due to be sent to England soon.

Literati

Continued from page 32

his novel, 'Destination Tokyo,' to be published by Appleton-Century.

Arthur H. Timmins married, and the scribbler and his new bride, who was Lovina Allison, will live in Brooklyn.

Ted Strauss, second string film critic for the New York Times, on a leave of absence to write a book on the Alcan highway.

F. S. Norman, the publisher consultant, has joined Newsweek in an exec capacity. Will concern himself with post-war publishing possibilities.

Lowell Redlings shifted from sports to drama and films on Hollywood Citizen News, succeeding James Francis Crow, who joined Warners publicity staff.

Alfred Human, managing editor of Musical Courier, was recipient of honorary degree of Doctor of Music conferred Monday (14) by the Cincinnati College of Music.

Bernarr Macfadden's revival of his Physical Culture mag off for the duration. Joe Wiegers, who was to have edited it, is back with the Macfadden publishing organization.

Edward Thompson finished 'Dixie Nightingale,' his second novel, for publication by Macrea-Smith, Philadelphia. Story is based on the career of Florence Mills, colored entertainer of the 1920's.

Ruth Moore leaves Time mag this week to join the women's page staff of the Washington Post, to be near her husband, Cpl. George Kossoff, legit actor, known on Broadway as Gregory Morton. He's with the Camp Lee (Va.) Special Service Office.

Thomas Lennon, for the last 12 years a Hollywood scripter and frequent contributor to the slick magazines, packed his kit after the recent death of his wife and returned to his first love, the sports resk. Previously on the Post-Enquirer, a Hearst publication, Lennon went with the Oakland Tribune, which recently lost Art Cohn, its sports editor, to the INS war correspondent department. Lee Dunbar is now sports editor, with Lennon doing a daily column.

Sunbrock's Circus Woes

Continued from page 1

parking lot adjoining the Roxy theatre, New York, failed to open as skedded last Wednesday night (9).

Since then there has been a steady succession of postponements and indications yesterday (Tuesday) were that unless Sunbrock plays ball with AGVA and satisfies the demands of N. Y. License Commissioner Paul Moss and the building inspectors in run-in with the fire dept. over exits has been ironed out), the half-brick-half-tent 'big top' on West 50th street may remain shuttered and the backers left holding the bag.

Sunbrock now says he'll open tonight (Wednesday), but AGVA execs say that's merely wishful thinking unless he comes across with $10,000 cash to meet salaries of acts that have been left cooling their heels since last Wednesday and an additional $10,000 cash bond posted to cover the following week's salaries. If, says AGVA, Sunbrock fails to open, the vaude union will level an attachment against him and Big Top, Inc., preventing him doing biz in N. Y. or elsewhere until he pays up.

'What About Our Pay?'

Meanwhile, the acts, many of them brought in from various parts of the country after Sunbrock's assurance that he'd post a bond with AGVA to cover their salaries, want to know what's what on the salaries, estimated by AGVA at about $10,000, promised them for the week's layoff. Sunbrock Monday (14) tried to work out a deal with Matt Shelvey, national AGVA administrator, asking if AGVA would agree to a half-salary arrangement for the acts covering the week's layoff. AGVA retorted that's something for the performers to decide themselves, that AGVA wasn't going to be put on the spot, and, furthermore, it would see that the acts didn't go on unless Sunbrock posted an additional bond to cover salaries in advance. Claimed further that Sunbrock owes his labor crew about $9,000.

The acts, meanwhile, are doing a burn—both literally and figuratively—for in sitting around under the 'big top' waiting for something definite to happen, a number are complaining that it's a veritable roasting oven, with no provisions made for air circulation except by raising the curtain flaps around the entire tent. Sunbrock's construction gang says there'll be plenty of fresh air once they get rolling.

Circus reportedly represents an investment of $200,000, with Sunbrock claiming to AGVA that $50,000 of it is his own coin.

When the circus failed to open Wednesday (8) Sunbrock announced the rigging wasn't ready. This was at least partially the reason, but there was also trouble with the fire dept. over sufficient exits, the building dept. was concerned over the stringing of the cables supporting the big top (reportedly the chief stumbling block in holding up the city license), and AGVA had warned the acts not to open unless the cash bond was posted.

Failed Again Friday

Sunbrock said he'd open Friday (11), but again gave the same excuse—not ready. The building dept. was still demanding that its conditions be met.

The 'Hey, Rube' act, which AGVA execs claim was pre-arranged so that Sunbrock could call in the police and hurl charges of 'union racketeering,' occurred Thursday night (10) after the State Mediation Board arranged a conference on the circus grounds between Sunbrock, Shelvey, Rosenthal and Dave Fox, AGVA's N. Y. local director, to iron out the differences over AGVA's demands for a cash bond. When the AGVA execs walked into Sunbrock's office, he was surrounded by half a dozen men, former say. Almost immediately after Rosenthal began to speak, Sunbrock arose, shouting AGVA was interfering with his business, and reportedly struck out at the lawyer, grazing his chin. As Shelvey stepped in to hold Sunbrock back, Sunbrock sounded the 'Rube' call and a dozen more of Sunbrock's henchmen stepped into the office, the AGVAites relate. After some bickering, however, order was restored, but efforts to reach a solution in the impasse failed, Sunbrock refusing to meet the compromise terms laid down by AGVA.

Sunbrock's story differs. The promoter admits taking a crack at Rosenthal, but claims that the AGVA counsel was the aggressor. 'There was no 'Hey, Rube' act at all,' says Sunbrock in defense. 'I've never pulled one in my life. When Rosenthal started to reel off a long legal document, I asked him to cut short and get down to brass tacks because I had a hard day. Rosenthal got belligerent and said he was running the conference, not me. There was no ganging up, because we kept a man posted outside to see that no one interfered.'

Sunbrock insisted everything would be set for an opening this week and claimed only 30% of the acts were identified with AGVA. 'The acts are checking out of AGVA, anyway,' he maintained, 'and are forming their own circus performers' union by applying for a charter to the AFL. They feel AGVA's for nitery entertainers, not circus people; that the same conditions don't apply.'

Workmen were still grappling with the cable supports late yesterday (Tuesday).

Difficulties arose, too, last week over Sunbrock's use of wild animals, including lions, tigers and elephants, which are being quartered in two garages on 51st street, opposite the circus grounds. License Commissioner Moss is strenuously opposed to the use of the animals. Indications are that when and if the circus does open, the wild animals won't be used.

Didn't Have $10,000

When, early last week, AGVA confronted Sunbrock with a demand that he post a $10,000 cash bond, in view of the fact that 70% of the acts are listed by AGVA as members of the vaude union, the promoter replied there wasn't that kind of coin around. AGVA said 'how come?' pointing to the initial 200G investment and Sunbrock's purported claim that he himself put up $50,000. Shelvey finally agreed to cut the cash bond to $5,000 if Sunbrock would agree to pay off the acts twice a week. AGVA could get no satisfaction from Sunbrock, latter countering with a proposal to post $2,500 in cash, plus a letter of guaranty from one whom he said would be liable for the other $2,500. AGVA upon investigation learned that the man who was to furnish the letter of credit was not interested.

Sunbrock's headaches over the circus date back several months, with the big top originally skedded to open April 23. At that time, however, there were squawks from the surrounding hotels, the Roxy theatre, Radio City, the Sixth Avenue Assn. and even the police department, the latter maintaining it would create traffic jams.

Do Elephants Forget?

The still stalled Larry Sunbrock circus, under canvas in the parking lot back of the Roxy theatre, N. Y., has theatre attaches squawking.

'While the gas fumes BG (before gas-rationing) were not exactly Chanel No. 5, the atmosphere of late smells like a 1924 western 'B' picture,' said one exec. The elephants are stabled on side streets adjacent to the Roxy in former garages, now devoid of automobiles.

BIRTHS

Mr. and Mrs. Jerry Horwin, son, in Hollywood, June 7. Father is screen writer and playwright, now with Douglas Aircraft.

Mr. and Mrs. Rudy Navari, son, in Pittsburgh, May 30. Father is a Pitt exhib.

Mr. and Mrs. Sam Sacks, daughter, in Los Angeles, June 9. Father is in William Morris agency legal department.

Mr. and Mrs. Harold DeWitt, triplets, June 4 in Jackson Heights, L. I. One died. Mother is the former Kitty Lufrano, sec to Alec Moss and Carl Clausen at Paramount publicity-advertising department.

Mr. and Mrs. Lambert Beeuwkes, son, in Detroit May 24. Father is sales promotion head at Station WXYZ.

Mr. and Mrs. James Hayes, son, in New York May 14. Father is with OWI. Mother is Shirley Zak, legit actress.

Mr. and Mrs. Jan Savitt, daughter, in N. Y., June 14. Father is the bandleader.

Mr. and Mrs. Arthur H. Hayes, daughter, in New Rochelle, N. Y., June 11. Father is general manager of WABC, N. Y.

Broadway

Claude Binyon in from the Coast.

William Saal in from Coast for Republic powwow.

Uriel Davis elected president of the Publicity Club of N. Y.

Mel Hammett's son Dickie graduated from Brooklyn Academy.

Bill McKenna in boxoffice of 'Big Top' circus on former Roxy parking lot.

Clem McCarthy used bike between Queens Village station and Belmont Park.

Draft board stalled, Maurice (and Cordoba) open at the Hotel Plaza, July 1.

Bernie Kamber, ex-UA publicist, honorably discharged from the Army.

Jack Bertell, MCA v.p., birthday-partied Anna Sosenko, Hildegarde's manager.

Gilbert Miller's office insists he is not connected with the new Gilbert Bros. Circus.

Mike Cavanaugh now manager of the Rivoli, Paul Groll replacing at the Broadway.

Eddie Burns, business agent of the San Francisco musicians union, visiting Broadway.

Flo Baird hiring out as nurse's aide as volunteer stint between nitery chirping.

Flo Dempsey, nitery songstress, is recuping from recent operation at French Hospital.

Jake Wilk's son, Max, his chore over with 'This Is the Army,' is prepping for OCS.

Max Engelhard, maitre d'hotel, Hotel New Yorker, celebrating 25th wedding anniversary.

Joe Val, in World Telegram, suggested logical method to chop breakage at the racetracks.

Ex-Broadway p.a. Bill Sherwood is now nitery and amusement aide to Earl Wilson on the Post.

Flora Esmond coming out of retirement to appear in proposed revival of 'Too Many Crooks.'

Lou Walters starts on his next show for the Latin Quarter as soon as he gets back from California this week.

Josef Myrow, songsmith, entrains for the Coast late this month to join a major studio as writer and musical adviser.

Ted Goldsmith, formerly with the Dick Maney publicity office, in town from Camp Hood, Texas, on 14-day furlough.

Alfred Bloomingdale is company manager of 'Early to Bed.' (Broadhurst) although reported to be co-producer.

Carol Bruce, back from a picture house swing, slated for the Coast to visit her family, and possible new picture deal.

Paula Lawrence's caricatures of theatrical celebs on exhibition at Norlyst Gallery, west 56th street, until July 6.

Seat sale for second edition of 'Stars on Ice' starts at Center Thursday (17), show with new numbers opening June 24.

E. L. Alperson, general manager RKO Theatres, scheduled leave N. Y. for the Coast today. Plans return in about two weeks.

Ben Marden's daughter, Gertrude, 22, and married, admitted to the bar. Graduated with high honors from Fordham Law School.

Rutgers Neilson, RKO Radio publicist, reelected to board of governors of Dexter Fellowes Tent, Saints and Sinners, last week.

Jerry Doblin, whose orchestra has been at the Bretton Hall hotel on the upper west side seven years, into the Army end of this month.

Larry Wood has switched managerial chores from Palace, Passaic, to the Audubon, N. Y. Both houses play subway circuit legits.

General Pisano, who did a sharpshooting act in vaudeville for many years and retired to open a liquor store, has sold out, retiring.

Olin Clark, eastern story editor for Metro, on the Coast to huddle with William Fadiman, Metro scenario editor, and other studio execs.

Bernard Simon vacationing for month. Sol Jacobson stepping into John Golden press department, S. Jay Kaufman being senior in the interim.

Pat Duggan, production aide to Sam Goldwyn, has bought a piece of Max Gordon's 'Those Endearing Young Charms,' which opens tonight (Wed.).

A. P. Waxman has secured rights from Somerset Maugham and John Colton to produce 'Rain' as a musical play under title of 'Miss Sadie Thompson.'

Charley Mulligan back in town after nine-month tour ahead of Ruth Chatterton-Ralph Forbes revival of 'Private Lives,' which called it a season last week.

Kay Fenton, blues singer, who was at the William Penn, Pittsburgh, and now at the Lookout House, Cincy, is set to go with Metro, but first must reduce a few pounds.

The 'This Is the Army' soldier-actors will be clippered to London, some 200 of them, in relays, to do their overseas entertainment, and thence into active service.

Marjorie Cantor talent-scouting for papa Eddie, until the latter and her mother arrive in N. Y. the end of this month. Especially looking for a new face among femme vocalists.

Luna Park, Coney Island and Palisades Park badly stymied for help this season. Both trying femme barkers but it seems the dames wilt on the continuous gab quicker than males.

Henry Senber, recently advance man for Katharine Cornell's 'Three Sisters,' inducted into the Navy yesterday (Tuesday). He returned not long ago from a two-season tour ahead of 'Corn Is Green.'

Betty Gilpatrick, who understudied Mary Jane Walsh in 'Let's Face It,' chosen for femme lead in 'It's Only the Beginning,' revue skedded for Lyric, Baltimore, June 18. Show is town's first legit in months.

A. H. Van Buren and Dorothy Bernard (Mrs. Van Buren), of the 'Life With Father' company at the Empire, N. Y., on Coast vacation. Nellie Burt subbing for Miss Bernard and Charles Collier for Van Buren.

Harry Gourfain, Capitol theatre's stager, rushed to Chicago, Saturday (12) to be at the bedside of his critically ailing father. Parent took a turn for the better Sunday and Gourfain returned to N. Y. yesterday (Tuesday).

When the second edition of 'Stars on Ice' opens at the Center June 24, three of the principals will double between the theatre and the Ice Terrace of the Hotel New Yorker. They are Mary Jane Yeo, Bob Whight and Corrynne Church.

Ray Bolger did a quick doubletake at final performance of 'By Jupiter' Saturday nite (12) when he looked down at pit during finale number, to find maestro Meyer Davis, one of the backers of the show, batoning the orch.

Mark Anthony Dimond, six-month-old son of legit actress Jessie Evans and Eddie Dimond, stage manager of the Katharine Cornell revival of 'The Three Sisters,' made his stage debut at the show's matinee Wednesday (9) at the Erlanger, Chicago. He was wheeled across the stage during the last act and, according to his father, marred his performance only by counting the house.

Chicago

Arthur Willi, RKO talent scout, in for 10-day stay.

Wayne King, former orch leader, has been promoted from captain to rank of major.

Paul Marr held open house at his booking office last week in honor of associate Bee Sarche's birthday.

Sam Ward has joined the Les Brown organization to work on special press campaign for next couple of weeks.

Entertainment Managers' of Chicago fourth annual play day will be held at the Itasca Country Club, Itasca, Ill., on July 15.

Ann Marsters has succeeded Lucia Perrigo as film critic on the Chicago Herald-American. Latter has gone back to feature writing.

Loretta Young, on her way back to the Coast from a USO-Camp Show tour, stopped over, accompanied by her husband, Col. Lewis.

Maurice Golden, MG talent scout, has discovered three amateurs with motion picture possibilities and is taking them to New York for tests.

Bill Green, former publicity head of the local Music Corporation of America office, has joined Bill Bishop's staff as exploiteer of the Des Moines branch.

Friends of orchestra director Lou Breese presented him with a diamond-studded watch when he celebrated his 2,500th performance last week at the Chez Paree.

George Jessel made several appearances at local bookstores to autograph his book, 'So Help Me,' during his three-day stopover on the way to the Coast to join the 20th-Fox studio.

Eddie Polo, former motion picture stunt man, suffered injuries when performing his 'Slide for Life' trick at a local church carnival. Polo has performed at a number of war bond rallies.

Coast Appeal

Continued from page 2

their lists last week, but the response hasn't been too heartening. Some agencies and networks are balking on such a pitch due to complications which may develop. Networks feel such a move would reopen their own cases as 42A's had been filed for essential workers and they would prefer to let well enough alone.

Manning table is for the purpose of listing essential employees and the time required for training replacements, not to exceed one year. This poses the important question of determining just how long it would take to groom substitutes for writers and producers, who have been at it for years learning their trade. Leaders of the writer group want everyone who has any connection with a program included for preferential treatment.

Doubters are wondering how the state draft board can put through a directive to local boards which wouldn't be issued by draft headquarters in Washington. Lads are making a try, nevertheless, despairing of any help from OWI radio division.

London

Will Hay recovering from major operation.

Clemence Dane re-elected president of the Society of Women Journalists.

Betty Chester, former Co-Optimist, left around $200,000; Haidee Wright, $40,000.

Rumored Max Factor's will absorb Jeane Claude, newly formed cosmetic concern.

Noel Coward fined a couple of bucks for driving a motor car with an expired license.

Donald Wolfit has produced an English adaptation of Moliere's 'The Imaginary Invalid' at the Westminster.

Len Young has started divorce proceedings against his wife, Anita Martel, who is playing in musicals in Australia.

Collins & Grade reviving 'Three Men on a Horse' with Jackie Hunter in the Irwin role. Show starts touring in July.

McQueen Pope, who quit ENSA in May after being with them since 1938, is writing a book about it, titled 'I Was With Ensa.'

Leon Quartermaine, former husband of Fay Compton, married actress Barbara Wilcox at a London register office May 31.

Business at the Savoy with 'The Man Who Came to Dinner' is sagging. Now in its second year, is likely to close shortly.

Frank Zeitlin suing Harry Cohen for damages, alleging he was instrumental in securing booking for revival of 'Damaged Goods' with Cohen walking out on contract.

'Babe' Stribling, younger brother of Young Stribling, the fighter, who was killed in a motor cycle accident, is here entertaining the American forces with card manipulations.

British National Pictures' next Mother Riley epic is titled 'Mother Riley Goes Overseas.' As usual will star Lucan and McShane. Shooting starts Aug. 17 at Rock studios with Oswald Mitchell directing.

Charles Tucker's Enterprises has acquired 'Get a Load of This' touring rights from George Black, with Ted Ray to play the Vic Oliver role and Daphne and George Barker, who played in original show at Hippodrome, in the cast. Show starts touring June 21.

Minneapolis

By Les Rees

Jack Jenny into Prom Ballroom for one-nighter.

Al Menke into Excelsior Amusement Park ballroom for week.

Liquor raiders broke into Scheik's nitery and carted away $500 of liquors.

LeRoy J. Miller, Universal branch manager, to Chicago for sales convention.

Happy Hour nitery has Jay McShann for three weeks, starting June 23.

Wife of Fred Ableson, Universal city salesman, in hospital for another operation.

Robert D. Andrews, now Hollywood screen writer, was long-time local newspaperman.

Harry Hirsch, burlesque operator, making preparations for annual roller derby at Auditorium.

Max Mazur, Columbia city salesman, returning to work after long absence due to injury and illness.

E. A. Bachrach, RKO portrait division head, in from Hollywood to study local newspaper photo requirements.

Ralph Greene, independent circuit owner, here after completing Marine OCS course and being commissioned lieutenant.

'Action Overhead,' chemical warfare service show, playing Twin City engagement at state fair grounds July 13-15.

Fire damaged State theatre, Belle Plain, Minn., whose owner, C. Widmer, is member of army signal corps at Camp Crowder, Mo.

Son of A. K. Evitton, Warner Bros.' ad sales manager, third class torpedo man with Pacific fleet, reported missing in action. Father is first World War veteran and his older son also is in armed service.

Mexico City

Ruth Selwyn vacationing here.

Cinema trade up 10%, theatre business 15% better, over June, last year.

Marian Anderson was an outstanding hit at the Palace of Fine Arts (National theatre).

Maria Tereza Montoya signed by Jesus A. Gravas for pix. Her first will be 'Maternidad' ('Maternity').

Rex Stewart, the trumpeter, featured in the floor show of the Rio Rosa nitery, also Arnie Hartman, accordionist.

'La Mujer Desnuda' ('The Naked Woman') is the current success of Maria Tereza Montoya at the Teatro Fabregas. Nice biz at a $1.50 (Mex.) —35c—top.

Ramon Pereda, veteran pic actor-megger-producer, planning to establish his own studios here. Crowded condition of the nine studios prompts his decision.

Milstein to give concerts at the Palace of Fine Arts (National theatre) June 17, 22, 26 and 28. Booked by Conciertos Daniels. Two concerts will be violin solos and the others with orchestra.

Miguelito Valdes, young Cuban Afrocuban singer, held over in Ciro's floor show, debuted in series of semi-weekly half-hour programs at local radio station XEB (100,000 watts). National Lottery sponsoring.

Gavilondo Soler, young composer-pianist who has built up a considerable following with his thrice weekly programs of comic and children's songs at local radio station XEW, to Hollywood. Reported he is to join Walt Disney.

Washington

Fred Rohrs left United Artists to become Southern division manager for PRC.

Edmund Plohn being congratulated on the most successful season in the National theatre's history.

Steamer Potomac, only coal burner on the river, has the moonlight business to itself. Using name bands and business terrific.

Water Gate concerts of National Symphony has brought out five hay ride wagons to transport customers to the Potomac River shell.

Bob Hope dropped into the Washington Stage Door Canteen on Thursday night and gave the servicemen a thrill. He was accompanied by Jerry Colonna.

Sidney Lust tried to turn the Gayety theatre, burlesque house, into a revival movie. Gave it up after two weeks with 'Gone With the Wind.' Blames the ban on pleasure driving.

Nazis' U. S. Tunes

Continued from page 1

'Limehouse Blues'; 'Chinatown' and 'Blue Skies.' Occasionally a Strauss waltz is thrown in for good measure.

Here's how some of the patter went on a broadcast less than one week ago:

'Hello, French North Africa, this is Berlin calling. Berlin calling the American Expeditionary Force in French North Africa. Hello gang. Well, this is Thursday again and that means once more 'Home Sweet Home,' all for your special benefit.'

Nazi Soft-Soap and Poison

'Well boys, I'm sure you're getting a kick out of this program. You must, because we all put such heart into it and try to cheer you up over there in French North Africa and especially now that the lovely June nights have rolled around again and you're thinking of the one you love away back home.

'Gee, wouldn't it be nice to go up in a roof garden now and have the girl you love in your arms and the bandleader is striking out with 'Cherokee' and you're dancing along together. Well, I can't give that, but I can give you the music. All right, boys, take it away.'

Then the Heinie band swung into 'Cherokee'.... and then they got down to good dirty Nazi propaganda. Occasionally on the broadcasts the propaganda angle is handled by what the announcer calls 'the ever-popular Berlin radio team, Fritz and Fred.'

Fritz and Fred have dialogs telling the Americans that they are doing all the fighting and suffering all the casualties, while the British are just standing around doing nothing. Other propaganda angles feed the soldiers anti-Semitism, telling of how strong the Axis is in Europe and what a heavy cost it will be to land on the continent, and Communism.

Follow-Up

Continued from page 52

on the road with the show in the fall.

Physically, Hoffman is excellent for the role. He's tall and powerful looking and readily suggests a sinister quality. But at present his performance lacks definition and vitality. When he has acquired confidence and ease the character of the murderer should have more clarity and impact, though he must avoid overacting, which would carry the play over the edge of hoke.

As it is now, the performance as a whole is slightly off balance, as the drive that the maniac should supply is missing. Fortunately, Judith Evelyn continues to give a brilliant performance as the distraught wife. Her playing of the emotional scenes really mops up the stage, but remains continuously believable and enthralling. At present, that carries the show. Leo G. Carroll, as the detective, compliments Miss Evelyn's style of playing remarkably. His long speeches through the first and second acts are triumphs of variation and deftness.

Jetti Preminger, who has replaced Elizabeth Eustis, lacks smoothness as the feline maid, while Florence Edney now plays too broadly as the housekeeper. As a whole, 'Angel Street' is a tour de force of hokum, and as long as Miss Evelyn's and Carroll's performances retain their edge, it is undeniably effective.

Hobe.

Hollywood

Norman Taurog sued for divorce.

Dave Fleischer to Mexico City on vacation.

Hal Horne in town for 20th-Fox studio huddles.

Paul Kelly released from the Army via 'over-age' rule.

Vivian Gaya, literary agent, divorced Ernst Lubitsch.

Walter Brennan celebrated his 25th year as an actor.

Jean Renoir out of the hospital after appendix trouble.

Dona Drake and Paramount came to a parting of the ways.

Howard Dietz in from New York to ogle new Metro product.

Joan Leslie, Warners star, gets her high school diploma June 23.

Claire James suing for annulment of her marriage to Busby Berkeley.

Arthur W. Kelly in from New York for United Artists studio huddles.

Billie Burke deserting legit for a while to resume her screen career at Universal.

Gabe York drew gold membership card in United Airlines 100,000-Mile Club.

Huntz Hall, former 'Dead End Kid,' drew medical discharge from the Army.

George Glass returns to work at United Artists this week after an ear operation.

Sergei Rachmaninoff's will named his widow and two daughters as the sole beneficiaries.

Dr. Eduardo Santos, newspaper publisher and former president of Columbia, gandering the studios.

Harold Hopper, chief of film division of War Production Board, hopped off for Washington after inspecting film business in Mexico.

Pittsburgh

By Hal Cohen

Diosa Costello-Pupi Campillo booking at Villa Madrid cancelled.

Lew Mercur in Ann Arbor, Mich., hospital after second operation for sinus condition.

Harry Singer, Pittsburgh Symphony violinist, on tour with 'Porgy and Bess' orch.

Mrs. Bob Shields, one of Kinder Sisters, forming a new singing trio with two other girls.

Bertha Jancke in from the Coast for couple of days spreading good will for House of Westmore

Helen Standish goes from Hotel William Penn's Terrace Room to Chi's Colony Club next week.

Joe Hiller's girl Friday, Beatrice Schwartz, and Pvt. Allan Lederman were married here Sunday (13).

Brian McDonald's Sunday amateur hour on WJAS fades from the air for the summer in two more weeks.

Press critic Kap Monahan introduced his young son, Tommy, to the legitimate theatre at opening of 'The Bat.'

Corporal Sid Dickler, ex-p.a. and band leader, joined at Camp Barkeley, Texas, by his wife for a month.

Roving accordionist at Villa Madrid is Paula Basin, local gal and a junior at Pennsylvania College for Women.

Eddy Jones, new pianist at Jack McCarthy's 21 cafe, a former city circulation man for the Post-Gazette.

Joe Hiller named Commander of Variety Club's American Legion Post for next year, succeeding Brian McDonald.

Lorraine Vernon, juggling eyeful at Tony Conforti's, is a cousin of another femme juggler, Trixie, of 'Icecapades.'

Bobby Doyle, young crooner, has left Hugh Tully unit at Roosevelt Hotel to take some network auditions in N. Y.

Jimmy Borelli and Everett Neill alternating as pianists with Al Marsico at Nixon Cafe because both have other jobs.

Variety Club has purchased air conditioning plant from Kansas City tent and will install it in auditorium of USO-V Club Canteen.

Mary E. Clancy, of Catholic Theatre Guild, will make her home near Ft. Bragg, N. C., where her husband, Cpl. Ray Boley, ex-little theatre actor, is stationed.

St. Louis

By Sam X. Hurst

Roy Adkisson, circus midget who quit for war defense work, employed at the St. Louis Ordinance plant.

Savoy Lounge, west end nitery, is the latest to discontinue the sale of liquor and adopt a 'bring your own' policy.

Mrs. Charles Brady, wife of the decorator of Loew's, in the Isolation hospital suffering from spinal meningitis.

A net operating loss of $23,078 was recorded by the Kiel (municipally owned) auditorium during the fiscal year 1942-43, according to a report made by Percy M. Gash, manager.

Paul N. Ainsberry, an usher at the Garrick, last week suffered fractures of the skull and right ribs when he fell 18 feet from his bedroom window in a hotel adjoining the theatre.

Out-of-towners shopping on film row include Mrs. Grace Rodgers, Cairo, Ill.; Henry Steinberg, Madison, Ill.; Eddie Roseean, Cape Girardeau, Mo., and Arlie Struck, Mason City, Ill.

Boston Critics Acclaim

ABE LYMAN

And His Californians Featuring

ROSE BLANE and FRANKIE CONNORS

SMASH $32,000 GROSS RKO-BOSTON THEATRE

Here's What They Say:

Boston Evening Globe

JOHN W. RILEY, Says:
"Abe Lyman's Californians are one of the top 'sweet-swing' bands . . . His arrangements are fresh . . . The main band number is a medley of Gershwin tunes, played just the way they should be played . . . Rose Blane and Frankie Connors—a pair of perfect singers."

THE BOSTON HERALD

RUDY ELIE, Jr., Says:
"Abe Lyman brought an entirely new atmosphere to the RKO-Boston and was most welcome . . . Rose Blane sings without benefit of soporific treacle, and gets a noisy reception . . . Frankie Connors registers heavily."

DAILY RECORD

PEGGY DOYLE, Says:
"Abe Lyman's show is smart, well-balanced, and packs plenty of entertainment. His presentation was one of the best seen here in many months . . ."

Boston Traveler

HELEN EAGER, Says:
"The popular Abe Lyman band was given a marvelous reception and the audience was equally enthusiastic whether the songs were sweet or hot. Frank Connors went over big with his beautiful tenor voice, and Rose Blane tied up the show in knots with her torrid songs."

The Boston Post

PRUNELLA HALL, Says:
"Abe Lyman, the Master Showman, leads a fine group of musicians, all-featured performers in their own right . . . Rose Blane and Frankie Connors—both well worth listening to . . ."

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VARIETY

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DRY THREAT SCARES WETS

Only Nickel Ride About War-Boomed Coney Island Is Via the Subway

By JOE SCHOENFELD

Coney Island, Brooklyn's brazen hussy, is no longer the world's cheapest playground. Just as the High Cost of Living has manifested itself with necessities, it has also made its imprint on the rides, the honkytonks and hot dogs. Gone, at least for the duration, is the nickel-commodity in Sodom-by-the-Sea.

War's impress on that gaudy strip that juts into upper New York bay has hardly been tragic. Only the boardwalk, with its complete blackout at night, is in mourning, yet even this has been an attraction of a type to boys and their dolls romantically inclined. But before they get to the deep shadows and the soft sand, Surf avenue, the Bowery, Luna Park and Steeplechase dip into their jeans—not for 5c pieces but for silver.

Last year and the years before that, the nickel hotdog was a Coney Island staple—as certain as death and taxes. The drastic change in the times is perhaps best personified by the fact that there isn't a nickel frank now to be found in all of Coney Island. The rule is 10c (15c at Feltman's), and a couple of years ago the Coney trade would have expected a hotdog to come in a mink wrapper for that price. Even Nathan's, which made of its 5c frankfurters an institution, has upped its price to 7c; with onions, 10c.

Last Sunday (20), the eve of the official start of summer, Coney drew nearly 1,000,000 people on a sweltering day. Here again was another

(Continued on page 48)

CAB, Hooper Both Show Sharp Dip in Listening Despite Ban on Driving

The latest Cooperative Analysis of Broadcasting and Hooper program checking reports show that listening took quite a drop for the first two weeks of June. Indications are that the final weeks of the same month will show a much bigger dip.

Radio research experts had figured that the ban on pleasure driving and general gasoline rationing would serve to keep listening above normal during this month, but it now turns out that people are getting away from their homes as much as ever at this time of the year, with public conveyances taking the brunt of their peregrinations. Passenger figures among street cars and buses in several midwest cities, for instance, are 25% over what they were a year ago.

Like It Sweet

Hollywood, June 22.

Checkup on dancing at the Hollywood Canteen shows 70% of the service men in favor of sweet music and the rest on the jitterbug side.

Answer is that most of the soldiers and sailors come from farms and small towns where the old slow and easy hoofing is still in vogue. Jitterbugs generally come from big cities.

Churchmen Abhor Growing Cussing On Radio Shows

Detroit, June 22.

Protests against 'profanity and indecency' in radio broadcasts were voiced at the annual convention of the American Lutheran Church here. Although Dr. Emanuel Poppen, president of the American Lutheran Church, declared that he had not heard any profanity nor indecencies on the air, he would accept the assurances of the 200 delegates that this condition was growing more intolerable and would accept their resolution.

In their resolution, to be sent to all networks, the churchmen declared 'the majority of radio listeners prefer the clean to the unclean and would welcome action which would show that those who govern radio are of the same mind.'

Following the passage of resolution, Dr. Poppen added, 'If the radio has to resort to vulgarity and profanity to get a laugh, the major networks better employ some new script writers.'

Medicos May Go on Air With Health Education

The New York Academy of Medicine is readying a conference on the use of radio for spreading health information and education. One-day confab will be held in New York in the fall, with 50 to 100 health agencies as well as networks and local stations represented. It will be the first such meeting ever to be held.

Dr. Iago Galston is in charge of the plans.

'DRINK SANELY', DISTILLERS URGE

Twelve Bluenose Pressure Groups Have $10,000,000 to Propagandize for Prohibition II—Same Factors as in the Last War

POTENT RIGHT NOW

Washington, June 22.

Agitation for Prohibition, sparked by 12 dry groups with a total of $10,000,000 to spend for propaganda, is gaining momentum. Liquor industry, distillers and wholesalers, is palpably worried and making every effort to counteract the bluenoses with public-goodwill propaganda of its own.

Strength of the dry interests is so great, in fact, that a spokesman for Allied Liquor Industries, Inc., a public relations setup to which virtually all wholesalers and most distillers subscribe, fears that a vote in Congress right now on the liquor question would almost certainly bring about Prohibition.

At the moment there are two bills pending in the Senate, either or both of which, if passed, could turn the United States bone dry virtually

(Continued on page 63)

Detroit Riots Shut Theatres, Niteries

Detroit, June 22.

Theatres and niteries were closed here Monday (21), when martial law was imposed on Detroit following violent race riots which to date have resulted in 26 deaths and 600 injuries. Amusement places will remain closed until martial law is lifted.

In addition to the 30% slash in film grosses, a number of colored and white houses have suffered severe property damage at the hands of the rioters. Crowds were cleared out of the theatres by 9 p.m. Monday. Night life was ended by the 10 p.m. to 6 a.m. curfew ordered by Gov. Harry Kelly. Only war workers on the night shift are exempt.

Two thousand additional Federal troops are expected here Wednesday (23) to reinforce those ordered into the area Monday by President Roosevelt.

Show Biz Maps Own C. of C. to Aid Govt. in Tackling Post-War Problems

Wrong Quiz Show

New exec with a film producer, who personally bought a piece of a new play which opened on Broadway recently, went backstage to tell the femme lead that she ought to be in pictures.

Said the girl: 'I have been in pictures.'

Exec: 'Then you undoubtedly were with the wrong company.'

'I was with Mr.....' responded the girl, mentioning the producer the exec is now with.

Out of the war-inspired project currently taking shape aimed at the complete mobilization of show business to hypo morale will emerge a permanent setup in which the entertainment industry in America will project itself as a constructive force in the tackling of post-war problems.

While the immediate aims of the industry leaders are to merge the vast national pool of talent and show biz resources into a cohesive unit, which will operate in the interests of the men in uniform and defense workers, it's likewise the intent to give the industry as a whole a new stature which will extend into the post-war era. As such, the entertainment industry, it's felt, will gain universal recognition as something akin to a Show Business Chamber of Commerce. Idea, too, is to impress Washington with the important role that people in show business can play as a force for good, not only in times of war, but during the peace.

Meanwhile, unified action from all ranks of show business aimed at the unprecedented morale job to help speed the victory will be crystallized at a two-day meeting of the permanent Conference Board of the nation's entire entertainment industry, to take place in New York July 14-15. Plans for the sessions, which will officially set in motion the vast national pool of industry talent and facilities, were furthered at a meeting Thursday night (17) of the Continuation Committee, outgrowth of the recent National Conference of

(Continued on page 56)

Robeson's 'Labor For Victory,' NBC, A Ticklish Spot

In view of the recent race riots in Detroit and elsewhere, the scheduled appearance Sunday night (27) of Paul Robeson on the 'Labor for Victory' program over NBC has created a ticklish situation for the network and its affiliated stations. To protect itself and the outlets, NBC has informed them by teletype of the possible controversial nature of the show, so they will have time to cancel it if they desire.

Script for the broadcast, prepared by Negro poet Langston Hughes and composer Earl Robinson, calls for Robeson to play the lead in a drama about the return of the legendary John Henry to earth to see the contribution being made by the American Negro in the war effort. The CIO, which is presenting this stanza in the series, according to its alternating arrangement with the AFL, has taken ads in the dailies in cities where NBC has affiliates, spotlighting the show.

Chain-Store Nostalgia In Niteries Pays Off

Nostalgia on a chain-order basis is the tieup between the William Morris agency and Bill Hardey's Gay '90s, New York.

The booking office will farm out 'Gay '90s' shows, props, billing, etc. to hotels and niteries, patterned after the New York original. Hardey recently won a test case to establish full legal priority on the nitery's name.

'That Great War Song Will Write Itself Sans Contests': Irving Berlin

Hollywood, June 16.

Editor, 'Variety':

I have often expressed myself to you and you know how I feel about the so-called 'great war song,' which everyone seems to think is yet to be written. I have never believed that the 'Over There' of this war will come through contests or specific rules laid down by the OWI. Important war songs just aren't written that way.

In my opinion, Tin Pan Alley should be allowed to go on as usual, without any restrictions, and out of the good and bad will come the right song. Maybe it is here already—who knows?

However, there is an important job that Tin Pan Alley can do to

(Continued on page 31)

NO MORE SUMMER BUSINESS PROBLEMS!
SEE THE REASONS WHY ON PAGES 5 to 14

Ratio of War Films About the Same; Radio Quiz Shows They Still Like 'Em

With the recent flurry among distribs and exhibs over the plethora of war pix a rapidly-dying dark, analysis of films released last month shows the percentage devoted to the world conflict hitting about the same average as during the previous four-week period. Just about one out of every four films that went into distribution during the two months was directly related to the war. That's a decline from the December to June average, which was one out of three films with war background or theme.

Features with indirect relationship to the war fell to 8% in May from 15% in April. Fifteen percent was also the figure for the average of the past six months.

Comparison of the actual number of war releases in May is somewhat misleading, since fewer features went into distribution during that month than anytime during the current film season. There was a total of only 25 films released, as against 45 in April and an average of 35 a month for the season. Of the total of 25 in May, six dealt directly with the war and two indirectly. In April, out of the 45 total, 11 had direct war themes, while seven referred indirectly.

In the shorts field, the number of releases during May dealing directly with the war continued the steady climb that started in February. There were 24% during the latter month, 27% in March, 37% in April and 44% in May. Total shorts releases held pretty steadily at about 33 a month, with 14 of that number during May referring directly to the war.

Figures for the past six months

(Continued on page 62)

Martha Raye Recuperating, May Resume Camp Tour After H'wood Pix Date

Martha Raye, forced to cancel a six-week Camp Shows booking when she was stricken on her second day out, is mending rapidly, USO-Camp Shows execs were informed this week, and will probably be in condition to check in on the 20th-Fox lot on the Coast about July 1 for a feature spot in the new Betty Grable film.

Miss Raye has been entertaining the men in uniform both in this country and abroad almost without interruption for the past 10 months in a cuffo contribution which, say the Camp Shows execs, is tops among the army of 'soldiers in greasepaint'. As such, [illegible] pointed out, she's sacrificed an i[illegible] running into six figures, ha[illegible] time out for only two g[illegible] on the air. Highlighting the [illegible]-month morale trouping stint, of course, was her four-month tour offshore as part of the now-famous all-femme theatrical task force, including her nine-week tour of the North African combat zones, five of the weeks as a solo performer.

The comedienne, found to be anemic by medicos after she was stricken in New Orleans several weeks ago, is currently convalescing in San Francisco.

Paul Stewart's 1 Pic Before Joining Army

Paul Stewart, who recently resigned from the Office of War Information overseas radio division, left for the Coast last night (Tuesday) on a one-picture deal to play a Washington correspondent in 'Government Girl,' at RKO. Deal calls for a four-week guarantee, with a probability of eight weeks shooting. He's slated for Army induction Aug. 31.

Mrs. Stewart, actress Peg LaCentra, is in 'The Patriots,' which closes Saturday night (26) at the National, N. Y.

Dalrymple Joins Korda As His Chief Assistant

London, June 10.

Ian Dalrymple, head of Ministry of Information's Crown Film Unit, has resigned to join Sir Alexander Korda as chief assistant. Was a script writer before the war; credits included 'Citadel' and 'Pygmalion.'

Went to MOI in the fall of 1940, made 'Ferry Pilot,' 'Target for Tonight,' 'Britain Can Take It' and other official commercial pix.

After Ruth Chatterton For $13,163 Tax Arrears

Ruth Chatterton, actress, will be named a defendant in a civil action for alleged unpaid income taxes by the Government, it was learned on Monday (21) in N. Y. federal court. A U. S. marshal is prepared to serve the actress with a summons and complaint at the Ritz Towers Hotel, N. Y. The action will be started in Los Angeles.

The actress, former wife of Ralph Forbes and George Brent, is charged with the alleged unpaid taxes for the years 1932 and 1935 amounting to $13,163.

The Government plans to issue a tax lien against valuable pieces of furniture, now in a Los Angeles storage warehouse, unless the taxes are paid.

The Government claims that Miss Chatterton owes back taxes for 1932 amounting to $7,824 despite a credit she received for an overpayment made by Brent, to whom she was still married. The credit amounted to $4,870. During 1935, she owed $5,234.

Old Golders 'Stranded' In Cleve., With Only Lodging a Hotel Lobby

Cleveland, June 22.

Most of the people connected with the Old Gold-Sammy Kaye show (CBS) found themselves stranded in Cleveland last Wednesday (16), with a hotel lobby the only place to sleep while awaiting the next train for New York. The program had emanated from Akron earlier in the evening and the gang set off by auto for Cleveland, a distance of 38 miles, with the view of catching a midnight train. A washout forced the driver to make a long detour and the car drew up at the Cleveland station several minutes after the train had left.

After trying to get lodgings for the night in seven hotels, the bunch, which consisted of Red Barber, Lou Holtz, Maury Holland, producer, and Ed Ettinger, writer, settled down in the lobby of one of the larger hotels, with the permission of the night clerk. There they slept until 6 a.m., the night clerk awakening them by prearrangement so that they could catch a through train to New York. Holtz had planned to go on to New York, but the episode so shattered him that he got off at Detroit, where he is filling an unlimited nitery booking.

GETTIN' TOUGHER 'N' TOUGHER TO L.A.-N.Y.

Hollywood, June 22.

Problem of transit between both Coasts is proving troublesome and expensive to film and radio execs who must make the cross-country trek occasionally. Plane and train reservations must be made at least a week in advance and then isn't certain. Latest to be stalled here is S. Barrett McCormick, who is being held here until the weekend as no train space is available.

Max Gordon Joins Todd, Harris Under 20th Wing

Max Gordon has concluded his producer deal with Columbia Pictures and has reached an agreement with 20th Century-Fox. Under the new pact the picture company will back his stage productions and he will have a film producer berth with the studio. The new setup is effective at once.

Deal with Gordon gives 20th a financing outlet with three top Broadway producers. The company already has agreements to back the legit productions of Mike Todd and Jed Harris. In the case of Harris, he will also operate as a film producer.

ELWYN GOES METRO

Hollywood, June 22.

Robert Elwyn, owner and founder of the Woodstock theatre, Woodstock, N. Y., was signed as a director by Metro.

He will start in the short subjects department.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

'Student Prince,' with Its Germanic Theme, Deemed Unpropitious Right Now

By HOBE MORRISON

The Shuberts' current revival of 'The Student Prince,' at the Broadway theatre, N. Y., has two distinct aspects. The most immediate and obvious is that its production and performance are woeful. If the garishly painted settings and drops aren't out of the Shubert warehouse they certainly look it. As for the costumes, they're ill-fitting and/or appear to have barely survived too many road tours.

With the exception of Everett Marshall, the casting and performance are inexcusable. Even Marshall seems to have been playing in such company so long that his performance, both vocally and dramatically, has grown slipshod and hokey, though it remains authoritative. Most of the others are frankly inadequate. The singing is painful and the acting, particularly the elephantine comedy, is excruciating. The staging, for which J. J. Shubert himself takes program billing, is incredible.

However, there is a secondary, though possibly more important aspect to the show. That is the question of judgment and taste involved

(Continued on page 62)

DeSylva, Silvers to Do Show for Canada Navy

Hollywood, June 22.

B. G. DeSylva, chief of production at Paramount, is taking time off to start rehearsals on a patriotic show for the Royal Canadian Navy in Toronto, Ont., something like Irving Berlin's 'This Is the Army,' but with a northern and nautical flavor.

With Lou Silvers, Lux Radio Theatre musical director, and Sam Ledner, Paramount dance supervisor, DeSylva leaves tomorrow (Wed.) for the Canadian town for three days of organizing, after which he will hop to New York and leave the details to Silvers. Before coming to Hollywood, Silvers produced the 'Hasty Pudding' shows at Harvard for 10 years.

Miller Wants Ina Claire For Rose Franken's Play

Gilbert Miller is paging Ina Claire for the lead in his fall production of 'Beyond the Farthest Star,' new Rose Franken play. The part has previously been described as suitable for Katharine Cornell.

Miss Claire, a resident of San Francisco for the last several years, and retired has received numerous stage offers. She was mentioned some months ago as planning to return to Broadway in a revival of Chekhov's 'A Month in the Country,' but nothing has been heard of the idea recently.

Veidt's $72,000 Estate

Hollywood, June 22.

Conrad Veidt, screen heavy, left his estate of $72,000 to his widow and daughter.

The first Mrs. Veidt was also cut in for regular payments.

SAM TAYLOR'S COMEBACK

Hollywood, June 22.

Sam Taylor, one time ace director in silents, and long associated with Harold Lloyd, is returning to pictures under a Metro producer-director contract.

Draws a Laurel and Hardy comedy as his first assignment.

THE BERLE-ING POINT

By Milton Berle

Flew down to Washington last week to make a recording for the Treasury Department and are prices expensive. I found out why they call Washington the capital. If you don't have any, don't come.

It's very easy to become a big shot in Washington. Just find three letters which aren't being used and build a bureau around them.

Visited the Troika, and is that a swanky night club. The busboys speak only to the waiters, the waiters speak only to the manager, and the manager speaks only to the OPA.

Virtue

It really is, I think remockable,
To find a girl who still is shockable.

Do you think the Lindy habituals ought to be called Herringvolk?

Was just offered a radio job by a cleaning fluid concern. They want me to make spot announcements.

My brother (the one who prefers Bob Hope, the traitor!) has a new job. He's writing dialog for the ballet.

Nowadays, girls are more interested in becoming WAVES than wives.

And is it true that the WAVEs with beautiful figures are made petty officers?

John J. Anthony's program ought to be renamed 'Troth and Consequences.'

The army doctors are giving press agents a new eye examination. They hold up a copy of a Broadway column and if the p.a. can see his client's name, he's in.

Henry Kaiser has launched so many ships that he's run short of champagne. From now on he's going to christen them with Pepsi-Cola.

Hear my plight, it's really tragic,
I cannot stand, 'That Old Black Magic.'

Benny Goodman to Star In Pic About Himself

Hollywood, June 22.

Benny Goodman goes into a triple role at 20th-Fox as co-author, star and Exhibit A in the story of his own life.

William LeBaron will produce, with Richard English collaborating with the bandleader on the biography.

Chaplin Takes Bride And Everyone Takes A Burn 'Cept Lolly

Hollywood, June 22.

Charlie Chaplin's sudden nuptials with Oona O'Neill caused journalistic as well as romantic heartburn. While Joan Barry, his onetime dramatic protege and expectant mother without benefit of legal ceremony, lamented the bewildering shift of her ancient light-of-love, various columnists and radio interpreters were doing a literary burn which amounted to a conflagration. To hear the newspaper folks tell it, Charlie put over a double-cross, re-doubled in bold-face caps.

Chaplin, himself, had a burn against Hedda Hopper, who had printed scalding remarks in her column about the Barry case. As a reprisal against Miss Hopper, he is reported to have arranged for an exclusive Hearst newspaper review of his Old Lochinvar drama, with Louella Parsons drawing columnar credit and Harry Crocker as assistant director.

By the time the wedding bells rang (silently) up in Carpenteria, Cal., all the newspapers knew it. There was no journalistic scoop but much complaining. One of the complainants was Jimmie Fidler, who was ready to shoot the works on the radio far in advance of the elopement but was deterred by the Blue networks execs, who thought it was too explosive. Another complaining air commentator was Robert Arden, close friend and confidant of Chaplin, who later inserted a classified ad in 'Daily Variety,' to wit:

'FOR SALE: Would like to dispose, cheaply, of slightly used empty bag which I am still loyally holding.'

The ad was picked up by various downtown newspapers and commented upon in various ways.

Meanwhile the Los Angeles Examiner double-crossed itself. With the Parsons-Crocker-Chaplin combination supposedly sewing up the story, the paper held it out for a replate after the main edition. While this was going on, the Times ran the yarn in its home edition, most of which were delivered before the Examiner cut loose with its replate.

LONGER THAN REAL THING

Hollywood, June 22.

20th-Fox is taking more time to make 'Guadalcanal Diary' than it required the Yanks to chase the Nips off the island.

The Marines finished the job in 94 days and the shooting schedule of the picture will run past 100 days.

Deny Benny Asks Leave From Air

Tom Harrington, v.p. and radio director of the Young & Rubicam agency, declared Monday (21) that Jack Benny on his arrival in New York that noon had denied the report that he would ask General Foods to release him from his contract, which has until next June to go. Benny, according to Harrington, stated that his (Benny's) only concern was getting writer replacements for Bill Morrow, who has gone into the Army, and Ed Beloin, who is considering leaving radio for pictures.

Harrington said that Benny had told him that he was looking over a number of writer candidates and that he didn't think the door was closed, as far as retaining Beloin's services were concerned.

The report had it that Benny wanted to give up his Sunday grind on NBC and instead do an occasional guest shot. Also that he anticipated further losses in his program organization due to the war and that he would prefer not to have the worry of rebuilding.

Jane Froman, Gypsy Still Hospitalized By Plane Crash Injuries

Jane Froman, seriously injured in the Lisbon Clipper crash which cost the lives of Roy Rognan and Tamara, underwent an operation on her leg Saturday (19) in Doctors Hospital. Medicos report her in good condition, but indications are that she will be confined to the hospital for several more months. Miss Froman also recently went under the knife for serious arm injuries.

Gypsy Markoff, in Medical Center, N. Y., has undergone several operations during the past few weeks, the most recent one for injuries to her spinal tendon, and also shows improvement. She, too, will be hospitalized for some time to come. Miss Markoff had previously undergone operations for shoulder and finger injuries.

The accordionist-singer did a burn Monday (21) over reports from the Coast that Rognan's widow and partner, Jeanne Lorraine, who was also injured in the crash, has received no offers of financial aid, despite doctoring, nursing and other expenses.

Replying by wire to the report, which appeared in Hedda Hopper's column in the N. Y. Mirror Sunday (20), Miss Markoff took strong objection, pointing out that USO-Camp Shows was not only defraying all of her own (Miss Markoff's) expenses and seeing that she received the best in medical attention, but that Camp Shows offered to do the same for both Miss Lorraine and Miss Froman, in both cases the offers being turned down.

'In fact,' wired Miss Markoff, 'USO has been so splendid about the entire thing that it only heightens my desire to get back on the Camp Shows route as soon as possible.'

TRIM DELIVERIES TO 373

COMPARES WITH 420 FOR '41-42

By ROY CHARTIER.

The vicissitudes of war, manpower and other problems, together with a tendency on the part of some producer-distributors to build up backlogs for any rainy days that lie ahead—and they are sure to come, it is predicted by leaders—will seriously reduce deliveries for the current (1942-43) season.

A careful survey of all 11 companies, taking in Producers Releasing Corp., which has come up during the past two years, indicates that the maximum to be expected will be 373 features, not counting westerns. This, however, is the tops to be anticipated when all deliveries are completed the end of July or August, as the case of distribs may be. It is not at all improbable, on the other hand, that the figure will be under that by a half dozen or more pictures, since a couple distribs are still not set on final release plans.

For instance, 20th-Fox may wind up with 45 instead of 46 and Warners may have 23 instead of the 24 rated as its top probability. Metro is certain of 36 and may not go above that figure but has tradeshown three pictures which, while not yet being sold, may be added for a total year's output of 39. To be taken into account so far as United Artists is concerned is that of the 24 features it is likely to release, six of them are the abbreviated Hal Roach streamliners.

Shortage Felt.

What the coming (1943-44) season may be is something else again but based upon a maximum of only 373 pictures on the current season, the shortage is already being sharply felt. This is partly due of late and at present to the fact that there was a more extensive flow of product at the beginning of this season last August or September (1942) than since the first of the year. This was caused by the fact that some distributors began to lower the size of their blocks and spread releases over long periods, an outstanding example being the one-a-month Warners has been releasing since the tail-end of the winter.

A compilation shows that the 373 features from the 11 companies selling under decree fashion or full-line, compares with 420 delivered the previous season (1941-42). The maximum delivery possibilities this season as compared with what was furnished the market during the 1941-42 film year, with distribs listed in alphabetical order, is as follows:

	1942-43	1941-42
Columbia	42	46
Metro	39	48
Monogram	25	32
Paramount	31	43
PRC	23	20
Republic	34	34
Twentieth-Fox	46	50
United Artists	24	28
Universal	44	43
Warner Bros.	24	36
Total	373	420

While Universal will have one more for delivery this season (1942-43) than the prior year, PRC will probably have three more and RKO as well as Republic the same number both seasons, it is interesting to note that the deepest cut is taken by three front-line decree companies, Warners, Par and Metro.

In pre-war seasons, WB, Par and Metro always delivered more than 50 each. The total for all major and sub-major distribs always ran anywhere from 459 to over 500 features.

More Cuts Due.

With a further cut in releases believed inevitable for the coming (1943-44) season, exhibitors may face extreme difficulties in obtaining sufficient product to supply their needs. They are having trouble at present and many theatres are repeating pictures that are a long way from having gray hairs, booking reissues and stretching everything as far as it will go. Unless

(Continued on page 59)

Ritzes, Bob Hope, Fred Astaire Cuffo Tours Sparking Camp Show Circuit

By GLEN NAVES

Camp Peary, Va.

Editor, 'Variety':

The mates can knock off any scuttle but that USO-Camp Shows aren't on the ball, or that interest of service men in them is lagging. As a 'Variety' mugg, I months ago cased a lot of these productions and found them on course and subsequently, as an enlisted man in Navy uniform, I've taken a gander at others with the dual objectives of exposing myself to A-1 entertainment and also sizing up the quality and types of touring productions. Without fail, I've found them in the groove, with the entertainers working hard and cheerfully in their all-out effort to brighten life in camps and at forts, bases and stations for the hundreds of thousands of lads who definitely feel that our way of life should remain protected and as it is—and are darned well ready to do something about it.

Once, I caught the USO-Camp Shows from the comfort line—showered, shaved, rested and clad in my 1940 edition threads; now (catching a show), along with the mates, we come in off a hot drill field, grab chow as we carry trays through a long line and head for one of the huge drill halls. A man appreciates his entertainment more this way. A lot of males—and soldiers too—find that under wartime restrictions leave and liberty are not always easy to obtain, and therefore they are unable to get ashore and see good entertainment. Most of us can't afford the big time stuff on a seaman's pay anyway. We get it here and at other bases just by getting in line!

Getting Top Grade Shows

Using this U. S. Naval Construction (Seabee) Battalions base as an example, the USO-Camp Show product consistently remains Grade A. The Ritz Brothers recently were followed in by Bob Hope and company, and hardly had the Paramount comedian gone ashore and the laughter subsided before Fred Astaire and company rolled in—via a Navy station wagon! The talented and inimitable Mr. Astaire—ditto Mr. Hope—left here with many new friends. Smiling, waving and with cheerful 'hellos,' they greeted the service men—lads burned by the sun and wind and hardened by long days of training, men clad in dungarees and in whites and dress blues, and chiefs in their khaki work clothes. There were no formalities. Just in from a day of bayonet drill and field stripping of pieces, I stood at the rear of my barracks, perspiration-soaked and set for chow, and viewed Mr. Astaire's arrival a few feet away. Bareheaded, he walked among the men and smiled and waved. A seaman, clad in work-worn GI coveralls, strode into barracks, proudly exhibiting Mr. Astaire's 'fist' (autograph), and remarked that 'Fred Astaire's a swell guy.... just like I thought he was.' (I'd rather have that, were I Mr. Astaire—than a sheaf of glowing press notices.)

Hope, Astaire, Swell Fellas

Both the Hope and Astaire units gave two shows. A huge drill hall (big enough for a Winter Garden, Music Hall or Million Dollar Pier production) is used for USO-Camp Shows here. Units have the cream of the country's best electricians and other technicians in setting-up for their shows—these men are here as enlistments in the Seabees. Usually shows bring their own music. Sometimes skilled service bands and orchestras are in the pit.

First-run movies are booked cuffo all over the base. Usually, a show—no matter how big—hits an area for only one night and is then routed into another. Seabees are seeing A pix weeks (and sometimes months) before they break elsewhere. Very little B product is shown.

The generosity of artists of the stage and screen in making long and tiresome cross-country safaris to bring the best in entertainment to men in the service shall not ever be forgotten by entertainment-hungry beneficiaries. And to Mr. Hope, Mr. Astaire and all others of their artistic and generous kinds—DEEPEST

Beeg, Strong Fellah

Hollywood, June 22.

William Morris agency is cooking up a deal to star Johnny Weissmuller in a series of muscular adventures, somewhat on the Superman style but not too superhuman.

Agency has not announced whether Weismuller will discontinue his Tarzan films if the new arrangement goes through.

CLAUDETTE COLBERT SEEKS B'WAY PLAY

Claudette Colbert, now in New York, is seeking a Broadway play. She has one film assignment but wants to be back on Broadway in the fall, especially since her husband, Lt. Commander Dr. Joel Pressman of the Navy, is away in the service.

Joe E. Lewis Hits Aussie, All Set to Hypo Morale

Arriving in Australia June 14, Joe E. Lewis is set to embark on a four-month tour of Yank camps on the Australian mainland and in combat areas in New Guinea. The comedian, with accompanist, Austin McClure, is doing the offshore morale stint on behalf of USO-Camp Shows and entertained at many points enroute to Australia.

Lewis volunteered last February, pledging four months of his time to Camp Shows, despite bids for nitery dates which, as in past seasons, would have kept him busy through the summer. Lewis nixed offers, agreeing to wind up his run at the Chez Paree, Chicago, in March and, after a month's rest, take on the South Pacific morale jaunt for Camp Shows.

Before setting out for the extensive tour, Lewis is skedded to do an opening show at the American Red Cross Club 'somewhere in Australia.'

Will Mahoney Dances For Aussie Bond Sales

Brisbane, May 20.

Will Mahoney, currently operating the local Cremorne vaude-revue house in cooperation with Bob Geraghty, has just completed a war bond tour through western Queensland with Geraghty and Mrs. Mahoney (Evie Hayes). Trio raised $240,000.

Mahoney put on his xylophone dance and wowed just like he used to do in U. S. and England.

The comedian-dancer has made his home in Australia for the past few years, ever since he came here for some dates on the Tivoli circuit.

Pat O'Brien's Own Co.

Hollywood, June 22.

Pat O'Brien is going in for independent production as an official of his own company, Terneen Productions, which has been incorporated with 12,500 shares of common stock.

Other officers are Phil Ryan, who will handle production chores, Judge Lester Roth and Howard Hensley. The first O'Brien starrer is set for Nov. 1.

THANKS. The USO-Camp Shows have been touring a long time and they're still topflight. Abroad and in the greatest nation in the world these entertainers are giving freely of their time, talent and strength, and every time we pipe 'em topside, our hearts are glad and filled with gratitude.

This isn't intended as a review. It's just a sincere card of thanks from an old newspaperman turned Navy for the duration.

Glen William Naves, S 1 c, USNR.
Replacement Battalions B-4, Barracks 103, Naval Construction Training Center, Camp Peary, Va.

FDR's Kudos, Other Acclaim, Redound To Show Biz's War and Morale Work

M. P. Relief for 1,076

Hollywood, June 22.

Medical and financial aid were given 1,076 industry workers during the last two months by the Motion Picture Relief Fund, according to Ralph Morgan, chairman of the executive committee.

Of these cases 394 were hospital patients and 282 more received medical service and maintenance.

IRVING BERLIN PLANS 'MUSIC BOX REVUE'

Irving Berlin, who has devoted more than a year to the writing, direction and appearance in 'This Is the Army,' will devote himself to composing a new 'Music Box Revue,' which is due into the Broadway house of that name next season. He has planned such a show for some time. Berlin owns an interest in the Music Box and is an executor of the Sam H. Harris estate which owns the major interest.

'Star and Garter' is the present tenant of the theatre and is aimed well into next season. Mike Todd, who produced that revue, proposes a second edition as 'Garter' continues to excellent business despite the summer heat.

Berlin has another filmusical due for Paramount next winter, Bing Crosby and Fred Astaire starred.

Hedda Hopper in Booking Jam on Two Programs

The J. Walter Thompson agency is waiting to see how Motion Picture Magazine, a Fawcett publication, straightens out the booking tangles which ensued when Hedda Hopper accepted her four-week engagement on 'Vox Pop.' The mag had previously arranged for the columnist to guest on the Ballantine Beer show, which Thompson handles, June 28. Both the beer and 'Vox Pop' (Bromo Seltzer) programs broadcast over CBS Monday nights and Miss Hopper started her 'Vox Pop' series last Monday (21).

The arrangement with the fan mag was that she broadcast with the Ballantine show from New York. The deal on 'Vox Pop' makes Hollywood the originating point for the four weeks.

Mrs. Lionel Atwill Gets 10% Divorce Settlement

Washington, June 22.

Mrs. Lionel Atwill was granted a divorce from her actor-husband here Friday (18), following her explanation that they had been separated for two years. Mrs. Atwill, formerly the wife of General Douglas MacArthur, was granted 10% of her husband's income, but she may not receive more than $2,400 in any year. The award ceases if Mrs. Atwill should remarry or receive an inheritance greater than the amount awarded.

Atwill was not present in court, but submitted an affidavit in which he admitted separation but denied charge of cruelty and mistreatment contained in his wife's petition.

'Swoon' Croons Soon

Current croon craze which has projected the Frank Sinatras, Dick Haymes, Perry Comos, et al, into prominence forms the book material for a new musicomedy scheduled for fall Broadway production. Titled 'Time to Swoon,' it has a book by Clay Gaylord, Peter Arno's gag man, and music and lyrics by singer-songwriter Sonny Skylar, vocalist with the Vincent Lopez orchestra.

Benny Rubin is being sought for the lead. At least two Broadway producers are reported interested in putting it on.

Official Presidential and War Dept. acclaim for the soldier-sponsored entertainment projects that are being initiated on an unprecedented scale, came over the past weekend on the heels of a week of activities that pointed up, for the first time, the vast potentialities of the collaboration of show business and the military.

Before an audience that included President Roosevelt, Queen Wilhelmina of Holland, Secretary Henry Morganthau, Jr. and other Governmental and military officials, the five prize-winning one-act plays presented on Broadway for a single performance last week and written, acted and staged by the men in uniform, was presented Saturday night (19) at the President's home in Hyde Park. The President voiced unstinting enthusiasm over the plays in general, of the tremendous hypo factor involved in such camp-staged presentations, and took occasion to shake hands and thank each of the 70 participants for their morale contribution and in effect, pioneering a new chapter in army history. Similar recognition came from Eleanor Roosevelt at last week's presentation of the plays at the 46th Street theatre N. Y., sponsored by John Golden in cooperation with the Special Service Bureau of the Second Service Command.

'Entertainment Invaluable'

The plays were presented in the Hyde Park Museum before an audience of 300 that included Maj. Gen. Thomas A. Terry, Vice Admiral Adolphus Andrews, Lt. Col. William R. Bolton, chief of the Second Service Command, and other brass-hats specially invited by the President. Over the stage was a sign reading: 'FDR's Playhouse' with an inscription written by the President reading, 'Entertainment is invaluable in peace time; indispensable in war time'.

The President spent a considerable part of the afternoon watching rehearsals and commenting on the quality of the plays in particular. At the conclusion of the performance he was presented with a book by Col. Bolton, outlining all the theatrical activities being fostered within the Second Service Command.

Simultaneously word was received by Col. Bolton from Brig. Gen. Fred Osborne, chief of the Special Services

(Continued on page 34)

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Bills	59
Chatter	38
Film Reviews	24
House Reviews	36
Inside—Pictures	31
Inside—Radio	45
Legitimate	69
Literati	40
Music	50
New Acts	59
Night Clubs	55
Night Club Reviews	56
Obituary	63
Orchestras	50
Pictures	4
Radio	42
Radio Reviews	46
Vaudeville	55

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British Exhibs Assn. Asks Trade Board To Ease U.S. Distrib Demands on %; N.Y. Execs Defend Film System

London, June 22.

The Cinematograph Exhibitors Assn., organization of British exhibs, has appealed to the British Board of Trade against the decision of American distributors in demanding percentage bookings, appeal having been made in behalf of Sydney Bernstein's Granada and other independent circuits. Claimed that insistence on percentage bookings instead of flat rentals is interfering with their livelihood.

The board has handed down no decision as yet but it's understood it won't interfere if distributors are asking for the same terms they've been getting from all major exhibs for years. Reason for this attitude is that the board is understood to feel it would be unfair to show preference to smaller exhibitors.

Circuits have joined small exhibs in cabling Will Hays to protest against grading pictures before tradeshowings. Understood that the American film czar maintained that the matter is not within his province.

CEA cabled complaints to all American distribs, charging unfairness by their London representatives. Company replies, all about the same, maintain that they have implicit confidence in their reps.

Typical is the one cabled by Barney Balaban:

'For more than 30 years, Paramount's world-wide policy always has been based on fair and equitable deals with exhibitors. Paramount has never deviated from this policy. We have absolute confidence in our representative, David Rose, who is fully qualified to discuss all matters of the nature discussed in your cable which may affect relationship between members of your association and Paramount's interests.' Rose, incidentally, is reported headed for the U. S.

N. Y. Reaction

Reaction of foreign managers in N. Y. to any protest regarding grading of films prior to tradeshowings is highly unfavorable. Not known what action will be taken by Hays office, if any, but opinion among foreign sales executives is strictly against changing present system. U. S. film company sales departments claim they know product well enough to classify them with or without trade showings. They appreciate whether a production is worthy of 'A' classification, whether it will be in higher brackets or percentage deals or whether it is merely a flat rental picture. Same process is followed in the domestic field.

SIS SAMSON MAY GET FOX TORONTO SPOT

Providing the proper arrangements can be concluded with the Canadian government for the transfer, Sis Samson, branch manager for 20th-Fox at Buffalo, will take charge at Toronto to replace Jim O'Laughlin, who goes on a leave of absence due to illness. Ira Cohen, formerly with 20th in Pittsburgh and now at the homeoffice, would succeed Samson at Buffalo, it is reported.

Last week Sam Wheeler, 20th's exchange manager at Washington, resigned to go into business for himself, nature unstated. He will be succeeded by C. E. Peppiatt, former manager at New Orleans.

Six Going at Warners

Hollywood, June 22.

Two pictures starting this week make a total of six in work on the Warners lot. Newcomers are 'Shine On Harvest Moon' and 'Destination Tokyo.'

Others in production are 'Saratoga Trunk,' 'In Our Time,' 'Conflict' and 'Northern Pursuit.'

Duff's RKO Tripler

Hollywood, June 22.

Three-way contract was handed to Warren Duff at RKO, calling for services as writer, director and producer.

Formerly a scripter, Duff will function temporarily as an aide to Robert Fellows.

Works Both Ways

Los Angeles, June 22.

Wartime manpower pressure causes an odd twist in show business. Large numbers of film house managers are taking on split shifts in airplane plants to help the domestic exchequer.

Now theatre operators are trying to induce war workers to take on part-time work in film houses.

Nick Schenck West, Dietz's Air Plans

Hollywood, June 22.

Nicholas Schenck arrived Monday for several weeks at the studio for executive conferences and to look at completed product. Howard Dietz is remaining until Friday to talk over campaigns with Schenck and then strikes out for home. While here, Dietz also laid out a radio campaign with Don Gilman, Coast head of the Blue Network on a picture not yet selected. Will be in nature of trial and if it clicks, will be used for other films.

Dietz is said to be sold on radio exploitation due to the terrific job done on air for 'Hitler's Children.'

Church in 3-Month Boycott on 3 Toledo Theatres: 'Burlesque'

Toledo, June 22.

Three-month boycott has been slapped on the Esquire and Valentine, Loew's houses, and the Palace, second-run house operated by Skirball Bros., by local Catholics because these houses ran 'Lady of Burlesque.' The boycott was reported continued even after the Legion of Decency in N. Y. city announced the film had been taken off the condemned list, as local leaders had not been officially notified and wanted more than the say-so of the managers and newspapers.

This is the first boycott action here since the playing of 'Strange Woman' some years past.

20th Execs to Coast On Production Talks

Tom Connors, v.p. of 20th-Fox in charge of domestic distribution, and Murray Silverstone, foreign head, left Monday (21) for the Coast, following several delays, to discuss production and selling matters.

Also previously slated to go west, Spyros Skouras could not accompany Connors and Silverstone, but left yesterday (Tuesday).

Hal Horne, publicity advertising head of 20th, returned to the homeoffice Friday (18), after studio huddles.

Here We Come, Tojo

Hollywood, June 22.

Cary Grant and John Garfield go submarining in 'Destination Tokyo' high-budget underwater tale slated for launching at Warners this week.

Picture is also the directorial debut of Delmar Daves, former writer, on the Burbank lot.

N.Y. Niteries Join Pix in Swelling U.S. Amus. Taxes

Washington, June 22.

Federal theatre admissions taxes for April, 1943, totaled $14,625,614, an increase of $2,821,000 over April, '42. According to Monday's (21) announcement by the Bureau of Internal Revenue, approximately 95% of the taxes came from film houses.

As for the overall boxoffice picture, taxes for the fiscal year beginning July 1, 1942, are $39,859,000 more than for the comparable period of the preceding year, a gain of 48%.

While the national trend continues to climb, Manhattan's dimmed out White Way bucks the tide. Admission taxes for the 3d N. Y. Internal Revenue District (Manhattan above 23d street) were only $1,622,991 in April, '43. In April, '42, they were $1,839,752. The district's niteries, however, are hitting the jackpot. The '43 figure reached $227,248, compared with the $94,209 of April, '42.

'CABIN'S' CLICK SETS UP ANOTHER SEPIA M-G PIC

Hollywood, June 22.

Metro is readying another musical fantasy for its 1943-44 program as a result of early boxoffice returns on 'Cabin in the Sky.' Cast for the new show will be headed by Eddie (Rochester) Anderson, Lena Horne and Hazel Scott, with a probability that Ethel Waters will be retained under an optional agreement.

Arthur Freed will produce the all-Negro tunefilm, and is negotiating with Cab Calloway and Duke Ellington for the music.

F.D.R. Nominates Exhib For WMC Post in Philly

Philadelphia, June 22.

President Roosevelt last week nominated Frank L. McNamee, w.k. Philly indie exhib, to the post of regional director of the War Manpower Commission. The region embraces Pennsylvania, New Jersey and Delaware. McNamee's name was sent to the Senate and informed circles in Washington believe his confirmation by that body is almost a foregone conclusion.

McNamee has been connected with the film industry since his graduation from the University of Pittsburgh law school. His first job was as a salesman for Universal Pictures in Pittsburgh. He became branch manager in Salt Lake City shortly afterwards.

WB's $20,000,000 Loan (at Present Low Interest) to Retire 6% Bonds, Etc.

Taking advantage of present low-interest rate available via long-term bank and insurance loans, Warner Bros. directorate last Wednesday (16) took the first step in previously reported plans to simplify its corporate structure. This was the action of directors in authorizing officers of the company to negotiate a long-term loan of about $20,000,000, to be privately placed.' Announced intention is for the company to use proceeds from proposed loan, together with treasury cash, in retiring all outstanding 6% debentures, payment of existing bank loans and redemption of all outstanding preferred shares.

Practice of larger corporations, including many picture companies, in recent months has been to simplify corporate structure, thus refunding old loans, redeeming debentures and calling in preferred shares, all at considerable saving in annual interest payments. Warner Bros. announced that on completion of the proposed financing the sole voting rights will be vested in the common stock. If negotiations go forward as fast as anticipated, announcement of loan and other details may be available within the next few weeks.

Company has $10,138,500 in 6% debentures outstanding, bank loans of about $5,402,200 and preferred shares (at $55 plus dividend arrears) amounting to $9,019,321, cost of redeeming. Total refundings on such basis would cost the company in excess of $24,550,000.

Warner Bros. position on liquid securities, as revealed in its last annual record, is considered plenty adequate for the financing proposed. Company reported $15,000,000 cash on hand plus $4,500,000 in Government securities. This contrasted with total of about $9,250,000 a year earlier.

Anti-Nazi White Book Indicts Pix For Complacency Via Its Spy Mellers

Contending that Hollywood's 'pollyanna attitude' in regard to its treatment of espionage agents operating in this country is making for a false complacency and is retarding, rather than helping, the home-front war effort, the Non-Sectarian Anti-Nazi League of America is readying for publication a White Book which, in effect, will appeal to the nation's filmgoers not to take Hollywood's conception of the Nazi spies too literally.

White Book, based on years of research and study of films, stage and radio treatment of espionage activity in America, will likewise address an appeal to show biz to look facts in the face and stop portraying the Nazi agents as dopes.

Criticism is not levelled at such films as 'The Moon Is Down,' 'Edge of Darkness' and others, dealing with Gestapo activities in occupied Europe, in which instances, the League contends, due credit is given the Hitler henchmen for their ingenuity, but at the flock of spy yarns localed in this country in which the Nazi menaces are pictured as out-and-out idiots whose brawn is no match for the FBI and the 'Drummonds.'

Because of the film industry's misrepresentation of the espionage agents operating in this country, the League argues, the American public has acquired a false superiority complex which is preventing a proper cooperation on the part of the public in helping to combat the menace. If the Nazi agents in the United States, says the League, were as dumb as Hollywood pictures them, such men as Walter Kappe, who engineered the landing of the Hitlerite spies off the coast of Long Island, would still not be at large.

Don't Underestimate Nazis

'It's time this country, particularly the film industry, stopped underestimating the practices of the German mind,' says the League, whose White Book will attempt to show that in many instances the Nazi agents are a lot smarter than our own boys. 'Otherwise,' the League argues, 'we would not have 1,000,000 tons of shipping laying at the bottom of the ocean, all due to espionage activity. If Hollywood turned the tables and gave a true portrayal of the situation, acknowledged that it is not always the German agent who is caught in the end, it would serve our purpose much more than the attempts made by Hollywood to build up home-front morale via the super-duper FBI heroes who make the enemy spies look like nitwits.

'It's time Hollywood, along with the stage and radio, showed up the facts as they exist—told of the cleverness of the espionage agents; of the Nazi regime's ingenuity in letting loose its 'Legion of Mistresses' in this country; of Hitler's admission that this femme spy outfit is more valuable to him than a whole Panzer division; that Kappe and a large number of other topflight spies are still loose because they're clever and because they've been taken from their homes at the age of 12 and are so well grounded in spy activities that they're baffling our own agents.

'It would be more healthful in the long run to face the facts as they exist. America must stop taking these films too literally.'

Anti-Nazi League claims it's made a check of every spy film to come out of the Hollywood mill and finds they all run true to formula.

Dew Does It

Hollywood, June 22.

As Eddie Dew he ranged the pavement of Gower Gulch and the open spaces of Republic's ranch as a member of the posse whenever the sheriff said 'They went thataway.'

Today Eddie is John Paul Revere, successful candidate for stardom in a new series of Republic gallopers. The name is adjustable to action on sea or land, a combination of John Paul Jones and Paul Revere.

H.O.'s Block Flow Of Film on Coast

Los Angeles, June 22.

Distributors without their own theatre outlets are having a tough time placing their product, with 10 local first-run houses currently playing holdovers of top films, some going into the fourth week. Result is an accumulation of heavy backlogs in exchanges without regular outlets.

Holdovers are caused largely by heavy weekend trade, in many instances equal to a normal week's take. Under these circumstances the houses are reluctant to part with profitable films which were formerly good for about seven days. Meanwhile indie exhibs are shopping for bargain percentages among the backlogs in the exchanges.

Curious Overtone To A. W. Wells' Suit Against 20th-Fox

Suit filed more than two years ago against 20th-Fox by Allan W. 'Bill' Wells (Wells Feature Syndicate) charging that title, 'Hollywood Cavalcade,' which 20th used for a film, was an infringement on title of Wells' column called 'Cavalcade of Hollywood,' was dismissed by Judge Edward A. Conger, on May 21, in U. S. District court, Southern District of N. Y. Upon application of 20th-Fox attorneys, Julian T. Abeles acting as counsel, Judge Conger ordered striking out the complaint, dismissing the action and directing in favor of 20th, unless Wells appeared at the offices of Abeles by June 18.

Since filing his action on May 16, 1941, Wells has at various times attempted to introduce an anti-Semitic line of argument in his complaint. In a letter to Judge John C. Knox several months ago, which was submitted during hearings before Judge Conger May 18, 1943, Wells attacked control of the American film industry 'by a handful of foreign-born executives.'

While Wells claimed that his 'Cavalcade of Hollywood' column was 'widely syndicated,' 20th-Fox investigators contended that it had appeared only in the Desert Sun, Palm Springs, Cal. Wells claimed that he had registered the title of his column between May 5 and Sept. 19, 1939, but that he had used it previously. 20th-Fox legal department records were submitted showing that 20th used the title in October, 1938, while defendants claimed that the first time the Wells column appeared in the Desert Sun was April 7, 1939.

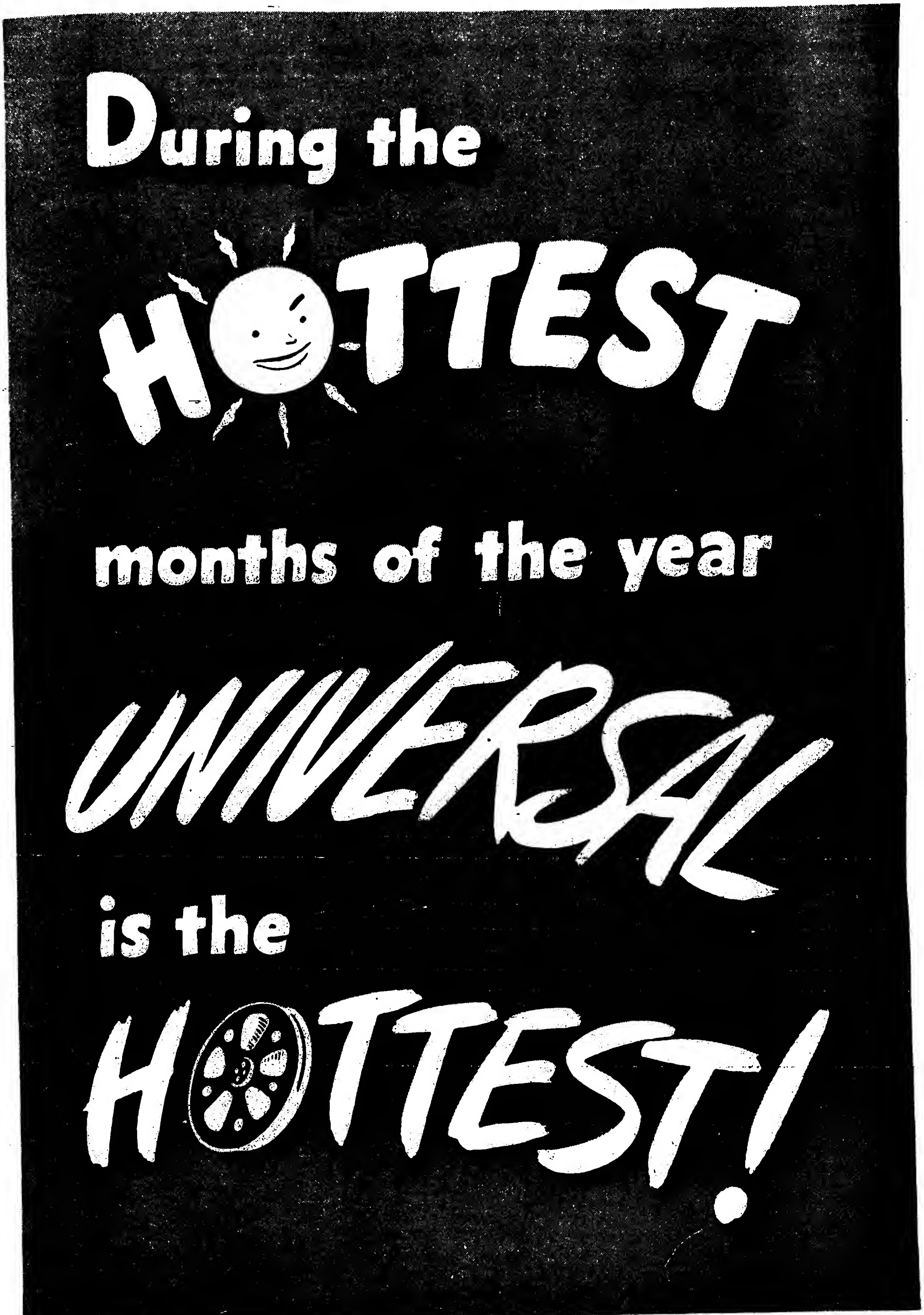
Wells, charging infringement of a trademark, claimed three times the profits made by 20th on the film. Following Judge Conger's order, Abeles last Saturday (19) served judgment based on the order from the bench, dismissing the action with costs to the defendants.

N. Y. to L. A.

Ted Bell.
Nate Blumberg.
Helen G. Carlisle.
Tom Connors.
Betty Grable.
Jesters.
Frank Lovejoy.
Nicholas Schenck.
Robert L. Shayon.
Murray Silverstone.
Spyros Skouras.
Paul Stewart.
Davidson Taylor.
Cliff Work.

L. A. to N. Y.

Arthur W. Brown.
George Brown.
Eddie Cantor.
B. G. DeSylva.
Howard Dietz.
Charles Einfeld.
Richard English.
John Farrow.
Pfc. Max Gendel.
L. Wolfe Gilbert.
Benny Goodman.
Ben Kalmenson.
S. Barret McCormick.
William Moore.
Clarence Muse.
Maureen O'Sullivan.
Pfc. Alfred Palca.
Marjorie Riordan.
Sgt. Nathan Schenker.
Lou Silvers.
Preben Storn.
Hal Walker.
Sgt. Ben Washer.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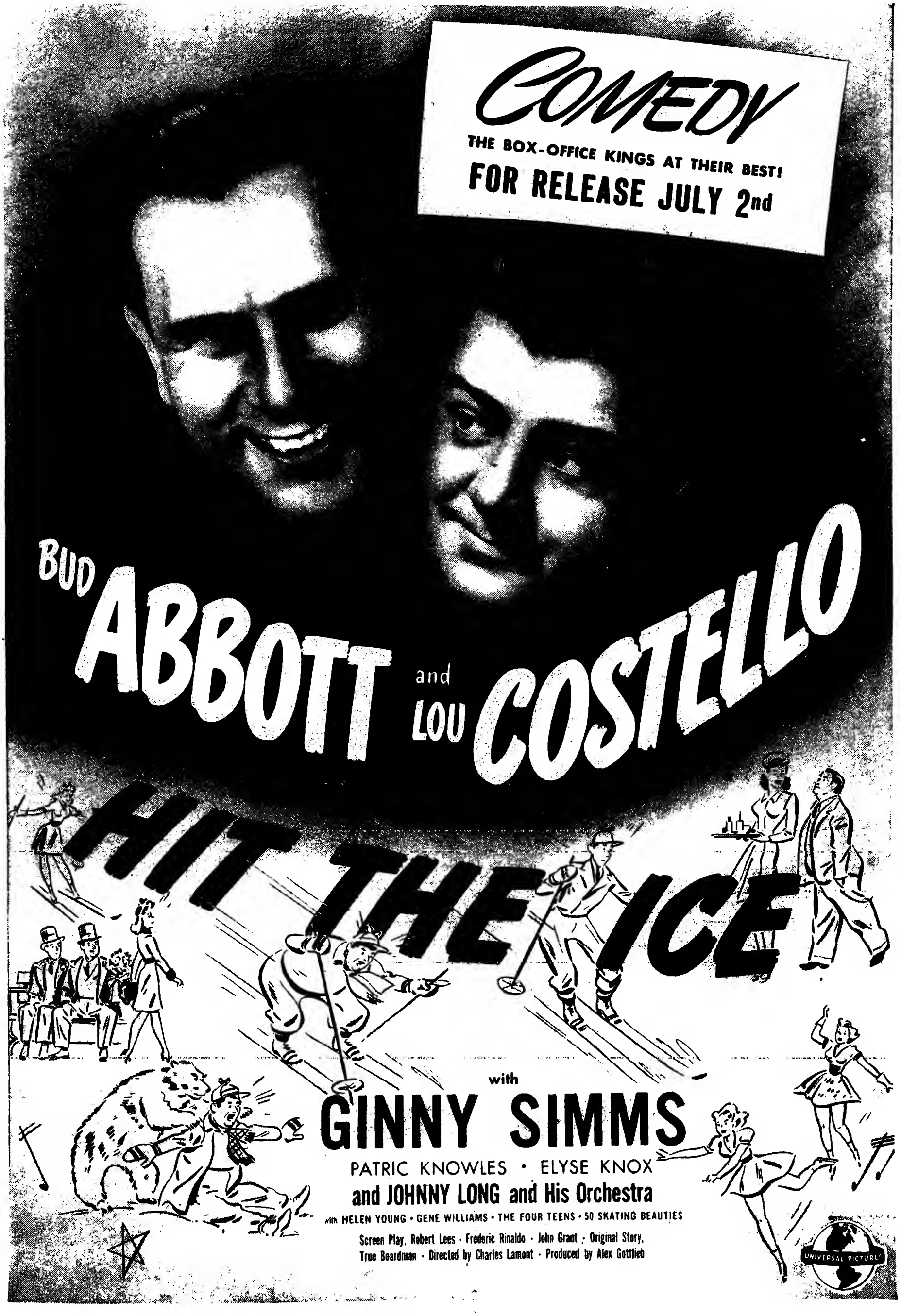
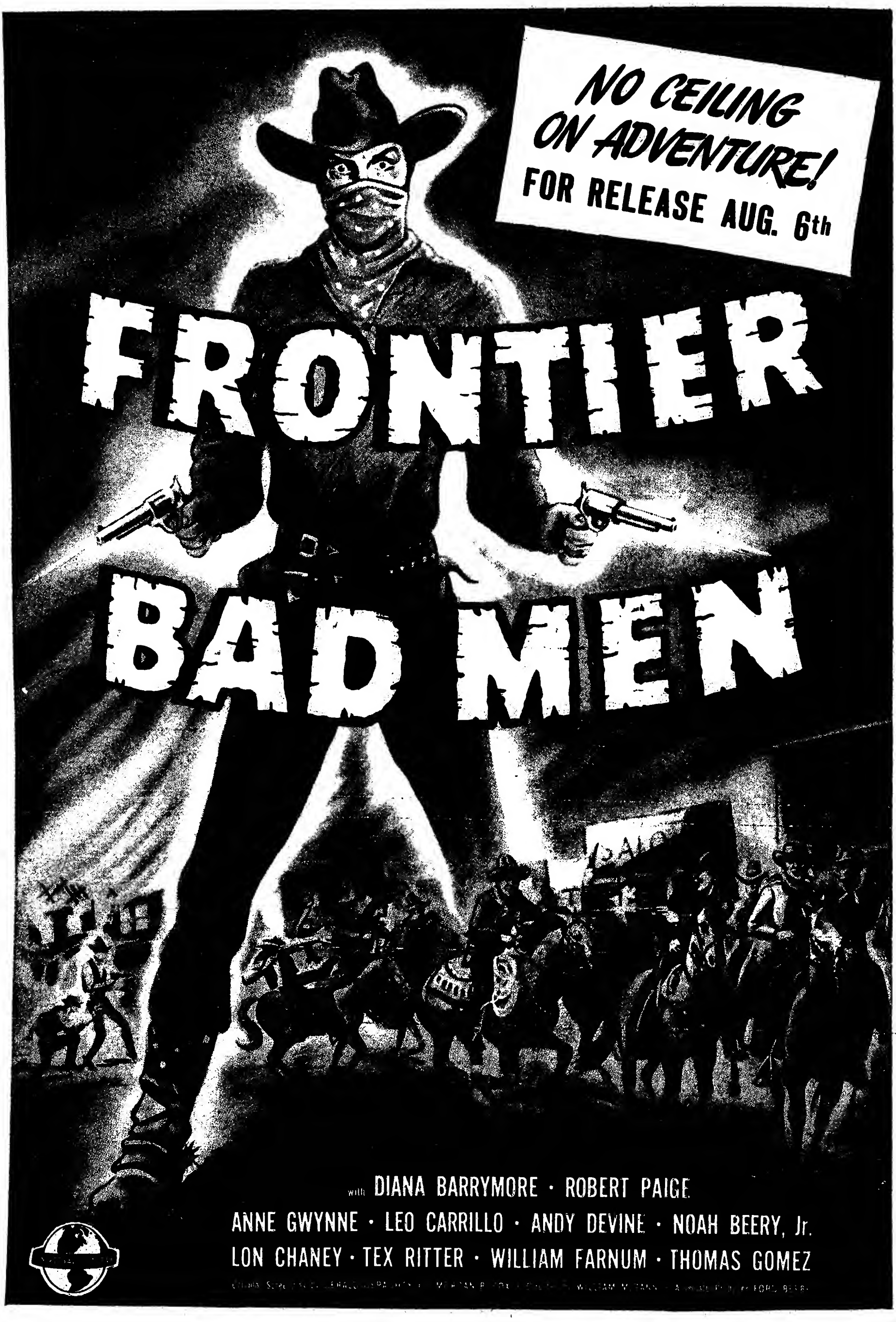
HOTTEST
months of the year
UNIVERSAL
is the
HOTTEST!

DRAMA!
ROMANCE!
FOR RELEASE JUNE 18th
MICHELE MORGAN
TWO TICKETS TO LONDON
with
ALAN CURTIS · C. AUBREY SMITH · BARRY FITZGERALD
Tarquin Olivier · Mary Gordon · Oscar O'Shea and Dooley Wilson
Screen Play by Tom Reed · Based on a story by Roy William Neill
Produced and Directed by Edwin L. Marin


COMEDY
THE BOX-OFFICE KINGS AT THEIR BEST!
FOR RELEASE JULY 2nd
BUD ABBOTT and LOU COSTELLO
HIT THE ICE
with
GINNY SIMMS
PATRIC KNOWLES • ELYSE KNOX
and JOHNNY LONG and His Orchestra
with HELEN YOUNG • GENE WILLIAMS • THE FOUR TEENS • 50 SKATING BEAUTIES
Screen Play, Robert Lees • Frederic Rinaldo • John Grant • Original Story, True Boardman • Directed by Charles Lamont • Produced by Alex Gottlieb
UNIVERSAL PICTURE

Hear Deanna Sing
"Say a Prayer for the
Boys Over There"
AS YOU WANT HER...
MAKING LOVE!
MAKING MUSIC!
FOR RELEASE JULY 16th
Deanna
DURBIN
Joseph
COTTEN
Hers to Hold
Directed by Frank Ryan
with
Evelyn Ankers · Gus Schilling
Virginia Sale

You'll SEE THE BATTLE OF THE SEA!
THE FIRST DRAMA OF THE ATLANTIC LIFE LINE
FOR RELEASE JULY 30th
HOWARD HAWKS' CORVETTE K-225
RANDOLPH SCOTT
with
James Brown • Noah Beery, Jr. • Barry Fitzgerald
Andy Devine • Fuzzy Knight • Richard Lane
and Ella Raines • Directed by Richard Rosson
Produced by Howard Hawks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FOR RELEASE AUG. 6th
FRONTIER BAD MEN
with DIANA BARRYMORE · ROBERT PAIGE
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LON CHANEY · TEX RITTER · WILLIAM FARNUM · THOMAS GOMEZ

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Spectacular Triumph!
WE'VE NEVER BEEN LICKED
YOUTH APPEAL!
EXCITEMENT!
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RICHARD QUINE · ANNE GWYNNE
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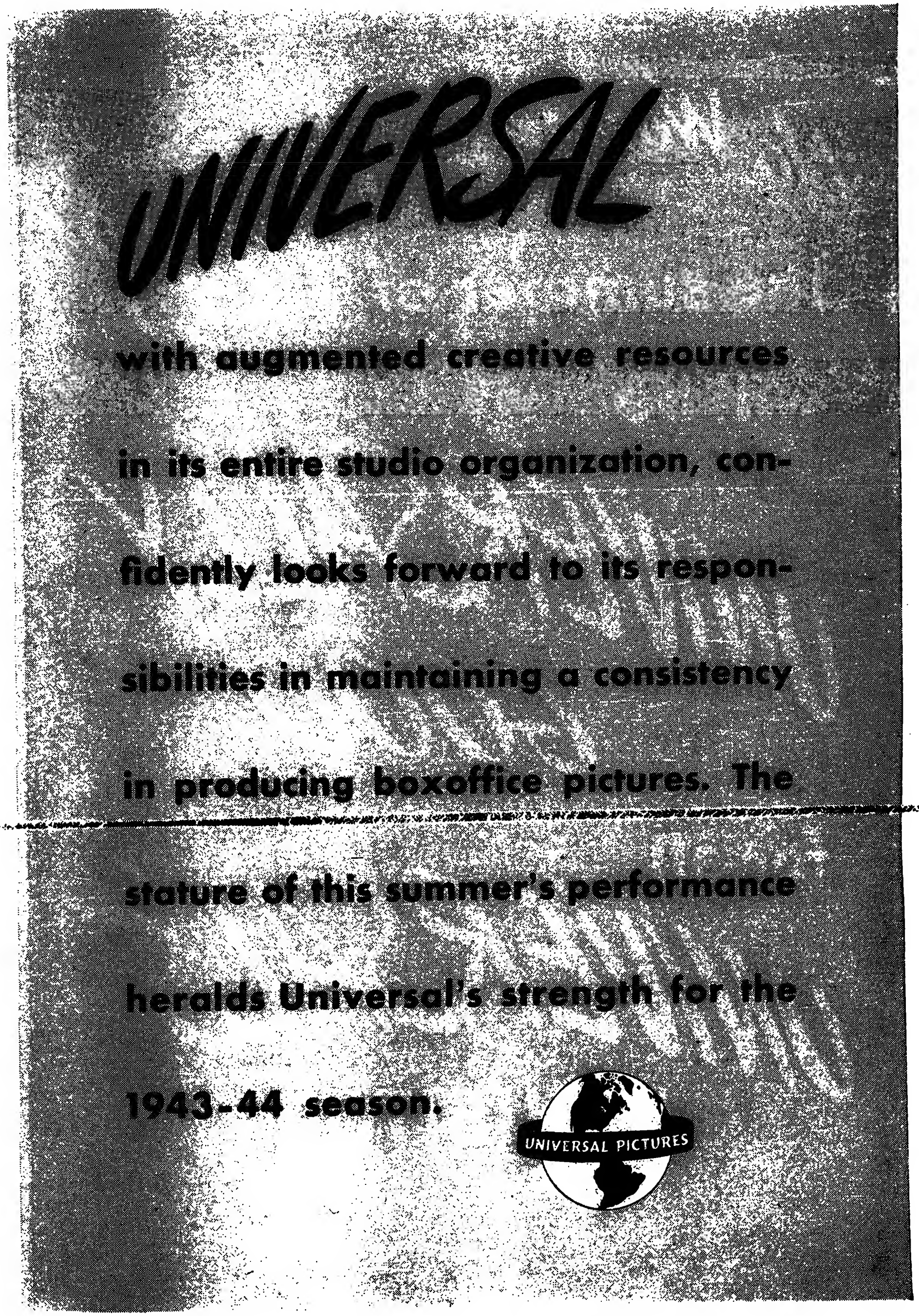
and BILL STERN OF RADIO'S THRILLING ARMY HOUR'

Show business' greatest attraction
in TECHNICOLOR!
FOR RELEASE AUG. 27th
PHANTOM OF THE OPERA
NELSON
SUSANNA FOSTER
CLAUDE RAINS
with
EDGAR BARRIER · LEO CARRILLO
J. EDWARD BROMBERG · FRITZ
Directed by ARTHUR LUBIN


UNIVERSAL
with augmented creative resources
in its entire studio organization, con-
fidently looks forward to its respon-
sibilities in maintaining a consistency
in producing boxoffice pictures. The
stature of this summer's performance
heralds Universal's strength for the
1943-44 season.
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No Wonder...

the summer of 1943 will be

UNIVERSALLY GOOD

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UNIVERSAL'S EXHIBITORS!

Book "PRELUDE TO WAR," the sensational 55-minute Government film... rental free

CUE TO PAY TILT DEMAND?

Complains He Got Brushoff on Plan To Curb Vandalism Via Film Shorts

Detroit, June 17.

Editor, 'Variety':

The writer has just completed a survey, cursory though it may seem, among several major producers, several home-office representatives and three public relations counsel for the same, O.W.I. spokesmen (supposedly), W.A.C. committee members, U. S. Army officials of several large camps and sundry other film folk, all of whom evinced an interest in some sort of solution to what has now become a national problem; namely, hooliganism and its attendant viciousness, vandalism, which is occuring not only in theatres but in public parks and other recreational centers.

To the writer's utter amazement when it was suggested that a committee be immediately organized to call upon the Hays office with a detailed plan recommending the production of a few short subjects portrayed intelligently, with several marquee names to enhance its box-office value, whose showing would be pledged somewhat along similar lines as the Victory, W. A. C. and O. W. I. shorts, he invariably met with a rebuff from all of the above interested parties; the sum total of their reactions could be expressed as follows: 'Why call the public's attention to conditions which must be handled as they occur by the local amusement operators involved.'

The responsibility of solving intelligently, through visual education, a problem whose severity can be increasingly magnified rests with theatre owners and producers alike. Both of us have in a large measure contributed to the situation we now face as best evidenced by parental and police objections to our continued showing of 'Dead End' and 'East Side' kid pictures and others of a similar nature which, if produced with intelligence, would have a psychological curbing effect on our teenage youngsters.

In spite of the ostrich-like attitude of those interviewed, the writer is still firm in his belief that a few shorts intelligently produced can be an invaluable aid in materially [illegible] the public at large as w[illegible] as the amusement industry generally. With that in mind he is directing this letter to the above-named leaders of the motion picture industry who as well as exhibitors nationally have a moral obligation to the American public and whose combined huge investments, if for no other reason, warrant immediate action.

Daniel J. Lewis.

(Buyer and Booker, 1001 Fox Theatre Bldg.)

(Since then, Jack Kirsch of Chicago has succeeded in interesting the film industry in such a plan.—Ed.)

Canada's Curbs

Ottawa, June 22.

Except for the infrequent tangle with troops in the Toronto area and the odd handful in larger cities, zoot-suiters have been kept well in hand throughout Canada, and between the police and the wartime controllers the activities and appearances of the stuff-cuff roughies are likely to disappear altogether immediately.

Pressure by organized theatre managers is beginning to set police on their toes for the zoot brutes. The Wartime Prices and Trade Board this week served warning on clothing manufacturers, tailors and wholesalers that if they were caught making the three-quarter length coats that go with the sartorial nightmares they will be prosecuted.

Vicious Melee Near Akron

Akron, O., June 22.

Vicious zoot suit gang warfare against servicemen broke out here last week in the Green Valley Inn dancehall, near Johnson's Corners, putting an 18 year old sailor in the hospital and three zoot-suiters in

(Continued on page 63)

We Hope, Hope, Hope

Hollywood, June 22.

First chore for Gale Sondergaard under her new contract at Universal is femme lead in 'The Strange Death of Adolph Hitler,' opposite Ludwig Donath.

Filming starts this week, with Ben Pivar, producing and Joe May directing.

N. Y. Cops Drive On Bingo in Pix

In what exhibitors believe is a determined drive by New York City authorities to wipe out bingo once and for all, another theatre, the Superior, on the lower east side, ran afoul of police recently when they charged Max Wermter, the manager, with mixing bingo with pictures.

At the same time, police charged Wermter with several violations of regulations, including (1) permitting a man to be seated in the children's section; (2) failure to have a matron on hand; (3) failure to have a light over a balcony exit and (4) failure to keep three of his exit doors open.

In the trade it is pointed out that the authorities seem to be pouncing on theatres that use bingo. Indie spot, the Clifton, on the upper east side, was fined $235 for violations of the Administrative Code and fire laws. The attorney representing the Clifton, Jacob Leff, charged that the troubles befalling the Clifton came only after Mayor F. H. LaGuardia had seen a sign in front of the theatre advertising bingo. However, no charges on the bingo policy itself were brought.

LaGuardia last year instructed the police department to stop bingo and all theatres in the Greater N. Y. area did so but recently a reported approximate 75 houses resumed the cash-giveaways on the ground that a Court of Appeals decision made it [illegible] legal as long as it wasn't necessary to purchase a ticket to participate. Also, Gov. Dewey vetoed a bill during the last session of the state legislature which would have restricted bingo to churches or charitable institutions. Theatremen did not oppose the bill, however.

Although the Loew and RKO circuits formerly used bingo in certain houses, they have not sought to resume it.

NEWS VENDOR DOUBLES AS THEATRE DOORMAN

San Francisco, June 22.

There's more than one way to get a doorman, despite the manpower shortage. Al Goodwin, manager of the Orpheum, first-runner here, figured. Goodwin stepped out in front of the theatre and solicited the services of the rather ancient news-vendor stationed there. Sheet hawker said, sure, he'd double as a doorman. Now he peddles his papers in the morning, then hops into his doorman uniform for the day. In the evening he's back on the sidewalk, selling the first edition of the next morning's rags.

Sometimes, customers who handed their ducats to him going into the Orpheum, buy a paper from him coming out, muttering something in the line of 'What goes on here?'

Miranda's Duo

Hollywood, June 22.

Carmen Miranda goes into 'Greenwich Village' next with 'Mexico City' to follow, as starring pictures at 20th-Fox.

William LeBaron produces 'Village' with songs by Leo Robin and Nacio Herb Brown.

SHOW BIZ LABOR HAS NEW IDEAS

Since the war, grumbling about rising costs of living and seeking increases on that ground, as well as because of increased profits to picture companies or theatres, unions will try a new tack when the withholding tax goes into effect July 1. It is feared in trade circles. Or, at least they will seek to justify demands for more coin because the stiff bite that begins two weeks hence strengthens their case in the face of living prices and former contracts that are not in line.

Not unexpected, also, is that industry employers may be bombarded by demands for increases among people who are not members of unions but have the argument that their jobs are worth more now. An appreciable number of workers in films, notably in exchanges and theatres, have quit to go into defense industries where they can earn higher pay. This has forced caution in considering applications for increases and now it isn't necessary to go to the War Labor Board to get boosts where they are not on a blanket basis.

Unions, which are forced to go before the WLB but do not have to file corporate reports, as required in industry, may use the withholding tax bl[illegible] as a basis for declaring that present scales come under the so-called inequities provisions of the Office of Economics Stabilization order.

The N. Y. stagehands are now demanding a 5% increase, while the operators, who received a cold shoulder from the WLB recently, is trying for a 10% boost. The ops, Local 306, Moving Picture Machine Operators of N. Y., sought a WLB order directing a 10% increase, based on the fact living costs had risen sharply. Operators want more money despite that they have a contract running until Sept. 1, 1945.

SPG and Collarites

At the same time, the Screen Publicists Guild is seeking to reopen two-year contracts, with wage uppings that will bring their members in homeoffices up to the equivalent of 15% more than earned Jan. 1, 1941, plus additional money where reclassification of jobs can be ma[illegible] Screen Office & Professional Employees Guild, representing white-collarites in h.o.'s and exchanges, is also planning to battle for higher scales for the second year of two-year contracts which they hold.

What the start of the withholding tax may do to picture theatres is problematical in advance but not unlikely that it will hurt since it strips paychecks seriously every week whereas under the old quarterly-payment system the deflated pocketbooks represented a temporary situation. Also, the chop is deeper under the withholding tax levy.

Should this new tax hurt to any appreciable extent at the boxoffice, that would give film companies and theatre operators at least one point of defense in resisting unreasonable demands by unions or others.

Nix 5% Chi Wage Tilt

Chicago, June 22.

Local War Labor Board has refused the proposed 5% wage increase for stagehands agreed upon by the union, Balaban & Katz and Warner Bros. circuits last January. Issue involves only 20 to 30 men working de luxe houses of two mentioned chains.

Frank Olsen, business manager of the union, says the case is being appealed both to the local board and to the NLRB, Washington.

Par Shifts Directors

Hollywood, June 22.

Shift in assignments at Paramount landed Ralph Murphy in the director spot on 'The Man In Half Moon Street,' a switch from 'Marseilles,' for which he had been originally slated.

Lester Fuller, former stage director, takes over the pilot chore on 'Marseilles,' his first feature assignment in Hollywood.

U. S. Film Firms Would Operate Large Theatre Chains in Aussie After the War, Sydney Reports

Sydney, June 22.

Postwar planning in Australia will bring revolutionary changes in the Australian film theatre setup, trade observers here are convinced, now hinting that several U. S. majors will launch their own theatre chains after the war. There is a growing belief in Sydney that certain American distributors either already are laying plans or soon will seek to operate their own theatre chains when guns cease booming.

Warner Bros. is forecast as the first of the Yankee companies to start a large cinema setup in key cities, hooking up with powerful independent suburban interests. Warners is believed to hold sites for future theatres and will start building as soon as wartime construction prohibition is lifted.

Trade observers point out that Warners, in going in for its own circuit operation, probably would link up with some other U. S. distributor in its operation. Columbia is mentioned as the logical possibility for such a link since it is currently regarded as keen for improving its Aussie coverage.

Nick Pery, Columbia's rep., is scheduled to visit U. S. for home-office talks. Pery is regarded as a close friend of Robert Schless, Warners foreign sales chief.

WB Report Unverified

No confirmation of the report could be obtained at Warners' home-office, Robert Schless being out of the city. Understood that several other majors are mulling such extensive operations in Australia after the war.

Turnbull Points to Holdovers

Pointing out that frequent holdovers are causing the current dearth of top product in Australia, Ernest Turnbull, managing director of Hoyts circuit, who's now in New York explains that he expected the situation to work itself out. It will be recalled that Hoyts was reported working on arrangements to change this 'holdover' requirement to more adequately fit present high-attendance situation in key deluxers.

Turnbull [illegible] are justified but others perhaps are not in line with present conditions and certainly no help to subsequent-run houses. Turnbull explained that Hoyts suburban theatres were meeting the problem currently by employing re-issues, but showed he was hopeful that some arrangement might be worked out to alleviate the crying need of subsequents for new strong product.

Shootin' for the Moon

Hollywood, June 22.

Rudolph Joseph draws the associate producer chore on 'The Moon, Their Mistress,' first of three pictures to be made by Angelus Productions for United Artists release.

Recently Joseph functioned as associate producer on 'Hitler's Madmen,' another Angelus-made film.

Fox's Different Terms on 'Frisco'

Minneapolis, June 22.

In order to meet Twin City independent exhibitors' group objections to percentage, 20th-Fox is offering, for the first time, a different sort of selling formula for 'Hello, Frisco, Hello.' Deal calls for a guarantee and a split figure. The company's split, however, starts only after full allowance is made for the 'nut' of the theatre in question.

Although still complaining that they should get the picture 'flat,' many Twin City independents are buying 'Frisco' on these split figure terms and the ranks of the individual 'strikers' have been broken wide open. Fox originally demanded 35% for the picture and the resistance was terrific from the Minneapolis-St. Paul indies.

Because of the big business which 'Hello' is doing in the Twin City indie nabe spots, the exchange is netting hefty sums for its split. One house with a $75 top for its highest bracket flat rental figure turned in over $300 to the company. Another theatre having a $125 top paid Fox $400 on the engagement.

It has been charged that the ex[illegible] deal are doing so because of a 'reluctance' to reveal their theatres' grossing possibilities on ace pictures.

Another 'substitute' for percentage on films for which a split originally was demanded is the setting of a flat rental one and a half times the contract's top bracket figure. This has been done in the instances of 'Casablanca' and 'Hitler's Children.'

For a few pictures, such as 'Pride of the Yankees,' percentage still is being demanded and the Twin City indies are holding out against it.

Ed Small's 5 or 6 Now For UA, Instead of Duo

Originally planning to produce two pictures annually for United Artists release, Edward Small last week announced that he had upped his schedule to five pictures for release during the 1943-44 season.

Following 'The Raft,' which is first scheduled to go into production, Small has lined up 'Big Time,' musical with Ed Wynn, 'Cagliostro,' based on the Alexander Dumas novel, 'The Life of Valentino' and 'The Ghost of Monte Cristo.'

Tentatively scheduled is 'Time to Be Born,' Dawn Powell novel, which Small may also produce this year, bringing total output to six. Budgeted at $6,000,000.

He'll Make It Certain

Hollywood, June 22.

Next starrer for Errol Flynn will be 'Uncertain Glory,' a behind-the-battle-front story of Vichy, France. Robert Buckner will produce, from a yarn by Laszlo Vadnay.

EXHIB WANTS OWN BUS LINE TO PROTECT B.O.

In order to protect his business and at the same time provide much-needed transportation service for the public, Henry (Doc) Brown, who operates two theatres in Lakewood, N. J., and one at nearby Freehold, is planning to go into the bus field himself.

Stating his towns do not have adequate bus service, he is in hopes of obtaining permission from the authorities to privately operate, so that people can get to his theatres. He adds that if he can't start a bus line of his own, his theatres are bound to suffer badly the same as in many other eastern rural towns where present transportation facilities are inadequate.

Leave It to Steve

Hollywood, June 22.

Monogram handed Steve Sekely two director chores with widely divergent themes, 'Hitler's Women' and 'Dime a Dance,' for summer shooting.

Herman Millakowsky will produce the Hitler picture and Lindsley Parsons handles the production reins on 'Dime,' adapted from a novel by Cornell Woolrich.

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OWI JOB FALLS TO PIX, RADIO

Elmer Davis May Quit to Preserve OWI; Mellett's Status Different

Washington, June 22.

Prospect of an Elmer Davis resignation to save the OWI domestic branch together with its radio and film units is receiving serious consideration here, with Davis willing to go if that is the only way to save the unit.

Another resignation which may come in the near future is that of Lowell Mellett, OWI film chief.

While Davis expects to fight for restoration of at least the $5,500,000 budget for the domestic branch, which was allowed by the House Appropriations Committee, and has a good chance of getting it back in the Senate, getting the House to agree will be something else again. Feeling of some people here is that if Davis were to make himself a burnt offering and quit, the House would be more likely to agree on a restoration of the funds.

Friday (18) night's action by the House in wiping out the OWI domestic appropriation apparently caught Davis completely by surprise. He had been to the President that day in an effort to get back some of deep cut made by the Appropriations Committee, and it never occurred to him that worse might come.

At a press conference Saturday morning (19), Davis stated that if the Senate approved the action of the House, 'there will be no more OWI and my job will be ended.'

'Would the cut be restored,' he was asked, 'if the present director stepped out?'

'I don't know,' he replied. 'I never have thought about it in that way. But if the money could be restored for somebody else, then the job to be done is far more important than I am.'

Mellett's Status

So far as Lowell Mellett is concerned, if the domestic branch of OWI goes down the drain, there will be no job in it for him, and that will be that. However, if the $5,500,000 is restored, the OWI film unit will have to be cut deeply..with its production unit completely wiped out. Mellett, it was hinted here, might lose interest under such conditions, since he was deeply wrapped up in the operations of the production unit. Mellett, of course, is on the White House payroll, not on that of OWI, so that it will make no dif- [illegible]

It is an open secret that he has run his own show and has little to do with his top ranking colleagues in OWI, some of whom did not get along with him at all.

Biggest fight that he tangled in had to do with the showing of 'Prelude to War.' Mellett was flatly opposed to public exhibitions of the film, but was overruled by others in the setup. Time proved Mellett right, as the pic has failed to do anything worthwhile at the boxoffice and people have stayed away in droves.

Hays' Praise for OWI

Washington, June 22.

A letter from Will Hays, praising the OWI film unit activities, was read on the floor of the House Friday (16) in a main effort to stem the runaway Congressmen before they completely wiped out the OWI domestic branch. The letter, sent to Rep. Clarence Cannon, Missouri Democrat, chairman of the House Appropriations Committee, said:

'I note on hearings of your committee the inclusion of certain criticism of the operations of OWI as they relate to the motion picture industry. The effect of this is to suggest that the Office of War Information has attempted to unduly influence the content of American motion pictures.

'I speak from the best of information when I say that this view is not that of the industry. We have been greatly pleased by the understanding shown by the Bureau of Motion Pictures of OWI and by the complete lack of any efforts on its part to dominate our operations. The industry on its own initiative offered to cooperate completely with the Government in the war effort and the Bureau of Motion Pictures has aided our efforts to make our cooperation 100 percent effective. I know the motion picture industry's feeling is one of genuine appreciation for the service being rendered to the industry.'

Bills to Tall Timbers

Hollywood, June 22.

Bill Pine and Bill Thomas are winding up their 1942-43 production program for Paramount with a lumberjack story, still untitled, starting July 8 among the tall timber of northern California.

Under contract for 1943-44 are six productions, including three actioners starring Chester Morris, two specials and one musical, 'The Duchess Flies High,' the first tunefilm ever attempted by the Pine-Thomas outfit. New program goes into effect Aug. 1.

Orson Welles' $300,000 Brazilian Film Prod. Also Gets Committee O. O.

Washington, June 22.

The CIAA is anxious for RKO to either complete the Brazilian film that Orson Welles started to make for them down there, or to sell the rights to some other company which would complete it.

Story of the Orson Welles pic, for which CIAA guaranteed $300,000, was aired before the House Appropriations Committee on hearings of the CIAA budget. Testimony on the pic follows:

'In 1941,' said Francis Alstock, head of CIAA pix, 'we entered into an agreement with a major studio to make a picture about Americans in the Americas. The contract provided that Orson Welles would produce, act in and direct the picture. During the course of production, Mr. Welles had certain differences which have not been adjusted. Under the terms of the contract, the studio was required to release the picture as part of its regular program.

'Production has been suspended for nine months. Unless it is completed, under the terms of the contract, we have no obligation.'

EXPECT U. MERGER CONSUMMATED FRI.

With the proposed merger deemed fair by the court, indications are that the stockholders of both Universal Pictures Co. and shareholders of Universal Corp. will approve and authorize the merger of the film company into Universal Corp. at special meetings to be held Friday (25) in Wilmington. Two-thirds vote of outstanding shares of each company is needed to adopt the agreement of merger, which has been signed by a majority of directors of each corporation. Stockholders entitled to vote are those on record at the close of business last May 25.

If approved, merger of the two corporations will be into a corporation known as Universal Pictures Co., Inc. Simplification of the corporate structure is the basic idea behind the merger. It will result in the redemption of the 8% preferred and exchange of common stock certificates of Universal Corp. and the common of Universal Pictures for new common in the surviving corporation. Universal Pictures common shareholders will get three shares of new Universal common stock for each share of pictures company common now held.

Merger eliminates some 231,328 common shares in the picture company, now outstanding and owned by Universal and the 20,000 shares of 7% second preferred, also owned by Universal. A number of other steps, including calling of some debentures, will work for much simpler corporate setup.

AGCY. SOUNDS SOS IN BUDGET SLASH

Washington, June 22.

Whether or not Congress restores the domestic branch of OWI, the film and radio industries are going to have to roll up their sleeves and take on an increasingly heavy burden of war propaganda.

The most optimistic observers here don't believe the OWI can get back more than the $5,500,000 allowed by the House Appropriations Committee, which is a 37% slash below the $8,665,906 which the agency requested for the next fiscal year, starting July 1.

Operating on that basis OWI would be able to have only skeleton radio and film bureaus and would have to lean more heavily than ever before on private industry to do the real work. And, of course, if domestic branch should get less than $5,500,000—or nothing at all—Hollywood and the networks will have to tackle the entire job, with all of the confusion that will involve.

As an example of what cuts a $5,500,000 domestic budget will involve:

1. OWI radio bureau will have to drop its entire transcription program which has cost $600,000 a year.

2. Film Bureau will have to scrap its production unit.

A check with the Film Bureau discloses that the agreement, recently announced by Lowell Mellett and WAC, to produce 13 shorts each for the remainder of the year for home front propaganda will be completely out the window. Mellett will have three of his 13 ready by July 1, but would be unable to handle the other 10 for lack of funds. This would mean that either the industry would have to make them, or they would not be made at all.

What will happen, of course, if the OWI domestic branch remains in the discard is a return to the confusion which formerly existed.

For example, OWI domestic radio bureau served as a funnel for all Government requests for radio time, preventing dozens of different agencies from high pressuring the advertisers and broadcast stations for free time and fighting among each other. This confusion, which existed before, would return. In a film way, the Army and other agencies would continue to make their own pictures, and each would deal separately with the industry to get public showings. More confusion is seen here.

Films and Radio.

While the things which rubbed the Congressmen the wrong way and caused the uprising last Friday night were not in main concerned with radio or films, it is known that a considerable amount of pressure was placed upon the representatives from both industries.

Small radio stations, for example, were angry because OWI announced that local sponsorship for the 'Uncle Sam' series was to be ended; and the picture industry had a full size complaint in the number of Government-made feature-length pictures for which public showings were sought. Many interested people told their Congressmen about it. And the Congressmen acted.

OMAHA VARIETY CLUB'S 'MEET SHOW BIZ' PARTY

Omaha, June 22.

Revitalized Omaha Variety club, after year's hiatus, throwing giant 'Public Meet Show Business' party at Peony Park here July 12. Purpose is to enlighten public as to show business aims in peace and wartimes plus desire to raise funds for wartime charities Variety is sponsoring. Plan name band and Hollywood personality, games, dancing, swimming, etc.

Variety, in line with reorganization, is taking in Omaha film territory exhibs and showmen as members, a move never before made. This is believed capable of bringing at least 100 new members. Club has also abandoned idea of tying up with hotel.

CIAA Film and Radio Activities In Latin America Will Be Sliced A Bit, but Nothing Like the OWI

Washington, June 22.

CIAA film and radio activities in Latin America will be whittled down somewhat in the fiscal year starting July 1, as result of budget cuts by the House Appropriations Committee.

However, unlike its opposite number for the remainder of the world—OWI—CIAA came through the house vote with flying colors Friday night (16) as there appears no doubt that it will still be an important force in the field of motion pictures and radio south of the Rio Grande for at least another year. Highlights of the situation, as derived from the appropriations bill and from testimony of the hearings before the sub-committee of the House Appropriations Committee.

1. The budget request of CIAA was cut by $3,175,000, or from $51,660,000 to $48,685,000. 'The amount recommended by the (appropriations) committee,' said its report, provides for a continuation of the radio, news and motion picture programs on a reduced basis.'

2. Both Nelson A. Rockefeller, CIAA coordinator, and Francis Alstock, director of the film division, praised the cooperation they have received from the motion picture industry.

3. Rockefeller said that CIAA had been beaming shortwave broadcasts to Latin America from 14 transmitters as against 110 used for the purpose by the Axis. (CIAA will be operating 16 by midsummer.)

4. Rockefeller estimated that the U. S. newsreels being shown in Latin America with U. S. cooperation reach 13,000,000 people per week, while standard 35 mm. American feature films reach 17,000,000 weekly. He said the 16 mm. special subjects turned out by CIAA are being shown to 1,000,000 weekly.

Mexico's Hypo

5. CIAA has already invested $250,000 in the Mexican project to boost the Mexican film industry to the top of the rung as the No. 1 producer of Spanish language pix, but much of this is expected to be [illegible] Mexican government.

6. The CIAA film division budget for the next fiscal year will be only $1,790,204, as contrasted with the $3,903,000 for the fiscal year just ending.

7. The overall radio budget for the next fiscal year will be $5,776,242, as against $7,169,507 for this year.

8. Rockefeller estimated that the overall CIAA information and propaganda program—radio, films and news work—reaches about 25% of all the inhabitants of South America.

DeSylva's Encore Bow

Hollywood, June 22.

For the second time since he became production chief at Paramount, B. G. DeSylva draws a screen credit, this time as executive producer on 'For Whom the Bell Tolls.' Only other credit was on 'Louisiana Purchase.'

DeSylva generally ducks screen credits, but the home office figures his work on 'Tolls' so outstanding that he merits the recognition not only on the screen but in the ads.

OWI Key Men's Salaries Invariably Much Below Their Incomes Formerly

Washington, June 22.

List of key personnel, their salaries and their former earnings before they joined OWI, was included in the testimony on the OWI budget before the sub-committee of the House Committee of Appropriations. Some of the names and salaries listed:

Elmer Davis, director, salary $12,000. Former salary with CBS 'about $53,000'.

Milton S. Eisenhower, associate director, whose resignation was submitted some weeks ago; salary $10,000. Former salary $10,000, as director of the War Relocation Authority.

Robert E. Sherwood, director of Overseas Branch; salary $9,000. 'Former income in excess of $100,000 per year', as playwright.

James P. Warburg, director of psychological warfare policy for Overseas Branch; salary $7,500. 'Previous income in excess of $100,000 per year.'

Ferdinand Kuhn, Deputy Director United Nations Policy, $6,000. Former Assistant to the Secretary of Treasury at $9,000; former member editorial board of the N. Y. Times at $7,600.

Owen Lattimore, deputy director of Pacific Operations, salary [illegible]. Former salary, $15,000 as political advisor to Generalissimo Chiang Kai-shek.

Joseph Barnes, deputy director for Atlantic Operations, $8,000. Former income, 'salary plus royalties'. $11,000 as foreign news editor of N. Y. Herald-Tribune.

Philip C. Hamblet, Assistant Director of Overseas Operations, salary $8,000. Former income $4,600-$8,000.

John Houseman, chief of Overseas Radio Program Bureau, $8,000. Former salary $36,000 as v.p. and writer for David O. Selznick Productions.

Edward W. Barrett, chief of the Overseas News and Features Bureau, salary $8,000. Former salary $8,500 as associate editor of 'Newsweek'.

Edd Johnson, chief of the N. Y. control office, salary $8,000. Former salary $125 a week as foreign news editor and director of shortwave listening station of CBS.

James A. Linen, chief of Outpost Service Bureau; salary $8,000. Former salary $20,000 as advertising manager of 'Life'.

Robert Riskin, chief of the Overseas Bureau of Motion Pictures, salary $8,000. Former salary $75,000 per picture as a screen writer.

John T Hackett, chief of Overseas Publications Bureau, salary $8,000. Former salary $10,000 as managing editor of 'Look' magazine.

J. Wallace Carroll, chief of the London Outpost, salary $8,000. 'Former income $10,000' as United Press manager in London and Paris.

James Allen, Assistant Director of Domestic Operations, salary $8,000. Former salary $15,000 as executive secretary and public relations counsel, Society of Independent Motion Picture Producers.

William B. Lewis, assistant Director of Domestic Operations who re-

(Continued on page 36)

$4,141,199 NET FOR WB IN 1ST 6 MONTHS

Although showing a net profit, before providing for Federal income and excess profits taxes, of $13,941,199 as against $6,627,055 in corresponding period a year ago, Warner Bros.' net operating profit was only $4,141,199 for the first six months ending last Feb. 27, after all charges and taxes. Despite the huge write-off for taxes, this represents a gain over the $3,802,055 shown in the first six months a year ago.

Gross income of the company, after eliminating inter-company transactions, totalled $63,409,868 as against $58,547,614 in the first six months ending Feb. 28, 1942. Warners reported cash on hand, as of Feb. 27 last, amounted to $12,325,615 as compared with $9,550,223 on Aug. 31, 1942.

Net profit, after all charges and taxes, amounted to $1.06 per common share on 3,701,090 shares outstanding. It is equivalent to $41.66 on 99,397 shares of preferred outstanding on Feb. 27 last. Company reported dividends in arrears on this preferred on March 1 this year amounted to $33.68

SOME SHOWMEN HAVE ALL THE *Luck!*

NATURAL!

"Get it in early and get it in long, for what Cary Grant has done to the box-office in the past is a small example of what this picture will do."—*Showmen's Trade Review*

GRAND SLAM!

"'Mr. Lucky' should prove just that to the exhibitor who plays it."—*Film Daily*

JACKPOT!

"As entertaining, exciting and suspenseful a picture as has come to the screen in many a day."—*Motion Picture Herald*

BINGO!

"One of the best Cary Grants . . . audiences will get a good ride for their money."
—*Motion Picture Daily*

TRIPLE SIXES!

"As fresh as this week's ration coupon . . . top entertainment aiming for hefty grosses."—*Variety*

BLACK JACK!

"Peg it for top money."—*Boxoffice*

GIN!

"Box office importance guarantee . . . Cary Grant scores a solid personal hit."
Hollywood Reporter

PAYOFF!

"Class entertainment . . . will register big at the box office."—*Hollywood Variety*

CARY GRANT
IN Mr. Lucky
WITH LARAINE DAY
CHARLES BICKFORD · GLADYS COOPER · ALAN CARNEY · HENRY STEPHENSON
PRODUCED BY DAVID HEMPSTEAD
DIRECTED BY H. C. POTTER
Screen Play by Milton Holmes & Adrian Scott
RKO RADIO PICTURES

CBC's Round-Table Discussion On 'Moscow' Unusual for Canada

Toronto, June 22.

Canadian Broadcasting Corp. network last Sunday (20) carried a 27-minute program built around 'Mission to Moscow.' That the CBS should permit discussions anent a controversial subject as Warners' 'Mission' denotes a tremendous liberalization of CBC policies in general as well as in the Canadian public attitude towards the Soviet since the outbreak of war.

In all, it's a long step from the days when leading Canadian bankers threw Russian trade overtures out the window and succeeded in virtually boycotting Russian goods while cutting Canadian deliveries to the Soviet down to a trickle.

Round-table discussion on 'Mission' last Sunday served as a basis for comment on Canadian-Soviet relations during and after the war. Speakers were Mrs. John Davidson, lecturer; R. S. Lambert, educational adviser to the CBC, and John Collingwood Reade, military analyst for the Toronto Globe & Mail.

Indicating favorable auspices under which discussions about Russia were set, was impending visit of Joseph E. Davies, former U. S. Ambassador to Russia, scheduled in Toronto two days after the broadcast, to address a rally sponsored by the National Council for Canadian-Soviet Friendship last night (Tues.).

Pro and Con in Chi

Chicago, June 22.

Opening of 'Mission to Moscow,' at the Roosevelt last week was accompanied by plenty of newspaper space for and against the picture. Following Attorney General George F. Barrett's request to Vernon L. Nickell, state superintendent of public instruction, that school children of Illinois be warned against seeing the picture, the newspapers took it up as a political cause.

The 'Sun' and the 'Times' assailed Barrett for his attitude and other papers ran editorials on the film. Hearst's Chicago Herald-American, strong anti-communist paper, preferred to ignore the picture entirely and took no part in the arguments. Papers are continuing to run daily stories and cartoons.

On the opening night the theatre was picketed by members of the Socialist Workers Party with placards declaring the film unfair to the Trotsky group. They also distributed copies of the Goldman Herald explaining their cause. Controversy is drawing big crowds to the theatre.

WB's Disk Blurbs

Warner Bros. has made up a record for use by exhibitors on local radio stations as a plug for 'Mission to Moscow.' It carries 58-second blurbs on the picture by six well known commentators, Major George Fielding Eliot, Cecil Brown, Frazier Hunt, John B. Kennedy, Edwin C. Hill and Drew Pearson.

In Boston, where the City Council sought to get Mayor M. J. Tobin to ban 'Mission,' the Civil Liberties League, the Massachusetts State CIO Council and various labor unions took up the cudgels in behalf of the picture and Censor John J. Spencer indicated he has no intention of banning 'Mission' since it was approved by the Legion of Decency and his policy is to abide by Legion rulings.

Sold Well in Frisco

San Francisco, June 22.

Completely ignoring documentary nature of film, Fox West Coast circuit here ballyhooed 'Mission to Moscow' solely as sock entertainment, resulting in a holdover of the pic past the one week it was expected to run at the Paramount.

FWC execs expected film to gross $18,000 at the most for a one-week run, but when it hit $23,000 for the week, they held it for several extra days before moving it across the street to the St. Francis theatre. The Paramount shied away from building film up on its international aspects, using not one picture, except that of the book, in any of the ads or publicity.

'Mission' was linked with solid entertainment pictures with such blurbs as: 'As real as 'Air Force,' dramatic as 'Casablanca,' thrilling as 'Sergeant York.'

The theatre's lobby was also sans art on the pic.

Writers' War Board Debate.

'Mission to Moscow,' which has stirred violent controversy both in and out of the trade, was the object of a sharp dispute last week in the Writers' War Board. The Board's reviewer-consultant recommended the picture be favorably rated, but a majority of the Board reversed his proposal. The matter was continued another week and, after lengthy discussion and argument, the Board's unfavorable verdict was sustained, but with the explanation, 'We are aware that the picture does a valuable service for a trusted ally, but we feel that the deepest principle of human liberty is involved—the necessity of telling the public the truth. The true case for Russia is excellent. It is not necessary for Hollywood to falsify facts to make it slightly better.'

Par Will Learn Plenty From Questionnaire

A detailed and lengthy questionnaire which even has some of the executives puzzled due to the nature of certain questions asked, has been sent to all Paramount employees with a view to getting a complete line of duties performed, background, responsibilities, etc.

One of the sticklers is the question, 'What is the lowest grade of grammar school, high school or college education that should be required of a person starting in your position?' Another is, 'Having the above education and experience, what would a new employee have yet to learn and how long would it take the employee to obtain sufficient practice in doing the new work to reach the point at which he would be barely satisfactory?'

Under the heading, Description of Duties, the company asks 'What duties do you personally perform in the usual course of your work? (Tell from where you receive your work, what you do with it and where you send it.)' Duties performed at stated periods, occasioned duties at irregular intervals, number of employees supervised where that is the case, and the person to whom the employee is directly responsible, also have to be indicated.

'In what lower positions could an employee receive training for your position, for what higher positions in the company does your present work train you and what, in your opinion, is the most difficult part of your work and why is it difficult,' are other questions asked.

In connection with responsibilities, Par wants to know the following: 'What is your responsibility for money, securities or other valuables; what is the nature and extent of your responsibility for the employees under your supervision; and give the nature and extent of any responsibility you may have other than for men or money.'

While one of the reasons for the questionnaire is classification of duties for some 400 members of the Screen Office & Professional Employees Guild which recently signed a contract with Par, the questionnaire goes beyond that in scope and, additionally, is for everyone, including execs, whether they are union or non-union.

Disney's Cartoon Mag For Ex-Employees in Service

First issue of 'Dispatch From Disney's,' color booklet packed with imaginative cartoons, is just out. It is published for employees in the service and much of its contents cover original yarns and drawings about former Disney employees now serving the colors. It runs about 36 pages plus several inserts, outstanding is a layout of femmes labeled, 'Pin-Ups For Service Men from Walt Disney Staff.'

Besides clever cartoons of Axis leaders (all in non-flattering reproductions), many of the Disney pets such as Donald Duck figure in the booklet. Among the articles is one on 'How I Wrote der Fuehrer's Face' by Oliver Wallace.

BILL SAAL TO REP. N. Y.

Hollywood, June 22.

Bill Saal, who has been serving for the past six years as special publicity exploitation executive at the Republic studio, has been transferred to the New York office.

Walter Compton, studio publicity chief, is taking over Saal's Coast duties.

Kostelanetz Pledges To Eliminate 'Boys From Chi' From U.S. Labor

Complete charge of the prosecution of 'The Syndicate' members of the old Al Capone gang, who allegedly extorted more than $2,500,000 from the motion picture industry, was placed in the hands of assistant U. S. attorney Boris Kostelanetz. He was appointed a special assistant Attorney-General by Francis Biddle, the U. S. Attorney-General, on Wednesday (10).

Kostelanetz pledged he would eliminate 'the boys from Chicago' from the American Labor Union. 'I deeply appreciate the Attorney-General's confidence in appointing me to this important criminal case,' he added, 'and I shall do my best to merit his confidence by prosecuting the indictments now pending and by continuing the investigation until 'The Syndicate,' is eliminated.'

'The Syndicate,' according to the Government, and named as such by former U. S. Attorney Mathias Correa, are racketeers who were represented by George E. Browne, former head of the IATSE, and William Bioff, his personal representative, who were convicted for extorting more than $1,000,000 from motion picture companies in the film industry.

The six alleged Chicago mobsters, according to Kostelanetz, plus John Rosselli, West Coast collector for the gang, and Louis Kaufman, business agent of local 244, Motion Picture Operators Union of Newark, are scheduled for trial Sept. 7. They are all charged under an indictment alleging conspiracy and mail fraud, all except Kaufman, who is only charged with conspiracy. The mail fraud charge based on the alleged shakedown of members of the IATSE, which was collected as a special fund amounting to $1,500,000, will be tried seperately. The Government is still investigating the whereabouts of this fund.

Counsel for the six defendants was given until June 28 to make motions with respect to the indictment, motions may pertain to the indictment itself, or to quash the true bill, to inspect evidence in the possession of the Government, or for bills of particulars, or to withdraw innocent pleas, so that guilty pleas can be substituted. It is considered likely that the latter motion, involving change of pleas, is the only one upon which the court will act.

The wording of the present extortion indictment is the same as the wording of the indictment under which Browne and Bioff were convicted. Attorneys, before and during the Browne-Bioff trial, made all of these motions, except to change pleas. All were denied by Federal judges. These decisions will confront defense attorneys in the present case.

Kostelanetz, during more than two years of the Federal grand jury investigation of racketeering within the motion picture industry, had assisted the former U. S. Attorney in successfully prosecuting and convicting Browne and Bioff.

Starr Cues Radio Plugs For 'Canteen' Film Preem

Martin Starr, United Artists radio publicist, has lined up seven N. Y. station programs for the opening of 'Stage Door Canteen' at the Capitol, N. Y., this week. It began with a 'behind the scenes' chat with Stanley Richards on WEVD June 20. On June 21 Starr was on the Paula Stone program over WNEW and Julius Colby's theatre program on WMCA; June 22, Alma Dettinger's 'Other People's Business,' over WQXR, and Frances Scott's stanza over WHN; June 23, Art Green's spot on WMCA.

Starr appears on Martha Deane's program over WOR later this week and has several additional broadcasts also scheduled.

Rep's Elaborate Book

A rarity in recent years, Republic has gotten out an elaborate year book on its 1943-44 program which totals 68 pictures, plus eight reissues starring Sgt. Gene Autry, who's now in the Army.

Broken down, product promise for the coming season includes 32 regular features, four serials and four different groups of eight westerns, each starring Roy Rogers, Bill Elliott, John Paul Revere and Don 'Red' Barry.

The budget to cover will be the largest in the comparatively young history of the Republic company.

Busy July at 20th

Hollywood, June 22.

July will be a hot month on the 20th-Fox lot, with four big-money films, two in Technicolor, slated for simultaneous production.

'Pin-Up Girl', and 'Buffalo Bill' go into work July 6, 'I Escaped From Hongkong' goes into action July 15, and 'Highway to Algiers' takes off four days later.

War Boom Town Gets 9th Cinema

San Francisco, June 22.

First authorization since the war began for a completely new theatre in this area was granted by the War Production Board to Fox-West Coast for a new $170,000 house in war-booming Richmond, across the bay. Circuit recently reapplied for clearance on the 900-seater after being turned down eight months ago.

Construction costs are expected to be boosted to $100,000 by war-inflated prices and wages, and the value of the site, on Richmond's main street, is estimated at $70,000. The site is a lot United Artists purchased for a theatre 10 years ago. Plans for this house fell through.

FWC still has headache of finding the material and labor to build the new theatre, but this hurdle is expected to be overcome.

New house will give Richmond, population of which has been swollen from 20,000 to 160,000 by shipyards, nine theatres, as compared with two a year and a half ago. FWC will have four of the houses, and Robert L. Lippert Theatres, Inc., five of them. The theatres that to date have entered the field since the war started are converted models.

A 10th theatre for the town is probable in view of the fact that the WLB last week granted permission to Richard and Henry Nasser to apply for authorization to finish building their Rio theatre there. Construction of this 550-seater was halted 10 months ago by the WLB.

WLB's favorable action on the FWC application and in reopening the Nasser case is attributed here to the great need for recreational facilities for the Richmond shipyard workers.

Lippert Gets WPB OK

Los Angeles, June 22.

Robert L. Lippert theatre chain was granted permission to build 400-seat film house in San Pablo, a California war industry town where the Government is constructing a camp to accommodate 7,000 trailers for workers. Population has increased to 15 times its peacetime size.

Lippert, who recently obtained approval of the project from the War Production Board, is now operating 20 houses on the Coast.

Studio Contracts

Hollywood, June 22.

Michael Arlen renewed by Metro.

Virginia O'Brien drew new player ticket at Metro.

William Noble's writer option lifted by Metro.

Constance Buonelli renewed as scripter by Metro.

Robert Tallman inked writer pact at 20th-Fox.

Peter Lawford's player option lifted by Metro.

Sheridan Gibney renewed at Paramount.

Maxine Fife, high school girl, signed by Paramount.

Mary McCarty drew player ticket at 20th-Fox.

LeRoy Prinz renewed as dance director at Warners.

Eddie Dew signed by Republic.

Donald Meek renewed by Metro.

Betty Bacal's minor contract with Howard Hawks approved by Superior Court.

Betty Blake drew new player pact at Metro.

Colleen Townsend, moppet, signed by Paramount.

Joyce Reynolds' player option lifted by Warners.

Joan Thorsen's player pact renewed by Metro.

Stanley Paley inked writing pact at Paramount.

Jess Barker's player option picked up by Columbia.

Ann Sothern inked new contract at Metro.

Gerald Schnitzer singed as writer by 20th-Fox.

Amelita Ward's player option picked up by RKO.

U Execs Say '43-4 Lineup of Films 'Strongest Yet'

Universal executives, back in New York this week from attending the three-day sales meeting in Chicago, reiterated their belief that the 1943-44 product lineup is the strongest the company has had in years. The 55 features plus seven westerns, three serials, 67 shorts and the usual twice-per-week newsreel, represents increased outlay for new stars as well as important producers and directors. Cliff Work, studio general manager, promised no less than 23 features ready for release on Sept. 1. Bill Scully, sales chief, who presided at all sessions, outlined general sales policy besides giving salesmen details of next season's lineup.

It was pointed out that the coming season, as in recent ones, will find Universal being foremost in bringing out new screen personalities.

U studio execs, including prexy Nate Blumberg and Work, expect to return to the studio on Friday (25).

Aside from the discovery and development of Deanna Durbin, and more recently, Abbott & Costello, the company officials pointed to Maria Montez, Donald O'Connor, Gloria Jean and Louise Allbritton as newcomers whom U will feature in numerous boxoffice pictures on 1943-44 schedule.

On the final day of the Chi meet, Dan Kelly, studio talent topper, cited that the future of the film business in large part depended on the ability and willingness of studios to bring out new and acceptable marquee names. He stressed that this is especially pertinent just now when millions are just becoming film theatre patrons.

Product Geared To Exhib Needs

Nate Blumberg emphasized that Universal would continue delivering the type of productions the exhibitors want. He said that summer business no longer is a problem—that a good picture will draw 52 weeks a year.

Joseph H. Seidelman, foreign sales chief, said the company's foreign business has gained, as compared with domestic returns.

J. Cheever Cowdin, chairman of board, explained the new corporate setup to result from the planned merger of Universal Pictures and the holding company, Universal Corp. John Joseph, ad-publicity chief, and Maurice Bergman, head of eastern ad-publicity under Joseph, outlined their season's program. Bernie Kreisler, shorts feature head, detailed the shorts setup.

AMPA Election Tomorrow Mulls Charity Combine

New officers for 1934-44 will be elected by Associated Motion Picture Advertisers tomorrow (Thursday), with Cincent Trotta, of National Screen, slated to become president. He succeeds Maurice Bergman, of Universal, who intends recommending that AMPA and Motion Picture Associates combine their charities activities.

Others scheduled to be elected are James Zabin, Cinema Circuit, as vice-president; Hap Hadley, Art Agency exec, as treasurer; Blanche Livingston, RKO Theatres, secretary; directors, William Ferguson, Loew's; Hal Horne, 20th-Fox; Rutgers Neilson, RKO; David O'Malley, Columbia; Paul Benjamin, National Screen; trustee for three years, Edward McNamee, National Screen.

Par Huddles on 'Hail'

Two meetings, one in Hollywood tomorrow and Friday (24-25), the other in N. Y., June 28, to discuss merchandising plans for 'So Proudly We Hail,' have been called by Neil F. Agnew, v.p. in charge of distribution for Par, who has asked circuits to send their top admen to the sessions. Hollywood huddle will be for forces west of Kansas City, the eastern meeting for those this side of that key. Alec Moss, head of exploitation for Par, will preside.

In addition to Agnew, other sales execs of the h.o., including Charles M. Reagan, George Smith and Hugh Owen, plus Bob Gillham, will attend the N. Y. powwow, together with Leonard Goldenson, Sam Dembow, Jr. and Leon Netter, h.o. Par theatre execs. All district exploitation men under Moss will also be at the meetings.

AAA Recommends Less Clearance In La. Beef—But Not for the Record

Fuel is added to the fire for opponents of the present arbitration provisions of the consent decree in another case in which the Appeal Board of the American Arbitration Assn. declines to go on record specifying relief wanted by an exhibitor against what is claimed to be unreasonable demands of distributors.

Complainant is Mrs. William L. Paternostro, first woman exhib to come before the board. She operates the Delta, located near Lake Charles, La. She charged Paramount and RKO refused to license their pictures to her theatre unless she agreed to allow 60 days clearance to either the Paramount or Arcade theatres, Lake Charles, claiming that this 'protection' was unreasonable. The Victory, built by the Southern Amusement circuit, is also involved, since Par decided to let it have pictures ahead of the Delta, although the latter was in existence first.

Door Open

Though providing no specific relief, as the Appeal Board has done in other cases, it leaves the door open for Mrs. Paternostro to come back to it again. Most interesting of the decision reads as follows:

'In case the complainant concludes to negotiate for a run after the Victory, the Board finds it appropriate to state that on the present record, meagre as it is, we think she would be entitled to have releases available to her suburban theatre subject to only a moderate clearance in favor of the Victory (but not directing it) and in any event not more than 60 days after first run showing. It may well be, moreover, that 60 days after first-run closing and a 14-day clearance in favor of the Victory over the Delta may, upon a full examination of all pertinent facts, prove to be excessive and unreasonable, and nothing herein stated is to be considered as an expression of opinion upon the reasonableness of such clearances.

'Should the complainant, after such further negotiations, find herself unable to obtain from the defendants a run on terms and conditions which comply with Section VI, she will then be in a position to bring another proceeding for relief under such section. It is our hope, however, that due consideration by the defendants of the views here expressed may make any further arbitration unnecessary.'

Nick Schenck, O'Connor's $1,000,000 to F.D.R. Fund

Washington, June 22.

A check for $1,000,000 for the National Foundation for Infantile Paralysis was turned over to President Roosevelt Thursday (17) by Nicholas M. Schenck, chairman of the motion picture committee of the March of Dimes campaign last February, and Basil O'Connor, head of the National Infantile Paralysis Foundation.

Schenck and O'Connor, who made the presentation on behalf of 12,000 theatre operators, were luncheon guests at the White House. Actual collections in the theatres amounted to slightly over $2,000,000. Half of the collections remained in the local counties for infantile paralysis work, and a slight amount remains yet to be properly audited and turned over to the President. In a letter to the President, Schenck wrote in part:

'The collections this year compare favorably with the $1,450,000 raised through our theatre drive in 1942. The gratifying increase in results may be traced to the enthusiastic cooperation of theatre owners and their staffs everywhere throughout the nation, and to the interest of the public in this worthy cause.

'Our committee is proud to advise you that the campaign was conducted with a minimum of expense, which we estimate will not exceed 2% of the total. Most of this expense was for raw film purchased for the making of the trailers.

'The entire motion picture industry is grateful for this opportunity to serve in your fight against infantile paralysis.'

Cites Cleve. Theatres Favored Over Canton Spot Though Same Run

In granting partial relief on clearance to the Deuber theatre, Canton, O., the Appeal Board of the American Arbitration Assn. uses rental figures paid Loew's (Metro) as a criterion.

'The distributors undoubtedly receive greater revenues from the second-run showing of their pictures in the Valentine, Strand and Mozart (all in Cleveland) than from the third-run showing in the Deuber,' the decision reads. 'It is a fact of great significance, however, that the Valentine and Strand theatres, when they play Loew's or Vitagraph (WB) pictures third-run at the same time as the Deuber is playing the identical pictures third run, pay the distributors considerably less for their rental than is paid by the Deuber.'

The Appeal Board then quotes rentals paid Metro on 29 of this company's pictures on the 1941-42 season. Deuber paid $3,579, whereas for the same pictures played third run at the Strand or Valentine, as the case might have been, Metro received only $1,065. These figures, the Board announced, compare with the total of $6,257 received from the Mozart for second run on the same pictures. The evidence does not contain comparative figures for third-run showings at the State, but as the admission price at that theatre is lower than at the Valentine and Strand, there is no reason to presume that its third run rental fees are any higher, the Board observed.

In consequence of the study made, the Appeal Board sustained the 42-day clearance over the Deuber for the Loew's and Palace in Cleveland, as determined by the Cleveland arbitrator, but cut from 14 to seven days the 'protection' to be enjoyed henceforth by Mozart, State, Valentine and Strand, under contracts entered into by Loew's, Par, WB and RKO.

'OTHER WOMAN' TITLE SUIT AGAINST 20TH

A motion for the examination of 20th Century-Fox, named defendant in a $50,000 damage action by Margaret Sekey and Clarence J. Freed, authors of a play, 'That Other Woman,' was granted by Judge Morris Eder on Thursday (17) in N. Y. supreme court. The authors charge 20th with unlawfully using the title in film of the same name in 1942. The authors also charge unfair competition and ask for an accounting of profits.

Twentieth denies generally, alleging that the play written by the plaintiffs had never been published or presented publicly. They also allege that prior to the writings of the plaintiffs in 1927, the title 'That Other Woman,' and 'The Other Woman,' have been used for numerous plays, novels and motion pictures and that the authors have no exclusive rights. Film credit for the 20th-Fox picture was given to Jack Jungmayer, Jr., as the author.

A motion to modify defendant's demand for a bill of particulars was granted by Justice Eder who declared, 'It is obvious from a mere cursory perusal of the papers that the other items demanded are improper.'

Moppets Beard Woolley

Hollywood, June 22.

Jennifer Jones, making her film debut in 'The Song of Bernadette,' draws her second role in the forthcoming David O. Selznick production, 'Since You Went Away.'

Jones girl and Shirley Temple play screen daughters of Claudette Colbert, with Monty Woolley and beard in the offing.

Heineman Back East

Hollywood, June 22.

William Heineman, general sales manager, for Sam Goldwyn trains back to New York Wednesday (23) after several days' conference.

He also tried to set first runs here and Frisco for Goldwyn's British picture 'Spitfire.'

1 Texas Theatre Razed, Fire Damages Another

Grand Prairie, Tex., June 22.

The Texas, owned and operated by J. S. Walker, burned to the ground recently. Start of the blaze is unknown. House was pending sale to Roy Starling, Ben Ferguson and several others.

Fire destroyed booth equipment at the Melba, Goldthwaite. Annie L. Coleman, owner, upon hearing the sound go off, rushed up to the booth and found it ablaze. Suffering painful burns, she single-handedly brought the blaze under control. No damage was done to the theatre proper. House was open three days afterwards for biz as usual.

RKO-FWC Pool In L. A., H'wood

Hollywood, June 22.

Ed Alperson, head of RKO theatre operations, is here from New York to confer with Fox-West Coast execs on a plan for joint operation with RKO of the Downtown (Los Angeles) and Egyptian theatres as first-run houses. Fox-West Coast operates the latter house in Hollywood while the RKO downtown, Los Angeles, is an F-WC Principal Theatres joint operation.

If the joint deal meshes, the product used by RKO and Fox would be booked into the two houses and help relieve the pile-up of first-run releases due to holdovers in deluxers.

Accompanying Alperson is Terry Turner, exploitation director, who is setting up a campaign for 'Behind the Rising Sun, which gets a late summer release.

H'wood Bond Rally To Raise $40,000,000 For Battle Cruiser

Hollywood, June 22.

Film Industry's committee in the drive to raise $40,000,000 in bonds for the building of a battle cruiser to be named the Los Angeles will be headed by Henry Ginsberg, with Cecil B. DeMille as keynoter at the Hollywood Bowl, June 30, when Frank Knox, Secretary of the Navy, will deliver the main speech.

Vice chairmen of the industry's committee are Bert Allenberg, Edward Allenberg, Fred Beetson, Maurice Benjamin, Nate Blumberg, Joseph I. Breen, James Cagney, Harry Cohn, B. G. DeSylva, Walt Disney, John C. Flinn, Y. Frank Freeman, Herbert Freston, William Goetz, Samuel Goldwyn, B. B. Kahane, Dr. Herbert Kalmus, Red Kann, Charles Koerner, Mrs. Ida R. Koverman, Sol Lesser, E. J. Mannix, Louis B. Mayer, Mary C. McCall, Jr., J. H. Rosenberg, Mark Sandrich, Joseph M. Schenck, David O. Selznick, M. J. Siegel, Mendel Silberberg, Leo Spitz, Kenneth Thomson, Arthur Ungar ('Variety'), Hal Wallis, Walter Wanger, Jack Warner, W. R. Wilkerson, Cliff Work and Lloyd Wright.

MEETING SLATED ON N.Y. STAGEHAND DEMANDS

A meeting will be held soon to consider demands of the N. Y. stagehands, Theatrical Protective Union, No. 1, for an increase of 5% and two weeks vacation with pay instead of one as under the old contract which expired last April 30. Pay scales vary considerably in accordance with classification of theatres using stage bills.

No. 1 formally presented its demands at a session held last week with representatives of the N. Y. circuits. It was attended by Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, parent union of the local stagehands group.

Whether or not a new contract, retroactive to May 1, shall be for one, two or three years, remains to be discussed but will probably come up at the next meeting.

U's Band Briefies

Hollywood, June 22.

Three name orchestras are signed for as many filmusical featurettes at Universal, starting June 28 with Henry Busse's crew in a still untitled picture to be produced by Will Cowan. Bands led by Jan Garber and Stan Kenton will follow.

Trio of shorts will be directed by Reginald Le Borg, recently released from the Army.

New Cycle of Femme Bookers Proves That a Li'l S.A. Goes a Long Way In Calming Down Tougher Exhibs

With numerous women appointed bookers, to take up the slack caused by deflection to the armed forces of a lot of men who formerly did this work, the exchanges in N.Y., and to varying degrees in other keys, are providing sex appeal that softens the toughest exhibitors. The femme film bookers, making a refreshing addition to the industry scene, are carving out experience for themselves in a field that has, with very few exceptions, been formerly controlled by men and, based upon results, they may be here to stay.

They may not chew tobacco or indulge in the colorful language of Joe Lee, N. Y. sales manager for 20th-Fox, but among the ladies on the books are some that can hand it back to the exhibitors or circuit buyers without mincing words or allowing themselves to be given the stall.

It takes brains to be a good booker, as pointed out in selling circles, and when you get a good woman behind the books, you've got something, it's added. Also pointed out that bookers make the best salesmen since they know all the details of booking and most of the answers.

Lipstick Brigade

While some of the lipstick brigade manning the booking departments may weaken under the spell of the wiles of some buyers, there are among them many, their hardboiled male bosses say, who give no quarter because they know the old saying that 'as your booking department goes, so goes your exchange.' Among those no exhibitor dares outshout or outcuss are Sarah Young, 20th-Fox's head booker in Washington; Kitty Flynn, chief of the booking department at Paramount's N.Y. exchange, and Edna Frank, Metro's head booker in Chicago. Just to show how good some women can be in handling accounts of the company, Metro recently made Hazel Anderson office manager of its Omaha branch. She was formerly in charge of the books there.

A cheery atmosphere has been added to most N. Y. exchanges through the large number of women who are now bookers. In addition to Miss Flynn, for many years with Paramount, the company has Lillian Berkson on the books. RKO has three, headed by Freda Laurie, chief of the department, while her aides are Jean Slade and Dorothy Post. Another head booker is Jan Bennett, of Republic, which also has three gals in gingham or silks at its exchange, other two being Anne Plisco and Hannah Eckstein. United Artists is in the running with two, Sally Saslow and Gertrude Dembroff, while Producers Releasing Corp. has Frances Kulick struggling with those big booking records. At Monogram one of the bookers is Etta Segall.

An oldtimer is Katherine Becker, who does her stuff at Columbia. Pearl Goldstein, who formerly worked for this N.Y. exchange, recently returned to the company and, as a booking lady, is adjudged one of the most efficient in the business (even by Columbia salesmen). Another new appointment is Ann Simone, who has succeeded Mike Anderson in charge of the booking of Brooklyn theatres at Warner Bros. She was formerly secretary to Anderson and, like some of the other girls of booking departments, has that something which melts the tough guys and, when he was alive, probably would have loosened up the late Sam Cocalis. Miss Simone, not a tall lady, almost has to stand up to be seen across those upside-down 'V'-shaped booking desks Warners has.

Nat'l Theatres' Net Profit Up $1,000,000 Past Yr., to $3,382,015

Summary of the corporate and financial status of National Theatres Corp., including a review of 1942 earnings, highlights the proxy statement of 20th-Fox which is seeking stockholder approval to borrow $13,000,000 in order to buy 58% of National shares, now owned by Chase Bank. Stockholders will vote on proposition at special meeting called for July 6.

Registration statement was filed yesterday (Tuesday) with the SEC by 20th-Fox covering the proposed issuance of $10,000,000 of new prior preferred. Divvy rate on the preferred will be fixed later.

Resume of 1942 financial report shows National Theatres net profit for 52 weeks ending last Dec. 26 amounted to $3,382,015, or over $1,000,000 more than earned in the previous fiscal year. It compares with $2,037,178 earned in 1940.

Undistributed earnings of National subsids since its reorganization in 1934 or acquisition of the subsidiaries (whichever date is later) totaled $4,981,457, this having been added to the earned surplus of National Theatres. The 1942 earnings were equivalent to about $1,878 per share and to a return of about 15% on the price of $13,000,000 for 1,044 shares.

Besides the proposal to buy 58% holdings of National Theatres held by Chase, it is additionally proposed to create a new prior preferred which would be sold to the public to buy this National stock from the Chase Bank.

L. A. PUBLISHER NAMED AS EXTRAS' ARBITER

Hollywood, June 22.

American Arbitration Association picked Manchester Boddy, publisher of the Los Angeles News, as impartial member of a board to adjust wage problems of extras, day players and freelance actors. If Boddy accepts the job he will serve on a three-man committee with Edward Mull, representing the Producers Association, and Murray Kinnell, functioning for the Screen Actors Guild.

Problem of wages for extras is being assumed by SAG since the demand by the Screen Players Protective Committee for autonomy as a bargaining agent was turned down by the Los Angeles office of National Labor Relations Board. Until an appeal from the local ruling has been approved or rejected by the NLRB in Washington, the Guild will represent the atmosphere players, whose demands, voiced by the Protective Committee, are a minimum of $15 a day.

Food Distribution Film Awaits Distribution

Washington, June 22.

Question of public distribution of 'World of Plenty', British documentary on the world's food problems, has not yet been decided, although the pic is scheduled for an early special screening here. Pic got its American precom at the International Food Conference, at Warm Springs, Va.

Film runs 45 minutes and deals with food and world strategy on food. Written by the late Eric Knight and partly with Knight documentary, the picture was shot both in this country and Britain. The story explains how Britain met the food problem in the early stages of the war, and gives details of British rationing. It explains that freedom from want—one of the Four Freedoms—cannot be achieved without solving the problem, and goes into suggestions for solution.

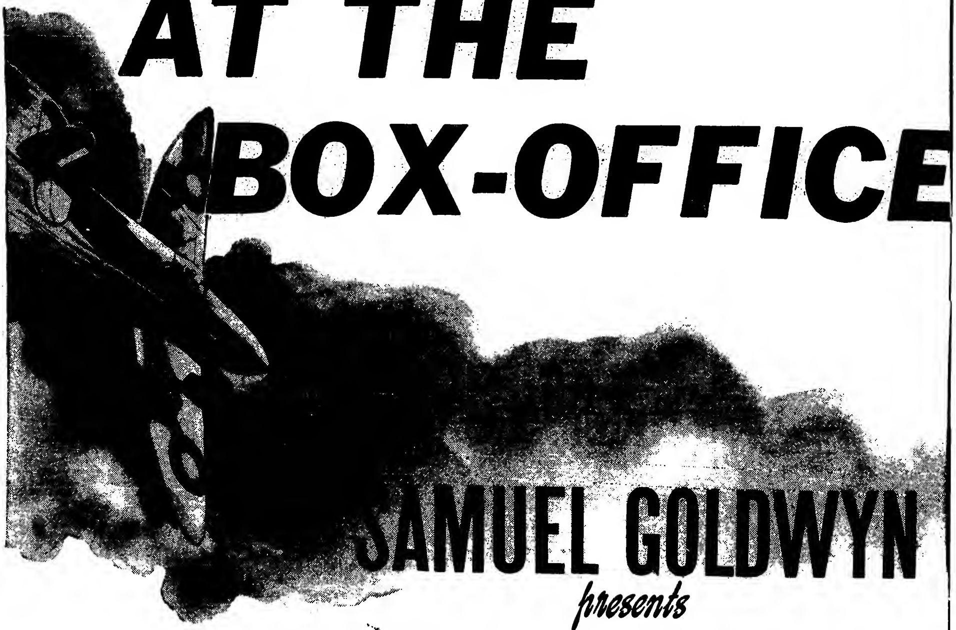
Featured are interviews with Lord Woolton, British Food Minister; Sir John Orr, nutrition expert; Claude R. Wickard, U. S. Secretary of Agriculture; and some quotes from Roosevelt speeches on food.

Catching Up With Elmer

Hollywood, June 22.

Joseph Santley wound up his director chore on 'Sleepy Lagoon,' the Judy Canova starrer at Republic and shifted to another sound stage to start work on 'Here Comes Elmer,' a New comedy goes before the lenses in two weeks, with Al Pearce starring and Armand Schaefer as producer.

HOT AS A BISCUIT AT THE BOX-OFFICE



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LESLIE HOWARD

DAVID NIVEN

in

Join the special War Stamp drive during July!

A
LESLIE HOWARD
Produ tion
SPITFIRE
PILOTS AND OTHER PERSONNEL
OF THE R.A.F. FIGHTER COMMAND
Released by RKO Radio Pictures

So Proudly We Hail!

Paramount release of Mark Sandrich production, directed by Sandrich. Features Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Sonny Tufts, Walter Abel. Original screenplay, Allan Scott; camera, Charles Lang; special effects, Gordon Jennings, Farciot Edouart; music, Miklos Rozsa; editor, Ellsworth Hoagland. Tradeshown June 22, '43. Running time, 126 MINS.

Lt. Janet Davidson....Claudette Colbert
Joan O'Doul....Paulette Goddard
Olivia D'Arcy....Veronica Lake
Lt. Summers....George Reeves
Rosemary Larson....Barbara Britton
Chaplain....Walter Abel
Kansas....Sonny Tufts
Captain 'Ma' McGregor....Mary Servoss
Lt. Jose Bardia....Ted Hecht
Flight Lt. Archie McGregor....Dick Hogan
Ling Chee....Dr. H. H. Chang
Colonel White....James Bell
Lt. Toni Bacelli....Lorna Gray
Lt. Irma Emerson....Dorothy Adams
Lt. Ethel Armstrong....Kitty Kelly
Capt. O'Rourke....Bill Goodwin
Lt. Sadie Schwartz....Mary Treen
Lt. Elsie Bollenbacker....Helen Lynd
Lt. Carol Johnson....Jean Willes
Lt. Lynne Hopkins....Jan Wiley
Lt. Fay Leonard....Lynn Walker
Lt. Margaret Stevenson....Joan Tours
Major Clark of Corregidor....William Forrest
Capt. O'Brien....James Flavin
Mr. Larson....Byron Foulger
George....Richard Crane
Mrs. Larson....Elsa Janssen
Young Ensign....James Millican
Second Doctor....Michael Harvey
Ensign....Fred Henry
Corporal....Victor Kilian, Jr.
First Young Doctor....Damian O'Flynn
Ship Capt....Roy Gordon
Nurse....Frances Morris
Nurse....Mimi Doyle
Thin Nurse....Fay Sappington
Nurse....Julia Faye
Young Officer....Keith Richards
Filipino Nurse....Isabel Cooper
Filipino Nurse....Amparo Antenorcruz

Mark Sandrich's 'So Proudly We Hail!' for Paramount will be the answer to the from-now-in trade attitude on war films. As always, the answer is that quality product, whether it's on celluloid or from Tiffany, will command attention. In short, if the picture is good, the theme or the cycle goes by the board. This is a good one. It will do lots of business. What's more, it deserves to do so.

It's a saga of the war-front nurse and her heroism under fire. As such it's a 'new' theme, glorifying the American Red Cross and presenting the present-day, wartime nurse, in the midst of unspeakable dangers, physical and spiritual, in a new light.

An Angel of Mercy is two other fellers when she's part of a delaying action in Bataan and Corregidor. That means she's on the losing end of catastrophic battle, for the record has now made familiar how our too few troops couldn't stem the Jap hordes. Yet, despite knowledge of headline history, the saga of the eight heroine-nurses from the Philippine debacle could well have come out of official Army records—and probably did.

Director-producer Sandrich and scripter Allen Scott have limned a vivid, vital story. It's another step in the general patriotic pattern, as Hollywood is practising it, of bringing the war to the home-front, via the screen. In this case it's backgrounded against a realistic romance of how a group of brave American Nightingales came through the hell-fire to Australia and thence back to blighty.

The canvas is broad and the dramatics dynamic. Perhaps some of it is too realistic. Perhaps there is no need for Capt. 'Ma' McGregor to see her son, Flight Lt. Archie McGregor, experience a crude amputation of both his legs, and then succumb under her eyes in the thick of insular warfare in the far Pacific.

Perhaps Veronica Lake's hatred of Japs who killed her fiance, and her self-annihilation with a hand-grenade, as she deliberately walks into the woman-greedy Japs' hands (presumably taking a few of them with her), is not for tender sensitivities.

Perhaps, too, the deliberate strafing by the Japs of a Red Cross hospital base, and sundry miniature Dunkirks staged as the evacuating Yanks leave the Jap-entrapped hell-holes, aren't exactly 'entertainment,' per se, but it's realism that's as authentic as the rest of the gruesomeness extant in this not so civilized world.

It's certainly purposeful, even if it has to be done only by indirection, via the articulateness of Claudette Colbert, when it gets over such messages as the benefits of blood plasma and sulfa; the fact that this is 'the people's war, and once we win it we should also make sure we win a people's peace.' Or that punchy reference to the 'One World' theme which another American statesman, Wendell Willkie, has emphasized in his own manner.

The casting is excellent. It underplays everything but only heightens the general effect that way. In short order one gathers that women are fighting a man's war, yet they face bestial despoiling if they ever fall into barbaric Jap hands. But that's just an overtone to the semi-documentary treatment.

Done in flashback manner, with Claudette Colbert rapidly sinking physically, the saga of their travail pitches to the situation where, out of the past, a love letter from her officer-lover finally brings her back on the road to recovery. Paulette Goddard does a capital job as running mate, and Veronica Lake is the sullen nurse who finally sees the light, only to destroy herself.

Sonny Tufts walks off with the picture every time he's on. As 'Kansas,' the blundering ex-footballer, he's Miss Goddard's vis-a-vis. George Reeves isn't as effective as the romantic opposite to Miss Colbert.

Barbara Britton, newcomer, makes much of her assignment; Walter Abel is expert as the chaplain; Mary Servoss troupes her 'Ma' McGregor to the hilt; Ted Hecht gets a lot out of a Filipino medico assignment; ditto Dr. H. H. Chang as a Chinese guide, and Dick Hogan as the ill-fated flight lieutenant.

Mary Treen is excellent as Lt. Sadie Schwartz; Helen Lynd as the nurse who yens fresh tomatoes after her experiences in Bataan, and Lorna Gray, Dorothy Adams, Kitty Kelly, Jean Willes, Jan Wiley, Lynn Walker and Joan Tours, as the heroic nurses, are ever prominent and thoroughly realistic.

Film's 126 minutes is overboard and there is room for judicious slicing, but as a screen document, even in its present somewhat fulsome form, it is a credit to all concerned.

Abel.

ALASKA HIGHWAY

Hollywood, June 22.

Paramount release of Pine-Thomas production. Stars Richard Arlen, Jean Parker. Directed by Frank McDonald. Original screenplay by Maxwell Shane; camera, Fred Jackman, Jr.; editor, William Ziegler. Tradeshown in L. A., June 22, '43. Running time, 66 MINS.

Woody Ormsby....Richard Arlen
Ann Caswell....Jean Parker
Frosty Glinkie....Ralph Sanford
Roughhouse....Joe Sawyer
Steve Ormsby....Bill Henry
Sgt. Switchers....John Wegman
Pop Ormsby....Harry Shannon
Blair Caswell....Edward Earle
Hank Lincoln....Keith Richards
Pompadour Jones....Eddie Quillan

Construction of the Alcan road forms topical background for this action drama which displays a regulation triangle involving two brothers and a girl. Despite obvious texture of the romantic conflict, speedy pace and roadbuilding setting supply good supporting fare for the regular runs, and picture has chance to be put over in secondary key houses with smart exploitation campaigns.

Producers Bill Pine and Bill Thomas secured considerable footage of construction of the Alcan highway for insertion as stock shots and utilization for process backgrounds. This film, deftly intercut into the dramatic action, is decidedly interesting and informative in the task confronting Army engineers and roadbuilders in pushing through to the north.

Harry Shannon, father of Richard Arlen and Bill Henry, heads a construction company building roads in California when the war hits and he's commissioned a major in the Army engineers. His entire crew joins up; including the two sons, to become the pioneering unit to blaze the trail through the wilderness north from Ft. Nelson base. Jean Parker, carrying on romance with Henry, arrives in the north country, and immediately falls in love with Arlen. Then it's the usual triangle complications, narrow escapes and action melodramatics to the finish. Naturally the road is pushed through, and Henry graciously steps aside for his brother to get the girl.

Cast grooves nicely into respective roles, with Arlen and Miss Parker providing okay performances in the starring spots. Major assistance comes from Ralph Sanford, jovial pal of Arlen, who is handed fat lines and situations for comedy reaction. Joe Sawyer, Eddie Quillan, Henry, Shannon, and Edward Earle.

Speedy pace which generally characterizes the Pine-Thomas product, is again on display here; with Frank McDonald turning in okay directing job.

Walt.

Life and Death of Col. Blimp

(BRITISH-MADE)
(Color)

London, June 8.

General Film Distributors release of Archer Film Production. Stars Deborah Kerr, Roger Livesey, Anton Walbrook. Directed by Michael Powell and Emeric Pressburger who also wrote and produced picture. Music by Allan Gray; camera, Georges Perinal. Military adviser, Lieut. General Sir Douglas Brownrigg. Reviewed at Odeon, London. Running time, 163 MINS.

Clive Candy....Roger Livesey
Edith Hunter / Barbara Wynne / Johnny Cannon....Deborah Kerr
Theo. Kretschmar-Schuldorf....Anton Walbrook
Spud Wilson....James McKechnie
Period Blimp....Spencer Trevor
Colonel Betteridge....Roland Culver
Frau von Kalteneck....Ursula Jeans
Pebble....Phyllis Morris
Murdoch....John Laurie
von Schonborn....Valentine Dyall
Embassy Counsellor....Arthur Wontner
Colonel Borg....Count Zichy
Major Davis....Harry Welchman
von Reumann....Carl Jaffe
von Ritter....Albert Lieven
Colonel Goodhead....Eric Maturin

Here is an excellent film whose basic story could have been told within normal feature limits, but which, instead, is extended close to three hours. Longer or shorter, this panorama of British army life is depicted with a technical skill and artistry that marks it as one of the really fine pix to come out of a British studio.

This is the longest picture ever made in England. It was carefully and intelligently written, directed and produced, and should rank as an important feature in America.

It's a clear, continuous unreeling

Miniature Reviews

'So Proudly We Hail!' (Par). Excellent saga of the Bataan and Corregidor nurses and their heroism under fire. Has cast names; will do big biz.

'Alaska Highway' (Par). Alcan roadbuilding provides setting for outdoors meller with romantic triangle. Action dualer.

'The Life and Death of Col. Blimp' (GFD-British). Excellently made longest ever in England (163 mins). Should go well everywhere.

'Submarine Alert' (Par). Good actioner of type, but will have to be satisfied with dual datings.

'Colt Comrades' (UA). Good action entry in the Hopalong Cassidy series of westerns.

'Get Going' (Songs) (U). Entertaining little program number, will provide amusement as dual supporter.

'Two Senoritas From Chicago' (Musical), (Col). Minor musical turned into fair b.o. by Joan Davis.

'The Dark Tower' (WB-British). Ben Lyon starred in nsg big-top mystery, made in England. Strictly for lower duals.

'Days of Old Cheyenne' (Rep). Don 'Red' Barry in above-average western.

'Sarong Girl' (Songs) (Mono). Spotty on quality but may get by as dualer if merchandised properly.

'Rhythm Parade' (Musical) (Mono). Musical romance should do okay.

'A Gentle Gangster' (Rep). Warmed - over gangster story starring Barton MacLane in routine role.

of events in the life of an English military man, from the Boer War, through the last war and including the present one, up to the completion of the training and equipment of England's Home Guard. Story revolves around an officer (Clive Candy) who has spent all his life in the army and still feels it is the right thing to play fair with the Germans even after we have won the present war. He insists on believing the German people as a whole are decent human beings, and that they're only the tools of their war lords.

The role of Candy is spasmodically well enacted by Roger Livesey, who looks a little too mature in the scenes of his younger days and a bit too virile at the finish. More generous praise should go to Anton Walbrook as an Uhlan officer. This is an excellent characterization depicted with delicacy and sensitiveness. Deborah Kerr contributes attractively as the feminine lead in three separate characters through the generations, and a score of other artists leave little to criticize from the histrionic side.

Title is based on the symbolic figure of the old-time English officers who have been axed, not only due to age but because of their constant reiteration, in their clubs, of their contempt for present methods of warfare as compared with 'the good old days,' when cavalry anteceded mechanized combat. Cartoonist Low, in the Evening Standard, christened them 'Colonel Blimps,' but the title would mean nothing outside England, and it's suggested that a more felicitous one should be utilized for the export trade.

Jolo.

SUBMARINE ALERT

Hollywood, June 22.

Paramount release of Pine-Thomas production. Stars Richard Arlen, Wendy Barrie; features Nils Asther, Roger Pryor, Abner Biberman. Directed by Frank McDonald. Original screenplay by Maxwell Shane; camera, Fred Jackman, Jr.; editor, William Ziegler. Tradeshown June 21, '43. Running time, 66 MINS.

Lee Deerhold....Richard Arlen
Ann Patterson....Wendy Barrie
Dr. Arthur Huneker....Nils Asther
G. B. Fleming....Roger Pryor
Com. Toyo....Abner Biberman
Vincent Belen....Marc Lawrence
Mr. Bambridge / Capt. Harris....John Miljan
Tina....Patsy Nash
Freddie Grayson....Ralph Sanford
Henry Haldine....Dwight Frye
Dr. Barclay....Edward Earle
Engineer....William Bakewell
Clerk....Stanley Smith

'Submarine Alert' is a good example of how a picture can get out of date via extended period between production windup and eventual release. Typical spy meller with usual melodramatic contents has been held on the shelf for a year and, in these fast-moving times, emerges as a rather dated piece in general setup. Filler for the duals.

Picture carries the usual fast action which has characterized the Pine-Thomas product. Secret radio shortwave portable transmitter results in wholesale sinkings of American tankers off the Pacific coast by a Jap submarine. FBI, in attempt to track the spies, has group of radio engineers fired—among them Richard Arlen. Latter is eventually selected by the gang to repair the set, and when he gets wise to the sabotaging efforts it's the usual meller mixup until the mob is rounded up. There's slight tinge of romance injected between Arlen and Wendy Barrie, herself an FBI operative.

Years ago, audiences would have accepted this as a good program actioner, but it's now on the far end of a cycle of spy tales. Direction is fast, and cast provides good performances generally.

Walt.

COLT COMRADES

Hollywood, June 17.

United Artists release of Harry Sherman (Lewis J. Rachmil) production. Stars William Boyd. Directed by Lesley Selander. Screenplay by Michael Wilson; camera, Russell Harlan; editor, Sherman A. Rose; asst. director, Glenn Cook; production manager, Dick Johnston. Previewed in studio projection room, June 16, '43. Running time, 67 MINS.

Hopalong Cassidy....William Boyd
California Carlson....Andy Clyde
Johnny Nelson....Jay Kirby
Lin Whitlock....George Reeves
Lucy Whitlock....Gayle Lord
Wildcat Willy....Earl Hodgins
Jebb Hardin....Victor Jory
Joe Brass....Douglas Fowley
Varney....Herb Rawlinson

'Colt Comrades' is another of the Hopalong Cassidy series of westerns which have held a top rank in the action field for several years. It's a good entry in the series, excellently photographed against scenic panoramas that have become a trademark for the Hoppys; containing sufficient action, riding and gunplay to get favorable reaction from western-minded audiences.

Story has Hoppy and his two sidekicks, Andy Clyde and Jay Kirby, breeze into the western town as U. S. marshals, rounding up a robber with a $5,000 price on his head. Trio decides to settle down for a spell, and buy half interest in cattle ranch of George Reeves. But conflict develops with Victor Jory, who charges excessive price for water to the valley ranchers and has a gang of gun-toters to back up his racket. Clyde gets hooked with an old con game, but makes the promoter drill—to bring in water. Jory then tries to frame Hoppy as a rustler, but winds up on the short end of the deal in a rousing gun battle.

William Boyd continues his strong characterization of Hopalong, with Andy Clyde providing the usual comedy sidelight, and Jay Kirby completing the trio as the juvenile member. Jory and Douglas Fowley are typed as the heavies, with Earl Hodgins the oil promoting artist.

Although story hits some familiar trails, it's mounted for a speedy trip to accentuate the action angles with Lesley Selander expertly handling the direction. Photography still maintains the high standard of Sherman outdoor production, with backgrounds materially assisting the scenic reproductions.

Walt.

GET GOING

(SONGS)

Hollywood, June 18.

Universal release of Will Cowan production. Features Robert Paige, Grace McDonald, Vera Vague, Walter Catlett, Milburn Stone. Directed by Jean Yarbrough. Original by Warren Wilson; camera, George Robinson; editor, Ray Snyder; songs, Milton Rosen, Everett Carter. Previewed in studio projection room, June 17, '43. Running time, 57 MINS.

Bob Carlton....Robert Paige
Judy King....Grace McDonald
Matilda Jones....Vera Vague
Horace Doblem....Walter Catlett
Doris....Lois Collier
Bonnie....Maureen Cannon
Mr. Tuttle....Milburn Stone
Vilma Walters....Jennifer Holt
Mrs. Daugherty....Nana Bryant
Hank....Frank Faylen

'Get Going' is an unpretentious comedy-drama with sufficient verve and sparkle to provide good support in the regular runs. It's a tongue-in-cheek tale about housing and male shortages in Washington, and makes little effort to be serious.

Grace McDonald arrives in Washington from New England, and shares room and clothes with Vera Vague, Maureen Cannon and Lois Collier. Getting typing job in a bureau, girl attracts attention of Robert Paige by dropping hints she might be employed by enemy spies. While tracking her down, the pair fall in love to provide humorous complications until windup when Miss McDonald really uncovers headquarters of a spy ring.

Paige and Miss McDonald team in good style to carry the major assignments; with broad comedy supplied by Vera Vague, Walter Catlett and Frank Faylen. Lillian Cornell smacks over personality with delivery of 'Siboney' in a night club sequence, while Maureen Cannon sings two Milton Rosen-Everett Carter tunes, 'Got Love' and 'Hold That Line.' Milburn Stone, Lois Collier and Nana Bryant are okay in support. Direction by Jean Yarbrough swings along at a zestful pace, with gag lines and situations neatly timed for audience reaction.

Walt.

T. Dorsey at Metro

Hollywood, June 22.

Tommy Dorsey and his band checked in at Metro to play old and new numbers in 'Broadway Rhythm,' to be produced by Jack Cummings.

Betty Brewster was signed to replace Liz Tilton as vocalist with the Dorsey crew.

2 Senoritas From Chicago

(SONGS)

Columbia release of Wallace MacDonald production. Features Joan Davis, Jinx Falkenburg. Directed by Frank Woodruff. Screenplay, Stanley Rubin and Maurice Tombragel, based on original by Steven Vas; camera, L. W. O'Connell; editor, Jerome Thoms. At Strand, Brooklyn, N. Y., dual, June 18, '43. Running time, 68 MINS.

Daisy Baker....Joan Davis
Gloria....Jinx Falkenburg
Maria....Ann Savage
Leon....Leslie Brooks
Louise....Ramsay Ames
Jeff Kenyon....Bob Haymes
Rupert Shannon....Emory Parnell
Sam Grohmann....Douglas Leavitt
Gilberto Garcia....Muni Seroff
Armando Silva....Max Willenz
Mike....Stanley Brown
Bracker....Frank Sully
Chester T. Allgood....Charles C. Wilson
Mifflins....Romaine Callender

Joan Davis' solid comedy characterization helps sell an otherwise third-rate film about show biz. Bob Haymes' vocalizing and the voices of Jinx Falkenburg and Ann Savage account for the rest of the picture's limited b.o.

Play agents may be offended, but Joan Davis, a refuse-sorter in a Chicago hotel, peddles plays on the side. She manages to sell a discarded Portguese script to a New York producer without the consent or knowledge of its authors. Jinx Falkenburg and Ann Savage, sporting phoney Porto accents, pass themselves off as the authors' sisters and talk their way into leading roles. Production is set, rehearsals underway when the real authors sell the original copy of the play to another producer. Two rival hoofers, Leslie Brooks and Ramsey Ames, spill the beans, and this leads to unauthorized jail sentences for Misses Davis, Falkenburg and Savage and their producer, Emory Parnell. Broadway careers for all are insured, however, when Bob Haymes, Parnell's assistant, is pursuaded to produce a musical he has had up his sleeve.

The entire plot is a plot to get Miss Falkenburg to sing and display her well-tanned limbs in several rhumba numbers. But in the last analysis she and the other cast members merely play straight man for Miss Davis, whose burlesque is broad and whose antics get the laughs.

THE DARK TOWER

(BRITISH-MADE)

London, June 8.

Warner Bros. production and release. Features Ben Lyon, Anne Crawford, David Farrar. Directed by John Harlow. Screen adaptation by Brock Williams from play by George S. Kaufman and Alexander Woollcott. Reviewed at Warner theatre, London, June 7, '43. Running time, 90 MINS.

Phil Danton....Ben Lyon
Mary....Anne Crawford
Tom Danton....David Farrar
Torg....Herbert Lom
Willie....Frederick Burtwell
Towers....Bill Hartnell
Madame Shogun....Josephine Wilson
Eve....Elsie Wagstaffe
Dr. Wilson....J. H. Roberts

A rambling melodrama with little boxoffice appeal, 'The Dark Tower' unfolds 90 minutes of trite entertainment. Devoid of originality, carrying no punch in its overlong footage, it's destined to play a minor role on double features.

As a buildup for two potential stars, it's a sorry tryout, too; Anne Crawford and David Farrar, starred with the veteran, Ben Lyon, prove stilted and amateurish, although the inane dialog is a factor, too. Herbert Lom, however, gives a hint of promise, although he should play down his marked acting resemblance to Peter Lorre.

Story is a muddled affair of mesmerism with a circus background. One Torg, gifted with hypnotic powers, is given a job in a big top whose owner's brother is a trapeze artist in love with the partner in his act. The owner upsets their act and romance, climaxing his melodramatics by hypnotizing the girl into trying to kill her partner.

Uncertain in its treatment, the situation loses dramatic value, and the tame finale—with the death of the villain at the hands of another member of this strange circus—leaves the spectator wondering what it is all about—and why it was ever made.

The overlong footage could be considerably cut, for two or three circus acts are extraneously brought into the proceedings.

Incidentally, Miss Crawford, too, bears a resemblance to another Hollywood star—Jeannette Macdonald. Ben Lyon wanders aimlessly through the vapid goings-on.

Days of Old Cheyenne

Republic release of Eddy White production. Stars Don 'Red' Barry; features Lynn Merrick, William Haade, Herbert Rawlinson, Emmett 'Pappy' Lynn. Directed by Elmer Clifton. Screenplay, Norman S. Hall; camera, Reggie Lanning; editor, Harry Keller. At New York, N. Y., dual, week June 15, '43. Running time, 56 MINS.

Clint Ross....Don 'Red' Barry
Nancy Carlyle....Lynn Merrick
Big Bill Harmon....William Haade
Tombstone Boggs....Emmett 'Pappy' Lynn
Gov. Shelby....Herbert Rawlinson
John Carlyle....Charles Miller
Steve Brackett....William Ruhl
Bobby....Harry McKim
Slim Boyd....Robert Kortman
Higgins....Nolan Leary
Pete....Ken Duncan

With Don Barry in the lead, this shapes up as a strong dual entry for prairie-meller patrons.

Barry plays a cowpuncher whose handy dukes win him the job of

(Continued on page 40)

The Big kind!
the Wallop-packed kind!
The Timed-to-the minute kind!
GEORGE RAFT
Against the New No. 1 Menace!
SYDNEY (The Fat Man)
GREENSTREET
G-MEN vs. GESTAPO!
Background to Danger
You know -- the
WARNER
kind of Hit!
with
PETER LORRE
Brenda Marshall
Directed by RAOUL WALSH
Screen Play by W. R. Burnett
From a Novel by Eric Ambler
Join July WAR STAMP Drive!

it's Matchless!

Take a half-a-minute
to think about it!
Think of all the
attractions now showing---
Think of all the
attractions all season----

is there now, or was there ever a company to match the record of

WARNERS

Join July WAR STAMP Drive!

Jack L. Warner, *Executive Producer*

'Comedy' Smash $25,000 in Hot Chi; 'Mission' Bright 18G, 'Flight' 17G, 2d

Chicago, June 22.

Hot weather is slowing business, and operators expect it to be off for next few weeks. 'Mission to Moscow' opened big at the Roosevelt and should hit bright $18,000.

'The Human Comedy' is headed for smash $25,000 at the State-Lake. The Chicago, with 'A Stranger In Town' and Jimmy Dorsey orchestra on stage, looks like at least $50,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Tennessee Johnson' (M-G) and 'Air Wardens' (M-G). Okay $7,500. Last week, good $9,000.

Chicago (B&K) (4,000; 35-75)—'Stranger in Town' (M-G) and Jimmy Dorsey orch on stage. Big $50,000. Last week, 'Lady Burlesque' (UA) (2d wk) and Tommy Tucker orch, Georgie Price on stage, strong $42,000.

Garrick (B&K) (900; 35-75)—'Reveille Beverly' (Col) and 'Senoritas from Chicago' (Col). Pert $6,500. Last week, pleasing $7,000.

Grand (RKO) (1,150; 40-75)—'Walked with Zombie' (RKO) and 'Leopard Man' (RKO) (2d wk). Fine $9,000. Last week, stout $9,500.

Oriental (Iroquois) (3,200; 28-55)—'He Hired Boss' (20th) and Louis Prima orch. Beatrice Kay on stage. Nifty $20,000. Last week, 'Great Life' (Col) and Sonny Dunham orch on stage, about same.

Palace (RKO) (2,500; 40-75)—'Flight Freedom' (RKO) and 'Rhythm Islands' (U) (2d wk). Neat $17,000. Last week, fine $19,000.

Roosevelt (B&K) (1,500; 35-75)—'Mission Moscow' (WB). Brilliant $18,000. Last week, 'Immortal Sergeant' (20th) (3d wk), five days, and 'Mission Moscow' (WB), two days, good $14,000.

State-Lake (B&K) (2,700; 35-75)—'Human Comedy' (M-G). Smash $25,000. Last week, 'More the Merrier' (Col) (4th wk), six days, and 'Human Comedy' (M-G), one day, swell $16,000.

United Artists (B&K) (1,700; 35-75)—'Slightly Dangerous' (M-G) (3d wk). Snug $12,000. Last week, lively $14,000.

Woods (Essaness) (1,200; 35-75)—'Young Willing' (UA) and 'Alibi' (U) (2d wk). Nice $7,000. Last week, bangup $9,000.

'BATAAN' LEADS HUB IN DAY-DATE, $53,700

Boston, June 22.

New bills down the line, most of them ecstatically hailed in the press, have hypoed the b.o. here this week, the general level of business increasing steadily as schools wind up and as the public begins to take the serious OPA restrictions in stride.

'Bataan' leads the pack with a mighty $53,700 day-date at the Loew spots; 'Crash Dive' is very big at the Memorial, touching a top $24,500, while 'Five Graves to Cairo' at the Met and 'Flicka' at the Paramount-Fenway are staunch. Latter especially big, being the only non-war theme, with 'Ox-Bow Incident' hard to take, trailing despite stage combo.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Ox-Bow Incident' (20th) plus 'International Casino Revue' on stage. A sharp dive here, film's appeal limited despite exceptional rave notices, $23,000. Last week 'Mr. Big' (U) plus Abe Lyman band on stage, big $29,800.

Fenway (M-P) (1,373; 40-60)—'My Friend Flicka' (20th) plus 'Shantytown' (Mono). Lightest quality item in town this week and reflecting it. First run here, too close to $7,000, very big.

Memorial (RKO) (2,900; 44-75)—'Crash Dive' (20th) and 'Gildersleeve's Bad Day' (RKO). Socko bill, driving to a smash $24,500, h.o. certain. Last week 'White Savage' (U) and 'Cowboy Manhattan' (U) (2d week), $13,000.

Metropolitan (M-P) (4,367; 44-66)—'Five Graves Cairo' (Par) plus 'Chatterbox' (Rep). Good though not spectacular $24,000. Last week 'Hean Wild Wind' (Par) and 'High Explosive' (WB), pop run, $18,500.

Orpheum (Loew) (2,900; 44-65)—'Bataan' (M-G) and 'Let's Have Fun' (Col). A powerhouse at $30,100. Last week 'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G), $24,000.

Paramount (M-P) (1,300; 33-60)—'My Friend Flicka' (20th) and 'Shantytown' (Mono). Doing great $15,000. Last week 'Something Shout About' (Col) and 'Mysterious Doctor' (WB), $14,500.

State (Loew) (3,200; 44-65)—'Bataan' (M-G) and 'Let's Have Fun' (Col). Powerful draw, going to $23,600 big in this sale. Last week 'Cabin in Sky' (M-G) and 'Stranger In Town' (M-G), $16,800.

Translux (900; 28-65)—'Ghosts on Loose' (Mono) plus 'Two Weeks to Live' (RKO). Good $5,200. Last week 'Sarong Girl' (Mono) and 'Spy Train' (Mono), $5,000.

'Cairo' Smash $11,000, Best Bet in Montreal

Montreal, June 22.

Only one new picture in the deluxers, 'Five Graves to Cairo,' is soaring to a smash total to pace city. 'Hello, Frisco' will run second, also strong.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Five Graves to Cairo' (Par). Smash $11,000 likely. Last week, 'It Ain't Hay' (U), good $7,800.

Capitol (CT) (2,700; 30-62)—'Immortal Sergeant' (20th) and 'Has What It Takes' (Col) (2d wk). Rousing $6,500 in sight after $8,000 opener.

Loew's (CT) (2,800; 35-67)—'Hello, Frisco' (20th) (2d wk). Smacko $9,500 prospect following great $13,800 opening stanza.

Princess (CT) (2,300; 30-52)—'Tennessee Johnson' (M-G) and 'Air-Raid Wardens' (M-G). Neat $5,000. Last week 'Frankenstein Wolf Man' (U) and 'Morning, Judge' (U) (2d wk), good $4,500.

Strand (United Amusements) (750; 35-45)—'Gentle Gangster' (Rep) and 'Shantytown' (Rep). Should garner average $2,700. Last week, 'Dr. Renault's Secret' (20th) and 'Hope Schuyler' (20th), $2,600.

Orpheum (Ind) (1,100; 30-60)—'Lives Bengal Lancers' (Par) and 'Waikiki Wedding' (Par) (reissues). Pointing to good $3,000. Last week, 'Lady Burlesque' (UA) (5th wk), mild $1,200.

St. Denis (France-Film) (2,500; 30-40)—'Le Revolte' and 'Achille.' Average $3,500. Last week, 'Werther' and 'Petite Peste,' fair $3,300.

'Lady,' $28,200, Fine in Philly

Philadelphia, June 22.

The sweltering heat making the parks and pools a competitive factor, and with the outdoor Robin Hood Dell starting its summer concert-series on Monday nite (21), the downtown houses are still able to hold their own. Seasonal warm weather slack is still to set in, with the air-conditioned filmeries all reporting good biz.

'Lady of Burlesque' is leading the local field.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Five Graves Cairo' (Par) (3d wk). Dipped to okay $8,800 after big second week with $10,200.

Arcadia (Sablosky) (600; 35-75)—'Cabin in Sky' (M-G) (2d run, 2d wk). Holding up fairly well considering that it stayed five weeks downtown for initial run. Hitting at $3,200 on second run for a second week after $3,600 for the first.

Boyd (WB) (2,560; 35-75)—'Lily Mars' (M-G) (2d wk). Holding up strong with smash $19,200 in sight for second week. Opened very big with $28,900 plus a $4,300 for the twin booking at the Earle on Sunday.

Earle (WB) (2,768; 35-75)—'Jitterbugs' (20th) with vaude including Kenny Baker, Bob Chester's band and the Borrah Minevitch Harmonica Rascals. With Baker making for the magnet, doing nicely to the tune of $22,000. Last week, 'Aerial Gunner' (Par), with Hugh Herbert, Benny Rubin and John Kirby orch, feeble $16,000.

Fox (WB) (2,245; 35-75)—'Hangmen Die' (UA). Coolness to war pix, will be lucky to hit $16,200. Last week, 'Crash Dive' (20th) came through with fat $14,500 for its third week.

Karlton (WB) (1,066; 35-75)—'More Merrier' (Col) (2d run). Still socko after big first-run weeks and is piling up $7,500 for last week house remains under Warner aegis. William Goldman chain takes over. Last week, 'Mission Moscow' (WB) took fair $3,500 for a second run.

Keith's (Goldman) (2,220; 35-75)—'Land Is Mine' (RKO) (2d run). Little enthusiasm and light $3,800 hoped for. Last week, 'Desperadoes' (Col) yanked after five days when only $2,000 was turned in for its second run.

Mastbaum (WB) (4,692; 35-75)—'Lady of Burlesque' (UA). Palled off the boards last month on the morals issue, but not getting any publicity on the maneuver, holding up well on its own with $23,200 expected. Last week, 'Action North Atlantic' (WB) sunk to low $14,900 for its third week.

Stanley (WB) (2,916; 35-75)—'China' (Par) (3d wk). Still showing strength and should rate [illegible] with $7,500 for [illegible] third week after [illegible]

Stanton (WB) (1,457; 35-75)—[illegible] No. [illegible] (2d-[illegible]). Not getting much [illegible] [illegible] will be satisfied with $7,600. Last week, 'Pride of Yankees' (RKO), returning at pop prices, was a weak slugger with $6,200.

First Runs on Broadway

(Subject to Change)

Week of June 24

Astor—'Best Foot Forward' (M-G) (29).

Capitol—'Stage Door Canteen' (UA).

(Reviewed in 'Variety' May 12)

Criterion—'Cabin in the Sky' (M-G) (5th week).

(Reviewed in 'Variety' Feb. 10)

Globe—'Crime Doctor' (Col) (26).

Hollywood—'Mission to Moscow' (WB) (9th week).

(Reviewed in 'Variety' May 5)

Music Hall—'Youngest Profession' (M-G).

(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (23).

Rialto—'Aerial Gunner' (Par) (26).

(Reviewed in 'Variety' March 3)

Rivoli—'Spitfire' (RKO) (3d week).

(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (2d week).

(Reviewed in 'Variety' May 19)

Strand—'Action in the North Atlantic' (WB) (6th week).

(Reviewed in 'Variety' May 19)

Week of June 31

Astor—'Best Foot Forward' (M-G) (2d week).

Capitol—'Stage Door Canteen' (UA) (2d week).

Criterion — 'Bombardier' (RKO).

(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (2d week).

Hollywood—'Mission to Moscow' (WB) (10th week).

Music Hall—'Youngest Profession' (M-G) (2d week).

Paramount—'Dixie' (Par) (2d week).

Rialto—'Aerial Gunner' (Par) (2d week).

Roxy—'Coney Island' (20th) (3d week).

Strand—'Background to Danger' (WB).

(Reviewed in 'Variety' June 9)

'5 GRAVES' HAS PLENTY NEWARK LIFE, $21,000

Newark, June 22.

Lion's share of the trade this week is bee-lining to the Paramount, where 'Five Graves to Cairo' is clicking off a mighty total in the first of a four-week stay. Only other new product is 'Mission to Moscow,' doing okay at the Branford but falling below expectations. Holdover biz continues hefty for 'Crash Dive,' and 'Lady of Burlesque.'

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Mission to Moscow' (WB) and 'Follow the Band' (U). Running a favorable tally of $17,800 but figured to go considerably better. Last week, 'Action North Atlantic' (WB) and 'Has What It Takes' (Col) (2d wk), sturdy $15,000.

Capitol (WB) (1,200; 20-55)—'White Savage' (U) and 'Cowboy in Manhattan' (U). Leaning towards $3,200, under par. Last week, 'China' (Par) and 'Something to Shout About' (Col), sultry $4,500.

Paramount (Adams-Par) (2,000; 35-75)—'Five Graves to Cairo' (Par) and 'Gentle Gangster' (Rep). Great $21,000 in sight. Holds for three additional weeks. Last week, 'Night Plane' (Par) and 'Tahiti Honey' (Rep), so-so $13,200.

Proctor's (RKO) (3,400; 35-99)—'Crash Dive' (20th) and 'Dixie Dugan' (20th) (2d wk). Following through with big $17,500 after sock $26,000 first time around.

State (Loew's) (2,600; 30-85)—'Lady of Burlesque' (UA) and 'American Empire' (UA) (2d wk). Continues lusty, with $15,000 in sight. Last week, whammo $22,000, third highest gross of the year for house.

'Wolf Man' Zowie $16,000, Providence

Providence, June 22.

With something besides war themes to feed the film-going public, all houses hereabouts are looking fairly healthy. 'Frankenstein Meets Wolf Man' at RKO Albee is going very well and present pace makes it look good for holdover. 'White Savage' at Majestic and 'Hitler's Madman' at Loew's State are also up. 'Crime Doctor' opened o.k. at Strand Monday (21).

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Frankenstein Meets Wolf Man' (U) and 'Dead Men Walk' (PRC). One of [illegible] openings in some time and [illegible] like swell for for holdover. [illegible] zowie $16,000. Last week 'Mr. Big' (RKO) and 'Squadron Leader' (RKO) solid $16,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Moon Down' (20th) and 'Cowboy

(Continued on page 31)

Heat, H.O.s Boff N.Y., But 'Coney,' Madriguera-Amaya a Smash $110,000; 'Merrier's' 6th 92G, 'Cabin,' 4th, 18G

Total take for downtown Broadway theatres is off sharply due to a large majority of holdovers, some of which have gone a long ways already. Return of hot weather hurt considerably on Sunday (20), but not at the Roxy, the only first-run house bringing in a new show during the past week.

Playing 'Coney Island' and the Enric Madriguera band, Jack Durant and Carmen Amaya, the Roxy finished its first seven days last night (Tuesday) at a sensational $110,000. Opening day last Wednesday (16) hit $14,500, highest for any teeoff day at the house since depression, even where a holiday figured, while Sunday (20), when other theatres suffered, the Roxy also hit a new high of $19,500 for any Sabbath.

State, in the second-run column with 'Lady of Burlesque' and the Lionel Hampton orchestra, was off on Sunday (20), but is better than in recent weeks at an indicated $27,000 or over, good.

Holdover stands making replacements this week include 'Youngest Profession' (Music Hall) and 'Stage Door Canteen' with the Phil Spitalny band (Capitol), both opening tomorrow (Thursday), plus the Paramount bill of 'Dixie,' the Mitchell Ayres orch and the Andrews Sisters which starts today (Wednesday).

Advance sale at the Rivoli for 'For Whom the Bell Tolls' totals over $1,000, good in view of the fact the film doesn't open there on a roadshow run until July 14.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (17th-final wk). Dropped to under $11,000, slow, on the 16th stanza ended Monday night (21), while prior (15th) week was $14,000. 'Best Foot Forward' (M-G) opens next Tuesday night (29).

Capitol (Loew's) (4,820; 25-$1.10)—'Bataan' (M-G) and, in person, Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan (3d-final wk). Down considerably on blowoff lap to less than $40,000, but okay; last week (2d) hit near to $60,000, very big.

Criterion (Loew's) (1,700; 35-75)—'Cabin in Sky' (M-G) (4th wk). Maintains fine gait, looking $18,000 or thereabouts this week, close to previous stanza's take of $21,000. Holds another round.

Globe (Brandt) (1,416; 35-85)—'Mr. Big' (U) (2d wk). Satisfactory on holdover at $8,500 or better, while first seven days was $10,600, nice; will probably go another week.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (8th wk). Sliding to $12,000 or bit over this week (8th), but still a fair profit; last week (7th) was $16,200, good. 'This Is the Army' (WB) is tentatively slated to open here July 23, 'Mission' remaining until then.

Palace (RKO) (1,700; 23-75)—'Crash Dive' (20th) (2d run) and 'Sarong Girl' (Mono) (1st run), dualed. Looks average $9,500. Last week, 'Edge of Darkness' (WB) (2d run) and 'Gildersleeve's Bad Boy' (RKO) (1st run), close to $10,000.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par) and, on stage, Mitchell Ayres' orch and Andrews Sisters, open today (Wednesday) after four good profit-getting weeks with 'Five Graves to Cairo' (Par), Frank Sinatra and the Gracie Barrie band, finale being $44,000, the third week $51,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'More the Merrier' (M-G) and stageshow (6th-final wk). Very steady for concluding frame, looking strong $92,000; preceding (5th) week went to $98,000, immense.

Rialto (Mayer) (594; 28-65)—'Captive Wild Woman' (U) (3d-final wk), sighting $5,000, mild, this week (3d), while previous stanza (2d) was $6,000, fair. 'Aerial Gunner' (Par) is due Saturday (26).

Rivoli (UA-Par) (2,092; 35-99)—'Spitfire' (RKO-Goldwyn) (2d wk). Not doing well, looking less than $16,000 this week, but will hold a third; initial seven days hopped $23,000, good though under hopes.

Roxy (20th) (5,886; 55-$1.10)—'Coney Island' (20th) and Enric Madriguera band, plus Jack Durant and Carmen Amaya (2d wk). An outstanding smash, first week ended last night (Tuesday) hitting $110,000. The third week for 'Friend Flicka' (20th), Hartmans, Larry Adler, Mitzi Mayfair and Merry Macs, was just under $50,000, good.

State (Loew's) (3,450; 35-$1.10)—'Lady of Burlesque' (UA) (2d run) and Lionel Hampton orch. A good $27,000 or over indicated, best in several weeks. In ahead, 'China' (Par) (2d run) and Bill Bardo orch, Joe Howard, others, under $22,000, [illegible]

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway, plus Dooley Wilson, on stage (5th wk). Holding up satisfactorily at probable $34,000, or bit better, while the previous (4th) frame went to $40,000. Holds a sixth and final week.

'Lily'-'Calais' Dual Neat $17,000, Buffalo

Buffalo, June 22.

Holdovers are dominating a fairly mild session currently.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Lily Mars' (M-G) and 'Raid Calais' (20th). Will better lofty $17,000. Last week, 'Crash Dive' (20th) and 'Young and Willing' (UA) topped stout $16,000.

Great Lakes (Shea) (3,000; 35-55)—'China' (Par) and 'American Empire' (UA) (2d wk). Dandy concluding round, $12,000. Last week, bangup $18,000.

Hippodrome (Shea) (2,100; 35-55)—'Crash Dive' (20th) and 'Young and Willing' (UA) (2d wk). Neat at over $8,000. Last week, 'Bataan' (M-G) and 'Mysterious Doctor' (WB) (2d wk), tame $7,000.

Lafayette (Basil) (3,300; 35-55)—'White Savage' (U) and 'Sherlock Holmes in Washington' (U) (2d wk). Tapering to around $7,500. Last week, snug $13,000.

20th Century (Ind.) (3,000; 35-55)—'Spitfire' (RKO) and 'Clancy Street Boys' (Mono). Nice $12,000. Last week, 'Walked with Zombie' (RKO) and 'Gildersleeve's Bad Day' (RKO), trim $9,500.

Judy-'Lily' Combo Nifty $18,500, Pitt

Pittsburgh, June 22.

'Presenting Lily Mars' copping the honors easily this week at Stanley, beating flock of stage show figures in past at WB deluxer, and chief reason is that it's a respite from flock of war pix town has been getting of late. Notices weren't so hot but that doesn't seem to matter; cash customers are eating it up. Penn's taking it on the chin with 'Flight for Freedom,' which got the axe from the reviewers, and it's holdovers for the rest of the downtown sector.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—House went dark Tuesday night (15) for couple of weeks to get a repaint job. Scheduled to reopen July 3 with 'Coney Island' (20th). Last week, 'Corregidor' (PRC) brutal, barely getting $2,200.

Harris (Harris) (2,200; 30-55)—'Crash Dive' (20th) (3d wk). Tyrone Power starrer slipping off in windup session downtown, with final figure looking now like around $6,000. Last week picture did close to $8,500. Will probably move to Senator tomorrow (Wednesday) for a fourth session.

Penn (Loew's-UA) (3,300; 30-55)—'Flight for Freedom' (RKO). Crix didn't go for this one and public's backing the newspaper gang up for a change. Although not entirely a war picture, Rosalind Russell-Fred MacMurray co-starrer falls pretty well within that category and public's fed up with the steady diet. Won't do more than $12,000 if that. Last week, 'Five Graves to Cairo,' better than $15,000.

Ritz (WB) (800; 30-55)—'Five Graves' (Par) (2d wk). Moved here from Penn but isn't getting same reaction at small-seater it did at previous spot. Won't crack $2,300, just fair and a disappointment considering what picture got at Penn. Last week, 'Lady of Burlesque' (UA), on move-over from Stanley, fine at $3,500.

Senator (Harris) (1,750; 30-55)—'More the Merrier' (Col) (6th wk). This comedy's the sensation of the year here. Was set to go out last week because picture was opening simultaneously in the nabes at reduced prices but biz was such management decided to keep it anyway despite the day-and-dating in East Liberty at lower scale. Isn't hurting too much either because it will get around $2,800, fine. Last week, 'Merrier' claimed a little under $3,800.

Stanley (WB) (3,800; 30-55)—'Presenting Lily Mars' (M-G). Heavy sugar for Judy Garland musical, a respite from war pix although boys and gals on the papers took it apart. Shooting for $18,500, great, and a lot more than house has done with flock of stage shows. One more, then 'Bombardier' (RKO), opening Friday (25) on straight pix policy and then WB deluxer returns to stage-show, Abe Lyman's band and Bonita Granville due July 2. Last week 'Action in North Atlantic' (WB) under $11,000.

Warner (WB) (2,000; 30-55)—'Action North Atlantic' (WB) (2d wk). Moved from the Stanley and doing only fair. Maybe $5,000, but could get less. Last week, 'China' (Par), on moveover from Penn, great $7,000.

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'Bombardier'-Vaude Frisco Topper At Wow $30,000; 'Graves' Great 26G

San Francisco, June 22.

'Bombardier,' coupled with 'Truth or Consequences,' radio show, and other acts on the stage, is pacing the town with a big $30,000. 'The Desperadoes' is fine at the Orpheum, hitting $19,000.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—'Coney Island' (20th) and 'Gorilla Man' (WB) (2d wk). Hefty $17,000 after bangup $33,000 opening week.

Golden Gate (RKO) (2,850; 44-75)—'Bombardier' (RKO), plus 'Truth or Consequences' air show and other acts on stage. Film is the big draw for a smart $30,000, best in town. Last week, 'Ladies' Day' (RKO) and Benny Goodman orch on stage, ditto.

Orpheum (Blumenfeld) (2,440; 60-75)—'Desperadoes' (Col) and 'Has What it Takes' (Col). 'Desperadoes' is surprising with a strong $19,000. Last week, 'More the Merrier' (Col) and 'Redhead Manhattan' (Col) (5th wk), fine $11,300.

Paramount (FWC) 2,470; 55-75)—'Five Graves Cairo' (Par) and 'Wrecking Crew'. Strong $26,000. Last week, 'Mission Moscow' (WB) and 'Swing Your Partner' (Rep), $23,000.

St. Francis (FWC) (1,475; 55-75)—'Mission Moscow' (WB) and 'Swing Your Partner' (Rep) (moveover). Big $10,500. Last week, 'Crash Dive' (20th) and 'He Hired Boss' (20th) (moveover) nice $13,500 on round-the-clock operations.

United Artists (Blumenfeld-UA)—'Lady Burlesque' (UA) and 'Prairie Chickens' (UA) 13d wk). Set for at least two more weeks after current one at present rate. Trim $12,300. Last week, sock $13,100.

Warfield (FWC) (2,650; 55-75)—'Assignment Brittany' (M-G) and 'Star Time Varieties' on stage. Good $23,000. Last week, 'Ox-Bow Incident' (20th), plus stage bill, $26,500, strongest since opening week of stage show policy at this house, with pix carrying load.

Esquire (Blumenfeld) (950; 60-75)—'More the Merrier' (Col) (moveover) and 'Underground Agent' (Col). With a new second biller, 'More the Merrier' is still doing okay on moveover, after five weeks at Orpheum. One of few pix to go six stanzas first-run here. Nice $11,500. Last week, 'It Ain't Hay' (U) and 'Holmes Secret Weapon' (U) (4th wk), solid $8,100.

'Mr. Big' Tall $8,000 In Cincy; 'Action' Fair 9G

Cincinnati, June 22.

'Coney Island,' holding over at the Albee on the strength of sensational first week's draw, which neared house record, is town's topper currently with a swell summer mark. Of the firstruns, 'Mister Big' is registering a lofty figure for the Capitol, where it will stick for another session. Trade in general is in stride and besting prolonged heat spell.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Coney Island' (20th). Sticking for second whirl and racking up a lusty $12,000. Terrific $22,000 on initialer last week, close to ceiling figure for this house. First holdover in this big stand since 'Snow White' a couple years back.

Capitol (RKO) (2,000; 35-55)—'Mister Big' (U). Tall $8,000. Will hold. Last week, 'China' (Par) (2d run), dandy $5,500.

Family (RKO) (1,000; 20-30)—'Has What It Takes' (Col) and 'Boy Stalingrad' (Col), split with '39 Steps' (PRC) and 'Spy Train' (Mono). Steady $2,100. Ditto last week for 'Aldrich Gets Glamour' (Par) and 'Cheyenne Roundup' (U), divided with 'Gentle Gangster' (Rep) and 'Song of Texas' (Rep).

Grand (RKO) (1,430; 35-55)—'It's Great Life' (Col) and 'Two Senoritas Chicago' (Col). Mild $4,000. Same last week on 'Ox-Bow Incident' (20th).

Keith's (Libson) (1,500; 35-55)—'More the Merrier' (Col). Brought back after week's shelving for fifth downtown stanza. Solid $4,000. Last week, 'Assignment Brittany' (M-G), slow $4,000.

Lyric (RKO) (1,400; 35-55)—'Union Pacific' (Par) (reissue). Behind schedule at $3,000. Last week, 'Bombardier' (RKO) (2d run), okay $4,000.

Palace (RKO) (2,600; 35-55)—'Action North Atlantic' (WB). Fair $9,000. Last week, 'Five Graves to Cairo' (Par), sorry $7,500.

Shubert (RKO) (2,100; 35-55)—'Action North Atlantic' (WB). Fair $9,000. Last week, 'Five Graves to Cairo' (Par), sorry $7,500.

Shubert (RKO) (2,100; 35-55)—'Lily Mars' (M-G). Moveover stay extended through first half for 17-day stretch here, the theatre being shuttered Sunday (20) for the summer. Tame $4,500 for final 10 days.

Key City Grosses

Estimated Total Gross
This Week $2,197,300
(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..........$1,622,600
(Based on 24 cities, 151 theatres)

'CONEY' SOCK $13,500, INDIANAPOLIS PACER

Indianapolis, June 22.

Biz is swinging along in high style at most deluxers here. Swing shift shows both Saturday and midweek are getting warm receptions. Top coin is a close call between 'Coney Island' at the Indiana and 'Presenting Lily Mars' at Loew's, both socko.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO). Oke $11,000 for double horror. Last week, tepid $6,800 with 'Ox-Bow Incident' (20th) and 'Blow Up America' (20th).

Indiana (Katz-Dolle) (3,300; 30-50)—'Coney Island' (20th) and 'Raid Calais' (20th). House's first musical in ten weeks good for terrific $13,500. Last week, 'China' (Par) and 'High Explosive' (Par), sock $13,000.

Keith's (Indie) (1,200; 30-55)—'Traitor Within' (Rep) plus vaude. Hard luck $3,800 in four-day run. Last week, also sub-par $3,900 with 'Redhead Manhattan' (Col) and vaude on same run.

Loew's (Loew's) (2,450; 30-50)—'Lily Mars' (M-G) and 'After Midnight With Blackie' (Col). Swell $13,000. Holdover indicated. Last week 'Bataan' (M-G), oke $11,200.

Lyric (Katz-Dolle) (1,600; 30-50)—'China' (Par) and 'High Explosive' (Par). Satisfactory $4,200 on moveover. Last week, 'Pride Yankees' (RKO) with 'Prelude to War' (WAC), oke $3,900.

'Action' Dual Tops In Brooklyn at $17,000, 2d

Brooklyn, June 22.

Lots of holdovers but business isn't too hot. Top dough maker this stanza is Fabian Fox in second week with 'Action in North Atlantic' and 'Great Life.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Came to Blow Up America' (20th) and 'Sarong Girl' (Mono). Mild $15,000. Last week, 'Crash Dive' (20th) and 'Leopard Man' (RKO) (2d wk), good $14,000.

Fox (Fabian) (4,023; 35-65)—'Action North Atlantic' (WB) and 'Great Life' (Col) (2d wk). Sturdy $17,000. Last week, nifty $24,000.

Metropolitan (Loew's) (3,618; 35-65)—'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk). Fair $14,000. Last week, strong $20,000.

Majestic (Sirilsky) (1,850; 25-50)—'No Greater Sin' (Indie) and 'Adolescence' (Indie). Mild $1,500. Last week, 'Corregidor' (PRC) and 'Spy Train' (Mono), good $2,500.

Paramount (Fabian) (4,020; 35-65)—'Five Graves to Cairo' (Par) and 'Red Head from Manhattan' (Col) (2d wk), fair $14,000. Last week, firstrate $23,000.

Strand (WB) (2,952; 35-65)—'A Gentle Gangster' (Rep) and 'Two Senoritas from Chicago' (Col). Healthy $7,000. Last week, 'Salute for Three' (Par) and 'Murder in Times Square' (Col), dull $3,000.

Cavallaro Ups 'Senoritas' To Fine $17,000 in Balto

Baltimore, June 22.

Good product is overcoming travel restrictions and excessive heat. Potent stage lineup of Carmen Cavallaro orch and The Merry Macs is bolstering 'Two Senoritas From Chicago' at the combo Hipp into very healthy returns. Some okay response also being noted for 'Coney Island' at the New and 'China' at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Lily Mars' (M-G) (2d wk). Holding good pace to indicated $14,000 after ringing the bell solidly on initial sesh with big $20,800.

Hippodrome (Rappaport) (2,240; 17-66)—'Two Senoritas' (Rep) plus Carmen Cavallaro orch and Merry Macs on stage. One of best in weeks, $17,000. Last week, 'Walked With Zombie' (RKO) plus vaude held up rather well at $14,900.

Keith's (Schanberger) (2,460; 17-55)—'Five Graves to Cairo' (Par) (2nd wk). Maintaining good pace at $9,000 after pleasing first round to $12,700.

Mayfair (Hicks) (980; 25-50)—'Raid Calais' (20th). Drawing some response to possible $5,000. Last week, second of 'Can't Escape Forever' (WB) added fairish $4,200 to good opener at $5,600.

New (Mechanic) (1,680; 17-55)—'Coney Island' (20th). Very bullish at $7,000. Last week, second of 'Ox-Bow Incident' (20th), mild $3,600 after better-than-expected first round at $5,300.

Stanley (WB) (3,280; 20-60)—'China' (Par), big $18,000. Last week, second of 'Mission to Moscow' (WB), added halting $7,800 to hard-pulling $14,800 on initial try.

Valencia (Loew's-UA) (1,480; 17-55)—'Harrigan's Kid' (M-G). Just fair at $4,000. Last week, 'Bataan' (M-G), in moveover from downstairs Century, drew some trade at $4,700.

'MARS'-VAUDE WOW 30G, D.C.

Washington, June 22.

The trend away from war pictures continues here with 'Presenting Lily Mars' and 'White Savage' respectively going away over par in a city which is growing tired of combat films. 'Cabin In the Sky' is also profiting by being 'escapist.'

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Lily Mars' (M-G) with vaude headed by Virginia Weidler. Off to a great opener with every indication week will produce socko $30,000. Last week, 'Raid Calais' (20th) with vaude, mediocre $18,500.

Columbia (Loew) (1,200; 40-50)—'Cabin in Sky' (M-G) (2d wk). Will get swell $10,000 after opening week smash of $14,000.

Earle (WB) (2,210; 30-90)—'Action North Atlantic' (WB) (2d wk), with vaude. Looks like $14,000, not so hot. First week's $21,000 was not up to expectations.

Keith's (RKO) (1,800; 30-55)—'White Savage' (U). Getting a non-war film play for nifty $15,000. Last week, 'It Ain't Hay' (U) (2d wk), neat $9,000 after opener of $15,000.

Metropolitan (WB) (1,800; 30-55)—'Mission to Moscow,' (WB). They don't want this kind on F. street and lucky to grab sad $3,500. Last week, 'More the Merrier' (M-G) (2d wk), dandy $7,900.

Palace (Loew) (2,242; 40-60)—'Crash Dive' (20th) (2d wk). Will get fair $14,000 after first week of $19,500, a bit under expectations.

L. A. Hefty; 'Coney' Brisk $50,100 In 4 Spots, 'Hit Parade' Totals 31½G In Two, Ditto for 'Land Is Mine'

Broadway Grosses

Estimated Total Gross
This Week..........$434,000
(Based on 13 theatres)
Total Gross Same Week
Last Year..........$358,000
(Based on 15 theatres)

'Mars' Trim $12,000, 'Coney' 11½G, L'ville

Louisville, June 22.

Fresh entries are stacking up nicely along the local row, and ideal weather is a favorable factor in the local b.o. picture. Income tax payments and Victory gardens captured the attention of a lot of folks, but downtown houses were not affected noticeably. Potency of product seems to be the answer to the whole story, and when the pics have something on the ball results are usually pleasing.

'Lily Mars' at Loew's State, and 'Coney Island' at the Rialto are pounding around the turn about even-steven. Both are catching a hefty femme trade, and weekend biz was plenty zippy. 'Mission to Moscow' at the Mary Anderson is rounding up considerable attention.

Estimates for This Week.

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Bataan' (M-G) and 'It's a Great Life' (Col). Folks liked this dual bill last week at Loew's State, and they're still giving it active support on moreover. Should cop solid $3,800 on m.o. stanza. Last week, 'White Savage' (U) and 'Good Morning, Judge' (U), caught fairish $3,000 on moveover.

Kentucky (Switow) (1,200; 15-25)—'Cabin in Sky (M-G) and 'Meanest Man in World' (20th). Catching the usual healthy biz from the crowded main stem, especially over the weekend. Running time of the show (three hours or more), of course, obviates a terrific gross. Expectations are for solid $1,800. Last week, 'Got Me Covered' (RKO) and 'Moon Is Down' (20th), satisfactory $1,700.

Loew's State (Loew's) (3,300; 30-50)—'Lily Mars' (M-G) and 'American Empire' (UA). Aiming for ringing $12,000. Last week, 'Bataan' (M-G) and 'Great Life' (Col.) topped the town for resonant $12,500 and moveover.

Mary Anderson (Libson) (1,000; 30-50)—'Mission to Moscow (WB). Pointing to solid $5,000 on initial stanza. Last week, 'Edge of Darkness' (WB) (3d wk.), wound up three-week run to satisfactory $3,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Coney Island' (20th). Stepping out at a smart pace, with Betty Grable a socko marquee name. After a run of war pics, this one comes as a welcome relief, and should do splendidly as a singleton. Healthy $11,500.

Strand (Fourth Avenue) (1,400; 30-50)—'Forever and Day' (RKO) and 'Prelude to War' (WAC). Off to a pretty good start, but meeting strong opposish from the main stem deluxers. Oke $3,500 in sight. Last week, 'Chatterbox' (Rep) and 'Aerial Gunner' (Par), robust $4,200.

Los Angeles, June 22.

Town seems to enjoy the surcease from the heavy war stuff and is pouring into the seven deluxers with their lighter fare.

'Coney Island' in four Fox West Coast theatres will be running up a brisk total of $50,100, while Republic's 'Hit Parade' is accounting for $31,500 in two Paramount houses and holds over. Figure matches 'This Land Is Mine' at the Pantages-Hillstreet combo. 'Action in the North Atlantic' continues strong in the Warner houses and stays for a fourth week.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Big $0,500. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk), good $3,400.

Chinese (Grauman-WC) (2,034; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Sock $13,500. Last week, 'Bataan' (M-G) and 'Stranger in Town' (M-G), excellent $12,300.

Downtown (WB) (1,800; 40-85)—'Action North Atlantic' (WB) (3d wk). Going to nifty $12,000. Last week, hefty $15,500.

Four Star (UA-WC) (900; 40-65)—'Bataan' (M-G) and 'Stranger in Town' (M-G). Neat $3,300. Last week, 'Crystal Ball' (UA) and "Young Willing' (UA), nice $3,400.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (4th wk). Searing out $4,000 after building last week to $5,200.

Hollywood (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (3d wk). Biz buzzing at $8,000 after stout $12,700 last week.

Orpheum (D'town) (2,200; 40-65)—'Buckskin Frontier' (UA) with Yvette Dare heading stage show. Okay $15,500. Last week, Chico Marx orch, 'Laugh Blues Away' (Col) (2d run), only $17,000, zoot suit scare hurting.

Pantages (Pan) (2,812; 40-85)—'Land Is Mine' (RKO) and 'Cowboy Manhattan' (U). Profitable $15,500. Last week, 'More the Merrier' (Col) (4th wk-0 days) and 'Morning Judge' (U) (1st wk-6 days), bangup $12,900.

Paramount (F&M) (3,389; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par). Zooming to great $22,500. Last week, 'China' (Par) and 'High Explosive' (Par) (4th wk), fine $12,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par). Solid $9,000. Last week, 'China' (Par) (4th wk), and 'High Explosive' (Par) (2d wk), strong $8,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Land Is Mine' (RKO) and 'Cowboy Manhattan' (U). Profitable $16,000. Last week, 'More the Merrier' (Col) (4th wk-6 days), and 'Good Morning Judge' (U) (1st wk-6 days), merry $12,600.

Ritz (F-WC) (1,372; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Big $8,100. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), solid $8,400.

State (Loew's-WC) (2,204; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Former pulling okay $22,000. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), robust $21,000.

United Artists (UA-WC) (2,100; 40-85)—'Bataan' (M-G) and 'Stranger Town' (M-G). Sock $8,000. Last week, 'Crash Dive' (20th) and 'Taxi, Mister' (UA) (2d wk), pleasing $0,-100.

Vogue (Vogue) (899; 40-50)—'Only Angels Have Wings' (Col) (reissue) (2d wk) and 'Junior Army' (Col). Okay $1,000. Last week, with 'Prelude to War' (WAC), ditto.

Wilshire (F-WC) (2,296; 40-85)—'Bataan' (M-G) and 'Stranger Town' (M-G). Swell $6,200. Last week, 'Crystal Ball' (UA) and 'Young Willing' (UA), okay $5,300.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (3d wk). Holding to profitable $8,000 after last week's strong $12,100.

'White Savage' Big $13,000 in Cleveland

Cleveland, June 22.

'Follow the Band' is getting one of the Palace's sweetest takes since hot weather started, despite sizzling heat that fried 'Pilot No. 5' at next-door State. Being inflammatory stuff, 'White Savage' also is cooking up tropical biz for Allen. H.o. of 'Crash Dive' neatly avoiding all reefs at Hipp to do a splendid two weeks' gross.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'White Savage' (U). Collecting big $13,000 on this first-runner, and perhaps another stanza in offing. Last week 'Flight For Freedom' (RKO) (2d wk) oke $6,500.

Hipp (Warners) (3,700; 35-55)—

(Continued on page 31)

NATIONAL BOXOFFICE SURVEY

Record hot weather that engulfed many key cities and the reaction from quarterly income tax payments are blamed for damage to many operations this week. 'Coney Island' (20th), 'Lily Mars' (M-G), 'Five Graves to Cairo' (Par), 'White Savage' (U), 'More the Merrier' (Col), 'Action in North Atlantic' (WB), 'Crash Dive' (20th) and, to a lesser degree, 'Mr. Big' (U), 'Human Comedy' (M-G) and 'Bataan' (M-G) are the most active coin-getters currently.

'Coney,' which is pacing New York's deluxers with a smash $110,000, is lusty to terrific in other spots opened thus far. It is the topper in K. C. with a bangup $12,000, hefty $17,000 on San Francisco holdover, robust $11,500 in Louisville, grand $12,000 for Cincinnati second session, leader in Indianapolis with terrif $13,500 and brisk $50,100 in four Los Angeles spots. 'Graves' continues to rack up top coin virtually every place it's opened, being particularly strong in N. Y. with big $44,000 for fourth stanza at Paramount. Film leads Montreal with a smash $11,000, is strong $26,000 in Frisco, good $24,000 in Boston, great on holdover in Portland, good on second Baltimore week and oke on Omaha m.o.

Strength being displayed this week by 'White Savage' indicates this film is an exploitable vehicle. Neat $13,000 in Providence, it's nifty $15,000 in Washington, big $13,000 in Cleveland, but mild on Wash. holdover. 'Lily Mars' is socko $30,000 in Washington, backed by vaude, solid $13,000 in Indianapolis, nice on Balto second sesh, tops in Buffalo at $17,000, neat $12,000 in Louisville, nifty $18,500 in Pittsburgh and nice for second K.C. week.

'Action,' rated fair in Cincy, is fine $17,000 on Brooklyn holdover and okay $34,000 for fifth N. Y. sesh. 'Dive' looks sock $24,500 in Boston, fine $13,000 in Cleve. second week and fair for Wash. holdover. 'Bataan' shapes oke on third N. Y. sesh and sock $53,700 in two Boston spots.

'Merrier' seems headed for huge $92,000 on sixth stanza at the big N. Y. Music Hall. Also big for second Minneapolis sesh and nice on Frisco moveover. 'Mr. Big' is tall $8,000 in Cincy and holds. 'Comedy' looms a sock $25,000 in Chi and nice for third Detroit week. 'Mission to Moscow' (WB) continues a rather spotty career but is shaping better in larger cities this week, being especially bright in Chi at $18,000, big Frisco m.o., strong in Port. and solid in Louisville. Rated sad on Wash. moveover and fair in Omaha.

From 'Variety' correspondents: 'Hitler's Madman' (M-G), good $12,000 in Prov.; 'Flicka' (20th), fine $9,000 in Minneapolis and big $22,000 in two Boston spots; 'Bombardier' (RKO), tops at $30,000 in Frisco; 'China' (Par), big $18,000, Balto; 'Frankenstein Wolf Man' (U), wow $16,000, Prov.; 'Cabin in Sky' (M-G), good $19,500, Minneapolis; 'Desperadoes' (Col), strong $19,000, Frisco.

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Inside Stuff—Pictures

U. S. film distribs have reportedly been requested by the Overseas Branch of the Motion Picture Bureau of the Office of War Information to eliminate all shots of pigs and cows from films to be released in countries with Moslem populations. Horses are apparently okay, saving the day for 20th-Fox with 'My Friend Flicka.'

A distribution exec who formerly operated in countries with large Moslem populations points out, however, that in his long experience he sold films there with pig and cow sequences without ever causing trouble.

Regulation regarding the animals from accounts makes no distinction between sequences in which these animals are improperly portrayed, and likely to rouse Moslem ire, and harmless pig and cow characterizations. Blanket suppression is evidently intended to avoid any possible cause for friction.

Assuming the role of a publicity-exploitation man on his own initiative, with a view to pepping bookings on March of Time's latest release, 'Show Business at War,' Seymour Jonas, in charge of the books at the 20th-Fox exchange, N. Y., on shorts and newsreels, has held two screenings for important people identified with the war effort, including top people with the American Theatre Wing, Stage Door Canteen, various USO organizations, including Jewish Welfare Board, and the USO-Camp Shows, Inc.

Indicative of his efforts is the fact that the Loew circuit, formerly playing M. of T. releases in only certain of their theatres, has set dates on 'Show Business at War' in all but one house outside, of course, the Capitol, Astor and State downtown which never play the MOT reels.

Universal, which is releasing 'Next of Kin,' British-Government feature, on a non-profit basis, has closed 3,000 contracts on the picture in only four months of selling. E. L. McEvoy, U distribution executive, is in charge of marketing the film in this country.

All profit made on 'Kin' goes to the British Government, which originally made it only for its army camps but, subsequently, with some changes made, decided to release it in the commercial market. Decision as to who would handle merchandising of the picture in the U. S. was reached by putting the names of the eight major distributors in a hat. U was drawn.

Metro goes colorful in a big way this year with almost twice the number of tinters filmed in any one previous season, chiefly the result of the general trend toward higher budgets and fewer films. Awaiting release, or nearly so, on the Culver City lot are 'DuBarry Was a Lady,' 'Lassie Come Home,' 'Salute to the Marines,' 'As Thousands Cheer' and 'Best Foot Forward.' In work is 'America,' and in preparation are 'Broadway Rhythm' and 'Mr. Co-Ed.'

Lack of studio space in London may cause 20th-Fox to abandon its one-picture commitment for this year, required by the British quota. Thus far no production exec has been named by the studio to make a picture in England this summer and the chances are that none will be. Quota regulations may be satisfied by the purchase of a film produced by a British company or, under stress of wartime conditions, may be absolved. All the studios in London are slated for capacity load until late autumn.

With a contingent of doughboys (all former film and legit p.a.'s) now encamped in Mort Blumenstock's department at Warners to work for a month with the WB publicity staff on the campaign for Irving Berlin's 'This Is the Army,' a definite military atmosphere is in evidence on the publicity floor at the Warner home office. Salutes are cutting the air; the word 'sir' is punctuating the conversations; and Blumenstock is being addressed as 'Colonel.'

James Cagney, who recently completed his first indie picture, 'Johnny Come Lately,' for United Artists' release, may be loaned out before the second picture unless his brother William, head of Cagney Productions, can discover suitable story material in the near future. James is now vacationing on his Massachusetts farm while the picture is undergoing its final editing.

Turkey has become a hot spot, not only in the European war scene but in the Hollywood studios. Several stories with Turkish backgrounds have been shushed by film execs or shifted to other locales, for fear of diplomatic entanglements. With the Turks perched on an international tightrope, the producers are not taking any chances on disturbing the world's balance.

In line with the cavalcade idea, Metro plans making a picture which will enlimn 50 years in the development of the picture industry, starting from the days of the nickelodeon. Episodes from 'The Great Train Robbery' and 'Big Parade' will be included in the film, to be produced by Dore Schary. Howard Emmett Rogers and Russell Rouse scripting.

Understood distribution of the Howard Hughes production, 'The Outlaw,' will be taken over by United Artists. Gradwell Sears, distrib chief, and Carl Leserman, sales manager for UA, have been in Hollywood for a week, huddling with Hughes on future release of the 'Billy the Kid' story, which has been exhibited thus far on a roadshow basis.

Sam Wood, director, is among latest bidders for the film rights to Wendell Willkie's 'One World.' Wood is reported mulling a deal to produce the film independently for United Artists release.

Other bidders for the film rights are Metro, 20th-Fox and Goldwyn.

'Hitler's Children' has grossed approximately $2,250,000 on its first 5,000 bookings. Estimated that from 7,000 to 8,000 more playdates will be set for the film, with domestic gross of around $3,000,000 indicated.

8-Year Tax Payments Faced by Mich. Theatres On Candy Concesh Rule

Detroit, June 22.

As if present taxes aren't enough, theatre owners are going to start scratching up some back taxes, in some cases covering eight years.

The State Attorney General has ruled that the candy counters most theatres operate come under the ruling of full-fledged stores and in the cases of circuits the 'chain store tax' applies. All candy counters have been paying the regular 3c per dollar sales tax but the new ruling lays a progressive tax against the circuits which have to count each counter as a 'separate store,' with the tax progressing according to the number that the chain operates.

Ruling probably will be appealed, particularly by the chains here which had them in operation for the full eight years the tax has been in force.

Keith Columbus Corp. Wins Tax Refund Suit

Papers filed in N. Y. federal court on Friday (18) revealed that the recovery action brought by B. F. Keith-Columbus Co. against the Government for excess profit taxes for 1937, was dismissed on merits and returned, as a result of a technical amendment to the 1942 internal Revenue Law.

The technicality in the law was brought to the attention of the Government and Assistant U. S. Attorney Arnold Stream recommended to the Federal income tax authorities the full return of the excess tax.

Sub of Radio-Keith-Orpheum Corp., as a result of a reorganization plan in the Ohio federal courts, had entered into an agreement with the Ohio National Bank of Columbus, in 1936, under which the bank secured the payment of the company's outstanding bonds, amounting to $500,000. The company had agreed to refrain from distributing a percentage of the profits. Income tax officials claimed the profits were excess and should have been considered as excess income, which ordinarily would go to stockholders as dividends.

It is believed that this is the first case in the country in which the Government had recommended the return of the entire amount contested by a taxpayer, according to Stream.

CLEVELAND

(Continued from page 20)

'Crash Dive' (20th) (2d wk). Highly satisfactory at $13,000, after bagging smackeroo $24,000 last week.

Lake (Warners) (800; 35-55)—'Flight For Freedom' (RKO) (3d wk). Nice going in direction of $3,000. Last week 'More the Merrier' (Col) (3d wk) ramrodded a stunning $4,000.

Palace (RKO) (3,700; 35-85)—'Follow the Band' (U) with Horace Heidt's orch on stage. Batting high $31,000 and mebbe better. Last week 'Mister Big' (U) plus Erskine Hawkins' orch and Ethel Waters on stage caught fine $26,500.

State (Loew's) (3,450; 35-55)—'Pilot No. 5' (M-G). A war weakie, with opposish steamrollering it down to poor $10,000. Last week 'Presenting Lily Mars' (M-G) was booming $19,500.

Stillman (Loew's) (2,700; 35-55)—'Lily Mars' (M-G) (2d wk). Moveover still doing runaway biz, $10,000. Last week 'Five Graves to Cairo' (Par) (2d wk), ordinary $6,500.

Heat Wave Bops K. C., But 'Coney' Torrid $12,000

Kansas City, June 22.

Heat wave here over the weekend socked grosses at most deluxers. The pacer is 'Coney Island,' day-date at Esquire, Uptown and Fairway. 'Five Graves to Cairo' at Newman and 'Lily Mars' at Midland, the holdovers, are steady.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Coney Island' (20th). Lusty $12,000. Last week, 'Ox-Bow Incident' (20th), sad $8,000.

Midland (Loew's) (3,500; 11-50)—'Lily Mars' (M-G) and 'After Midnight' (Col) (2d wk). Nice $9,500 after healthy $12,000 opening round.

Newman (Paramount) (1,900; 11-50)—'Five Graves Cairo' (Par) (2d wk). Stout $8,000 as a sequel to neat $10,500 initial frame.

Orpheum (RKO) (1,000; 15-50)—'Hard Way' (WB) and 'Night Plane Chunking' (Par). Good $8,000. Last week, 'Bombardier' (RKO) (2d wk), steady $8,000.

Tower (Fox-Joffee) (2,110; 10-50)—'Corregidor' (PRC) and 'Raid Calais' (20th), with vaude. Oke $8,500. Last week, 'Rhythm Islands' (U) and 'Tahiti Honey' (Rep), with stage show, strong $10,000.

'Mission' Strong $11,200 To Top Portland, Ore.

Portland, Ore., June 22.

'Mission to Moscow' at the big Paramount is going strong this week. 'Cabin in Sky' holding up well in third week at Broadway and 'Five Graves to Cairo' is a winner at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Cabin in Sky' (M-G) and 'Stranger in Town' (M-G). Fine $9,500 in third week. Second week, whopping $12,000.

Mayfair (Parker - Evergreen) (1,500; 40-75)—Stage unit, George White's 'Scandals' top-billing 'Tahiti Honey' (Rep) and pulled high $8,000 for three days at raised prices. Last week 'Captive Wild Woman' (U) and 'X Marks the Spot' (Rep) unexpectedly piled up big $10,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-65) — 'Five Graves to Cairo' (Par), freshened by 'Sarong Girl' (Mono), second week going husky $10,900. First week, with 'Cinderella Swings It' (RKO), took heavy $11,300.

Paramount (Hamrick - Evergreen) (3,000; 40-65)—'Mission to Moscow' (WB) and 'Falcon Strikes Back' (RKO). In line for great $11,200. Last week, 'Happy Go Lucky' (Par) and 'Aerial Gunner' (Par), playing this house and Oriental, made terrific $14,800.

United Artists (Parker) (900; 40-65)—'Assignment in Brittany' (M-G) and 'Air Raid Wardens' (M-G). Looks like good $8,300. Last week, 'Human Comedy' (M-G) held two extra days of third week, closing nine days at nice $8,500.

LARSEN HEADS INKERS

Hollywood, June 22.

New president of Screen Cartoonists Guild is Eric Larsen of the Walt Disney studio, succeeding Al Amatuzio, who works on the same lot.

Other new officers are Ade Woolery, vice-prexy, Barbara Baldwin, secretary; Cornet Wood, treasurer; and Celina Miles, financial secretary.

Mpls. H.O.s Good, New Pix High; 'Cabin' $9,500, 'Flicka' 9G, 'Merrier' 8½G, 2d

PROVIDENCE

(Continued from page 27)

Manhattan' (20th) (2d run). Plenty hot weather has put a crimp into biz and house is looking for so-so $2,500. Last week 'Hello, Frisco' (20th) (4th downtown wk), very good $3,000.

Fay's (Indie) (2,000; 30-50)—'Quiet Please, Murder' (20th) and vaude. Steady $6,000. Last week 'Girls Chains' (Mono) and Major Bowes' Radio unit on stage, solid $7,500.

Majestic (Fay) (2,200; 30-50)—'White Savage' (20th) and 'Tonight We Raid Calais' (20th). Neat $11,000. Last week 'Moon Down' (20th) and 'Cowboy Manhattan' (20th), nice $14,000.

Metropolitan (Indie) (3,200; 30-55)—'Gentle Gangster' (Rep) and Andrews Sisters and Mitchell Ayres orch heading stage show. Close to house record with $10,500 in three-day weekend. Last week 'Hitler, Beast' (PRC) and Lionel Hampton orch unit on stage for three-day weekend, very nice $9,000.

State (Loew) (3,200; 30-50)—'Hitler's Madman' (M-G) and 'After Midnight With Boston Blackie' (Col). Good $12,000. Last week 'Lily Mars' (M-G) and 'Buckskin Frontier' (RKO) (2d wk), nifty $9,000.

Strand (Indie) (2,000; 30-50)—'Crime Doctor' (Col) and 'Great Life' (Col). Opened Monday (21). Last week 'Salute For Three' (Par) and 'Prelude To War' (US), caught very nice $8,000.

Irving Berlin

Continued from page 1

help the war effort. Special songs presenting the country's point of view would be helpful. 'Any Bonds Today' did a good job for the Treasury Department, and they feel it helped to sell bonds. This song, as you know, was not commercial and was handled in Washington by the Treasury Dept.

We cannot expect the publishers in our industry to spend their money and exploit non-commercial songs. And the fact that they will not do this is not a reflection on their patriotism. So why isn't it possible to set up a special publishing company for the sole purpose of publishing and exploiting these songs? If the Government won't appropriate the money for this, it can easily be done through subscriptions coming from our industry.

We could recruit civilian help and I am sure they would be glad to work for a minimum wage. The OWI could tell your committee what subjects they wanted written up, and you could assign songwriters best fitted for the ideas. A contract could be framed whereby the copyright would be vested in this company and revert to the writer after a period of time when the song will have served its purpose. Some of these songs might be commercial and that would help to pay the overhead.

However, the main object would be to get ideas across to the public through songs. Transcriptions could be made and sent to all the sustaining programs, as was done with the 'Bonds' song. And even if the song didn't become popular in the Tin Pan Alley sense, enough of people could hear it so that it could do the required amount of good. For example, when rationing comes along, we hear many spot announcements and broadcasts preparing the American people for that condition. A good song on the subject, not necessarily propaganda but an amusing idea, would do much more than reams of speeches.

In a nutshell, this company could handle the kind of song I described very much as the special company that was set up to handle the 'This Is the Army' music, only with a civilian staff as against the soldier staff. Larry Richmond, of the Music Dealers Association, I am sure, would be glad to handle the sales end of it for us.

The chances are you and your group have already thought about this and found some stumbling blocks. I can't see any at the moment. If you decide on something like this, I need not tell you I will be only too happy to help in any way I can.

Irving Berlin.

Minneapolis, June 22.

Two highly praised newcomers, 'Cabin in Sky' and 'My Friend Flicka,' are competing against a trio of strong holdovers, 'More the Merrier,' 'Five Graves to Cairo' and 'Edge of Darkness,' in the boxoffice race and will finish high in the money. 'Five Graves' is in its third downtown week and the others are in their second. 'Merrier' did one of the biggest straight film weeks of the year in its initial State canto. Indicative of a present local craving for 'escape' entertainment of the nonsense type, a third newcomer, 'Air Raid Wardens' has the Gopher well over the profit top.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Has What It Takes' (Col) and 'Night for Crime' (PRC), dual first-runs in for five days and heading for good $1,800 in five days. 'Follow the Band' (U) and 'Clancy Street Boys' (Mono), also dual first-runs, open Thursday (24). Last week, 'Lady from Chungking' (PRC) and 'Chatterbox' (Rep) split with 'Border Patrol' (UA) and 'It Comes Up Love' (U), all dual first-runs, good $2,600 in nine days.

Century (P-S) (1,000; 40-55)—'My Friend Flicka' (20th). Much better than average matinee trade plus swell night takings. Will run at least two weeks here. Nice $9,000 in prospect despite torrid spell. Last week, 'Forever and Day' (RKO), disappointing $6,200.

Gopher (P-S) (1,000; 35)—'Air Raid Wardens' (M-G). Infrequent appearances of Laurel & Hardy make them more effective boxoffice apparently. Conflicting views regarding this one's merits, but it's pulling and should reach big $4,500. Last week, 'We Raid Calais' (20th), light $2,800, denoting too many war pictures.

Lyric (P-S) (1,091; 40-55)—'Edge of Darkness' (WB) (2d wk). Moved here after good week at Orpheum. Pretty good $5,000 in prospect. Last week, 'Flight for Freedom' (RKO) (2d wk), mild $4,500, making okeh $16,500, however, for fortnight.

Orpheum (P-S) (2,800; 40-55)—'Cabin in Sky' (M-G). Plenty of superlatives for this one. Good $9,500. Last week, 'Edge of Darkness' (WB), good $9,200.

State (P-S) (2,300; 40-55)—'More the Merrier' (Col) (2d wk). One of year's top draws. Good $8,500 after terrific $18,000 first week.

Uptown (Par) (1,000; 35-44)—'Random Harvest' (M-G). First neighborhood showing after sensational loop run. May reach big $5,000. Last week, 'Stand by Action' (M-G), fair $3,000.

World (Par-Steffes) (350; 40-65)—'Five Graves' (Par) 3d wk). Good $2,000. Last week, big $2,800.

'Silver Queen'-Vaude Steady $15,200, Omaha

Omaha, June 22.

Two new pictures, one with stage show, a holdover and a moveover comprise the week's downtown setup this week. Orpheum looks tops with 'Laugh Priorities' stage revue featuring June Preisser and Shaw and Lee, with 'Silver Queen' on the screen expected to do neat $15,200. 'Mission to Moscow' getting off to fair start at Paramount. 'Edge of Darkness' held over at Brandeis and 'Five Graves to Cairo' moved from Paramount to Omaha for a second week and slumping badly.

Estimates for This Week

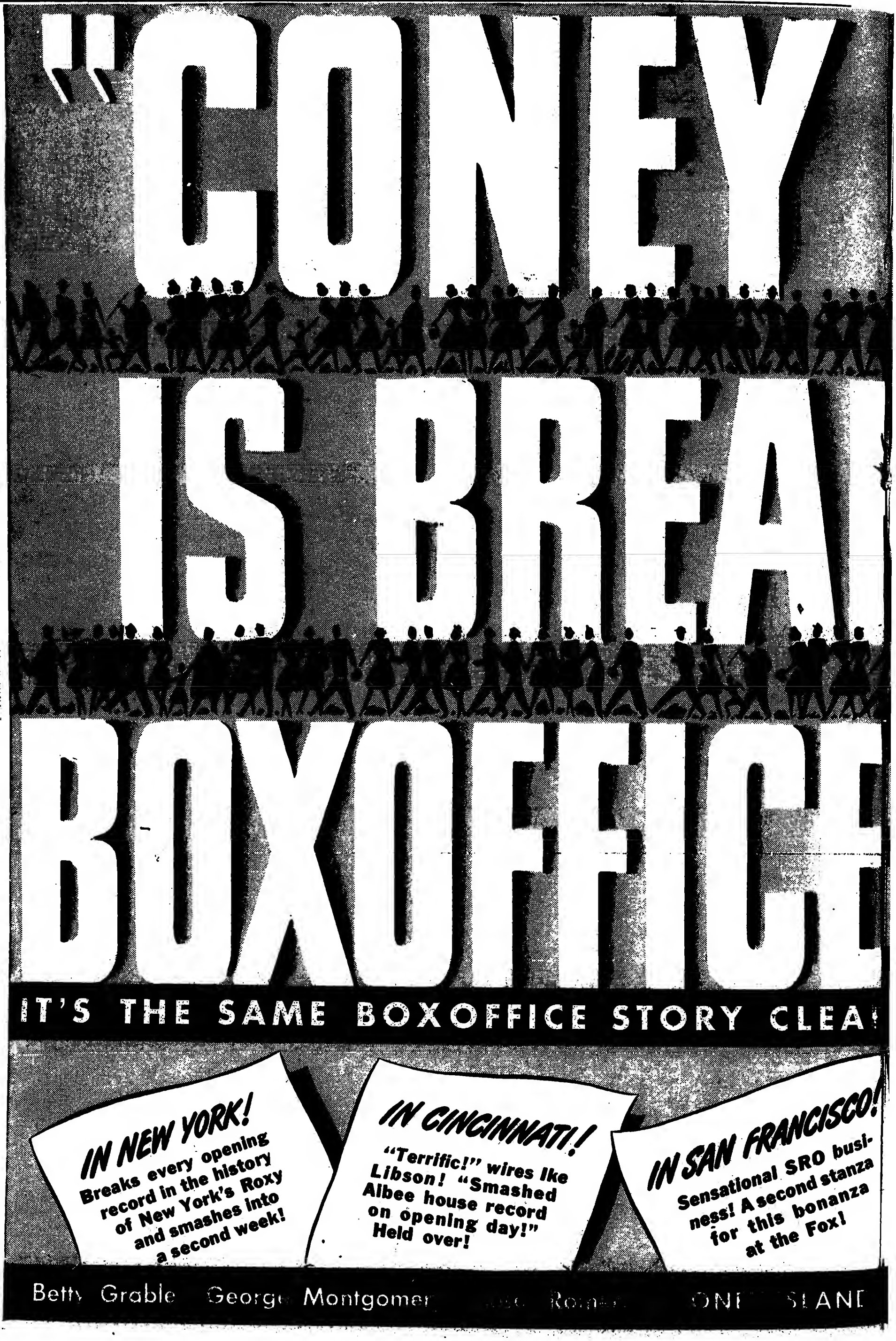
Orpheum (Tristates) (3,000; 20-65)—'Silver Queen' (UA) with 'Laugh Priorities' on stage. Lively $15,200. Last week, 'Tons of Fun' on stage and 'Stranger in Town' (M-G) did $14,300, acceptable.

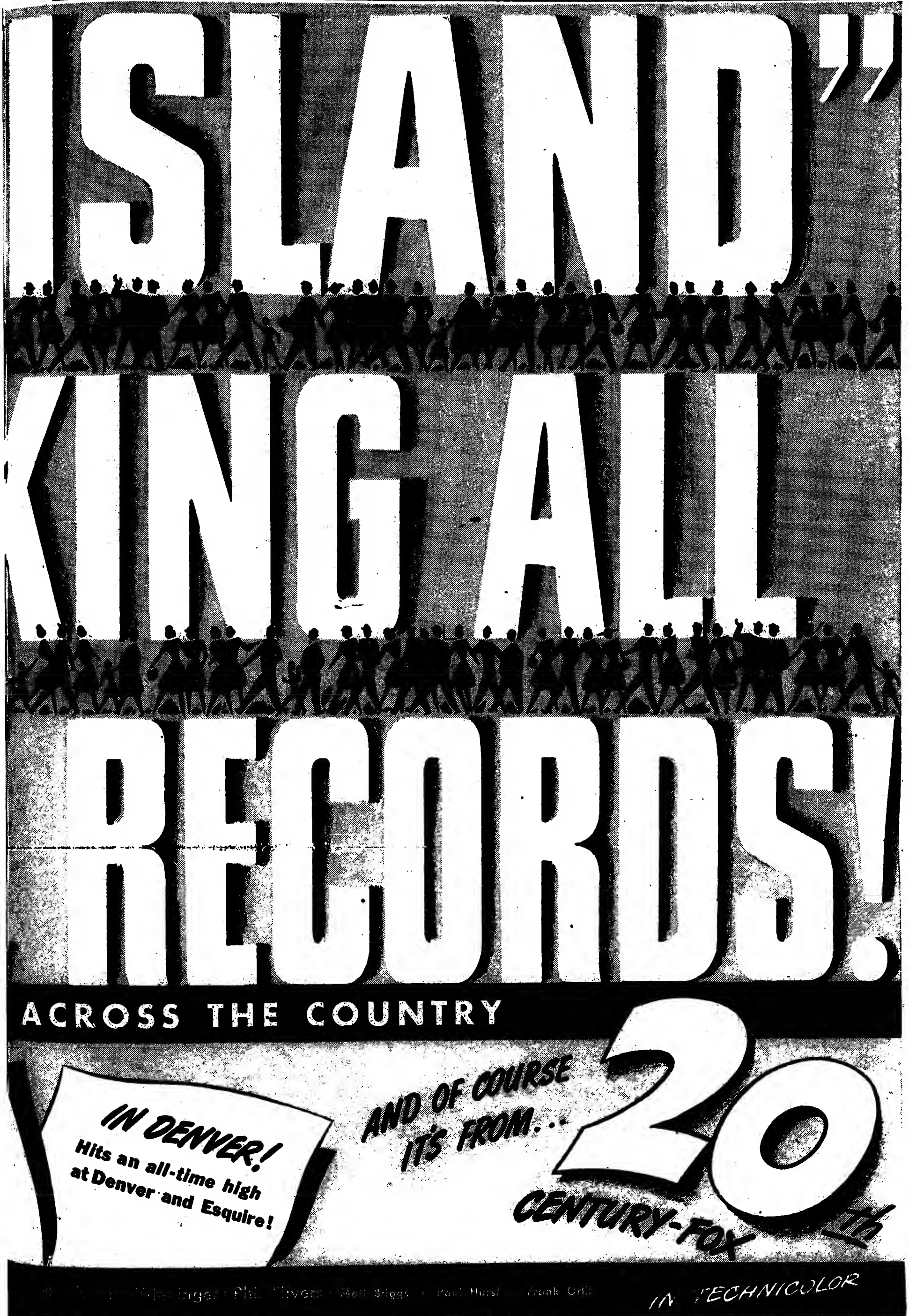
Paramount (Tristates) (3,000; 11-50)—'Mission to Moscow' (WB) and 'Taxi, Mister' (UA). Fair $7,800. Last week, 'Five Graves to Cairo' (Par) and 'Follow the Band' (U) neat $8,600.

Brandeis (Mort Singer) (1,500; 11-50)—'Edge of Darkness' (WB) and 'Redhead Manhattan' (Col) (2d wk). Strong $4,800. First week did $7,200, very big.

Omaha (Tristates) (2,000; 11-30)—'Five Graves to Cairo' (Par) and 'Follow Band' (U) (2d wk) moveover. Should do $6,500. Fair. Last week, 'Crash Dive' (20th) and 'Aldrich Gets Glamour' (Par) moved over from Orpheum for second week and did a fine $6,700.

Town (Goldberg) (1,400; 11-30)—'Let's Have Fun' (Col), 'Wild Horse Stampede' (Mono) and 'Purple V' (Rep), triple-split with 'Cowboy Serenade' (Rep), 'South of Pago Pago' (UA), 'Street of Chance' (Par) and 'Pony Post' (U), 'Hidden Hand' (WB) and 'Second Chorus' (Par) with midnight shows Saturday. Fair $1,300. Last week, 'Fightin' Buckaroos' (Col), 'Alibi' (Rep) and 'Keep 'Em Slugging' (U) plus band show on stage, triple split with 'Kit Carson' (UA), 'Married Witch' (UA), 'Bill Elliott' (Rep) and 'Law and Order' (U), 'Flying Fortress' (WB) and 'Night at Earl Carroll's' (Par), plus midnight shows Saturday, strong $1,500.


"CONEY
IS BREA
BOXOFFICE
IT'S THE SAME BOXOFFICE STORY CLEA
IN NEW YORK!
Breaks every opening record in the history of New York's Roxy and smashes into a second week!
IN CINCINNATI!
"Terrific!" wires Libson! "Smashed Albee house record on opening day!" Held over!
IN SAN FRANCISCO!
Sensational SRO business! A second stanza for this bonanza at the Fox!
Bett Grable Georg Montgomer



SELL $1 WORTH OF WAR STAMPS TO EVERY MAN, WOMAN AND CHILD IN JULY!

More 'Soldiers in Greasepaint' Needed For Camp Shows' Off-Shore Units

Faced with a talent shortage that may not only hamper its offshore routes to the soldiers in the combat zone, but threatens to stymie its domestic camp and navy base programs, USO-Camp Shows execs this week sent out an SOS for performers to accept offshore assignments.

In its desire to get its extensive global route into full operation as soon as possible—with the needs conditioned by the requests received from overseas for flesh entertainment—the Camp Shows execs have been compelled too frequently to rely on the patriotism of those servicing the domestic routes to switch over to an offshore stint. Latter situation, however, doesn't solve the talent problem, since it means taking acts off the U. S. army camp-navy base circuits, which, of course, must also be replaced.

Up to now Camp Shows execs have refrained from any strenuous moves to line up the offshore talent fo the morale contributions, depending on the realization of the performers themselves of the vital role they can play in bringing entertainment to the soldiers on the front lines. Now Camp Shows is directing an appeal to every performer in America in the hopes that a sufficient number will step forward and agree to carry a laugh or a joke to the men overseas.

Club Bookers Enlisted In Camp Shows Talent Hunt

Club bookers are being enlisted by USO-Camp Shows in its quest for additional talent to tour army camps and navy bases.

According to Alan Corelli, exec secretary of Theatre Authority, who has been recruited by the Camp Shows execs to handle the new phase of activity, there are hundreds of acts that have never played anything but club dates, many of whom it's felt, would be available for the camp show route. Preliminary check made by Corelli reveals that these performers are receptive to the idea.

Corelli will huddle tomorrow (Thursday) with private club bookers in lining up the new source of talent. The bookers are requested to appear at Camp Shows headquarters, 8 West 40th street, N. Y., at 4 p.m.

This Should Get 'Em

Editorial titled 'Their Top Bookings,' appearing in June 16 issue of 'Variety,' pointing out the potent contribution show business can make in morale upping via performers going overseas to entertain troops on the global fighting fronts, is being brought home to every actor touring the U. S.

USO-Camp Shows, which needs performers for the offshore spots, is making reprints of the 'Variety' editorial for display on callboards backstage of theatres, hoping to interest additional performers in the overseas treks.

Film Short Will Plug Bond Sales in Camps

Washington, June 22.

Army and Treasury Departments are working on a new short to be shown only in Army camps to plug the sale of war bonds there. John McGee, of the motion picture division of the Treasury, is now in New York working on the script with Signal Corps experts.

Darry Buchanan, of the Treasury Special Events Division, returns here in a few days following a trip through North Dakota, Wisconsin and Minnesota where he set up a number of bond rallies for the summer, to feature big name stars.

NEW

WEAPONS

FOR

VICTORY

In the laboratories where the science of sound recording is an open book—where the engineering principles used in making sound pictures were worked out—engineers are now applying their knowledge and skill to the development of new implements of warfare.

What these new weapons are—what they will do—and how they will do it—must naturally be kept secret today.

But you may be sure of two things. First: the engineers at Bell Telephone Laboratories and Western Electric—who gave the screen its voice—are playing an important part in this work. Second: the new knowledge they are gaining today will lead to still finer sound recording equipment when the war is won.

Electrical Research Products Division
of
Western Electric Company
Incorporated
195 BROADWAY, NEW YORK, N. Y.

Uncle Sam's Callboard

Friedberg With WPB

Sidney Friedberg, for nearly 10 years with the theatrical law firm of Phillips & Nizer, has been appointed an attorney for the War Production Board in Washington over the Printing & Publication Division.

He has been in Washington several months on secret assignment.

Harmon's Tour

Francis S. Harmon, executive vice-chairman of the War Activities Committee, is on a tour of eight exchange territories discussing the decentralization plan under which divisional activities concerning various wartime campaigns will be handled on a regional basis.

Harmon, in Salt Lake City yesterday (Tues.), returns to New York this week.

Lt. Frank R. Stich

Frank R. Stich, former RKO Pictures exploiteer, commissioned a second lieutenant according to word received last week from the Adjutant General's School by Ned E. Depinet.

Pack Training for M.P.

Richard Pack, former publicity director of WOR, N. Y., is now stationed at Fort Niagara where he is being trained for m.p. duty.

Pack reports that since most of the men are blind as bats without their glasses, his company has been dubbed the 'Cockeyed Commandos.

Air Force Gets Gabber

Philadelphia, June 22.

Eddie First, free lance gabber and operator of a model agency here, was inducted into Army Air Forces last week.

Latest radio row inductee is Bob Hare, assistant to Hal Coulter, KYW sales promotion manager.

David Molliver, operator of the Viola, and Iz Segal, Rivoli, are recent exhib draftees.

Latest H'wood Contingent

Hollywood, June 22.

Cesar Romero, screen actor, U. S. Coast Guard.

Clinton Yoeman, studio technician, Army Engineers.

Eric Feldary, screen actor, Army.

William Lundigan, screen actor, Marines.

Robert Houser, studio cameraman, Army Signal Corps.

Cy Hossberg, studio technician, Army Signal Corps.

Bill Davidson, special events director at KFI-KECA, Army Engineers.

Robert Boyle, studio art director, Army Signal Corps.

Kyle Leonard, studio technician, Navy.

Edward Heyman, songwriter, Army.

Ray Marcus, assistant film producer, Army.

Cecile Arden, studio secretary, WAACs.

Jules Schermer, associate film producer, Army.

Bruce Lester, screen actor, Army.

Gabber, Actress Into Uniforms

Buffalo, June 22.

Clive Lyon Dill, Jr., WBEN announcer, into the Army.

Jane Koithan, busy local actress who has been heard on WBEN, WEBR, WGR and WKBW, has joined the Women's Marine Corps.

Navy Gets Jim Maury

Easton, Pa., June 22.

James Maury, for the past eight years manager of the Embassy, has entered the Navy and is succeeded by John Sletor, Warner Bros. field representative in this area. Sletor managed the Wilbor and Strand theatres prior to going with Warner Bros.

Osborne, Anderson, 2d Looeys

Memphis, June 22.

Bill Osborne, former Monogram branch manager here, and Hugh L. Anderson, dance band leader, have graduated as second looeys from OCS at Miami Beach.

Coxswain Jack Embry, theatre owner now in the Coast Guard, has been transferred from the base at Greenville, Miss., to New Orleans.

Ruth Farwell in Marines

Boston, June 22.

Ruth Farwell, WNAC music librarian, had joined Women's Division of the Marines. She had been at station for 11 years and started its music clearance department for Yankee network.

Edward S. Crockett, of WAAB sales staff, has been commissioned a lieutenant (j.g.) in Navy.

More Pittsburghers in Service

Pittsburgh, June 22.

Donald Egger and Cliff Edwards, day and nite chiefs of service at Stanley, navy.

Keith L. Lipsie, son of Bill Lipsie, Blairsville exhib, army. Another son, Bill, Jr., an army flight officer.

Forbes B. Hiehle, son of R. J. Hiehle, Parkersburg theatre owner, commissioned lieutenant in USNR. He was counsel for Allied exhibs of West Virginia.

Jim Alexander, Jr., son of Rep franchise holder here, has passed exams for navy's V-12 program.

C. A. Wagner, Jr., son of Connellsville exhib, navy.

Andrew Basle, of Washington, Pa., theatre bearing family name, army. Two other brothers, William and George, already in service and a fourth, Gene, is running the house.

Seaman Norman Mervis, of Mervis Brothers circuit, assigned to personnel school at USNTS, Bainbridge, Md.

Tom Thumb, WCAF salesman, commissioned lieutenant (jg) several months ago, ordered to Los Angeles for duty.

Burt R. Kihchel, son of Oliver A. Kihchel, Jeannette exhib, into army as an air cadet.

Milton Antonoplos, who has managed his father's theatres here since a brother went into the service, army.

Nick Manos, son of Mike Manos, circuit operator, army.

FDR's Kudos

Continued from page 3

Division, U.S. Army, requesting complete data on the three-day Enlisted Men's Soldier Theatrical Conference, held last week in N.Y. by the Special Service Branch of the Second Service Command. Saluting the project, originally suggested by Capt. Hy Gardner, ex-Broadway columnist and now head of the Entertainment Recreation Section of the Special Service HQ's, Washington contemplates putting into execution throughout the nine Service Commands in the nation the plan of developing and providing show material so that soldiers can better entertain themselves.

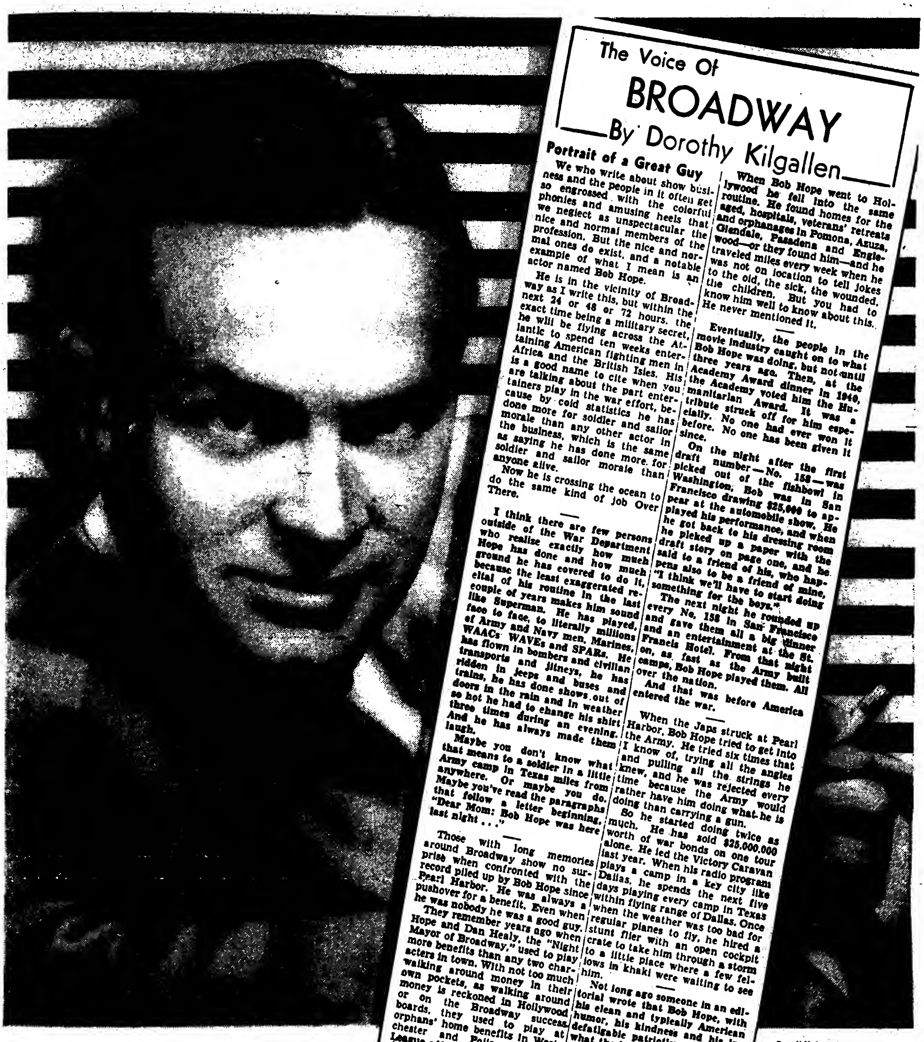
Unanimous opinion of the three-day conference, attended by Washington biggies and 160 enlisted soldier and WAAC representatives from almost every camp in the Command, was a four-star huzzah. Every trick of the trade programmed and every big-time name promised came on and off without a slip-up. Capt. Gardner did a marathon m.c. job, holding forth for 26 hours over the three-day period, introducing the celebs, explaining the reason for the presence of each and stopping the program at any instant where a point cropped up that typified bad showmanship.

Figuring prominently in the three-day show biz 'college' were Jimmy Durante, Milton Berle, Henny Youngman, Harry Hershfield, Eddie Davis, Fred Waring, Bob Shaw, Russell Markert, Bob Weitman, Jan Murray, Bob Hawk, Pvt. Julie Munshin, aided by Pfc. Al Geto, Sheila Barrett, Capt. John J. Morrissey, Maj. Howard Bronson, Capt. Harry Salter (latter three demonstrating the Hit Kit and Army Song Book), and many others.

Radio's Salute

Radio, via the 'Report to the Nation' program last night (Tuesday) over WABC-CBS, saluted the men in uniform who are currently undertaking the task of developing camp-sponsored entertainment on a vast scale.

Highlights of the Enlisted Men's Soldier Theatrical Conference sponsored by the Special Service Branch of the Second Service Command—which is expected to serve as a pattern for similar projects throughout the nation—were broadcast on the program, with the soldier-participants who took part in the confab repeating their stints on the air.



The Voice Of

BROADWAY

By Dorothy Kilgallen

Portrait of a Great Guy

We who write about show business and the people in it often get so engrossed with the colorful phonies and amusing heels that we neglect as unspectacular the nice and normal members of the profession. But the nice and normal ones do exist, and a notable example of what I mean is an actor named Bob Hope.

He is in the vicinity of Broadway as I write this, but within the next 24 or 48 or 72 hours, the exact time being a military secret, he will be flying across the Atlantic to spend ten weeks entertaining American fighting men in Africa and the British Isles. His is a good name to cite when you are talking about the part entertainers play in the war effort, because by cold statistics he has done more for soldier and sailor morale than any other actor in the business, which is the same as saying he has done more for soldier and sailor morale than anyone alive.

Now he is crossing the ocean to do the same kind of job Over There.

—

I think there are few persons outside of the War Department who realize exactly how much Hope has done and how much ground he has covered to do it, because the least exaggerated recital of his routine in the last couple of years makes him sound like Superman. He has played, face to face, to literally millions of Army and Navy men, Marines, WAACs WAVEs and SPARs. He has flown in bombers and civilian transports and jitneys, he has ridden in jeeps and buses and trains, he has done shows out of doors in the rain and in weather so hot he had to change his shirt three times during an evening. And he has always made them laugh.

Maybe you don't know what that means to a soldier in a little Army camp in Texas miles from anywhere. Or maybe you do. Maybe you've read the paragraphs that follow a letter beginning, "Dear Mom: Bob Hope was here last night . . ."

—

Those with long memories around Broadway show no surprise when confronted with the record piled up by Bob Hope since Pearl Harbor. He was always a pushover for a benefit. Even when he was nobody he was a good guy.

They remember years ago when Hope and Dan Healy, the "Night Mayor of Broadway," used to play more benefits than any two characters in town. With not too much walking around money in their own pockets, as walking around money is reckoned in Hollywood or on the Broadway success boards, they used to play at orphans' home benefits in Westchester and Police Protective League affairs in Queens or Newark or Brooklyn. And always for free.

When Bob Hope went to Hollywood he fell into the same routine. He found homes for the aged, hospitals, veterans' retreats and orphanages in Pomona, Azuza, Glendale, Pasadena and Englewood—or they found him—and he traveled miles every week when he was not on location to tell jokes to the old, the sick, the wounded, the children. But you had to know him well to know about this. He never mentioned it.

—

Eventually, the people in the movie industry caught on to what Bob Hope was doing, but not until three years ago. Then, at the Academy Award dinner in 1940, the Academy voted him the Humanitarian Award. It was a tribute struck off for him especially. No one had ever won it before. No one has been given it since.

On the night after the first draft number—No. 158—was picked out of the fishbowl in Washington, Bob was in San Francisco drawing $25,000 to appear at the automobile show. He played his performance, and when he got back to his dressing room he picked up a paper with the draft story on page one, and he said to a friend of his, who happens also to be a friend of mine, "I think we'll have to start doing something for the boys."

The next night he rounded up every No. 158 in San Francisco and gave them all a big dinner and an entertainment at the St. Francis Hotel. From that night on, as fast as the Army built camps, Bob Hope played them. All over the nation.

And that was before America entered the war.

—

When the Japs struck at Pearl Harbor, Bob Hope tried to get into the Army. He tried six times that I know of, trying all the angles and pulling all the strings he knew, and he was rejected every time because the Army would rather have him doing what he is doing than carrying a gun.

So he started doing twice as much. He has sold $25,000,000 worth of war bonds on one tour alone. He led the Victory Caravan last year. When his radio program plays a camp in a key city like Dallas, he spends the next five days playing every camp in Texas within flying range of Dallas. Once when the weather was too bad for regular planes to fly, he hired a stunt flier with an open cockpit crate to take him through a storm to a little place where a few fellows in khaki were waiting to see him.

—

Not long ago someone in an editorial wrote that Bob Hope, with his clean and typically American humor, his kindness and his indefatigable patriotism, was doing what the late beloved Will Rogers would have been doing if he were alive in this war.

It was a good comparison. And when you think about it, it was a compliment to Will.

From N.Y. Journal-American, June 16

Dear Miss Kilgallen:

Thanks for the memory

of a really swell send-off. It makes you one of my two favorite Dorothys. See you soon in 'Lets Face It'.

—Paramount Pictures, ghosting for

Bob Somewhere-in-Africa Hope

ROXY, N. Y.

Enric Madriguera Orch with Antonio DeLacruz; Carmen Amaya with Leonor Amaya, Antonio Amaya, Paco Amaya, Jose Amaya, Geronimo Villarino, Sabicas, Consuelo Moreno; Patricia Gilmore, Bobby Whaling & Yvette, Gae Foster Roxyettes; 'Coney Island' (20th), reviewed in 'Variety,' May 19, '43.

From the terrific response at this 20th-Fox show-case it's obvious that picture house audiences are a push-over for these two crack Latin-American units—the Carmen Amaya flamenco hoofing troupe and the Enric Madriguera band. Each a standout and enough to satisfy easily singly, the combination of the two units on the same bill is irresistible value.

In addition to the unusually potent Latin department, lineup includes the surefire acro-clowning Jack Durand turn, an easy winner in Patricia Gilmore, blonde singer, plus Bobby Whaling & Yvette (New Acts), corking bicycle act.

Aside from fronting for the band Madriguera serves as an engaging emcee, at times essaying a mild but winning touch of comedy. Leading tango and rhumba music arranger, credited with first introducing rhumba-tango rhythms in the U. S., Madriquera's Latin instrumentation continues, of course, his forte. He's a novelty treat as far as picture house audiences are concerned though familiar via radio and in the smarter hotel rooms. He also gets excellent results with a unique Yaqui arrangement of 'I'll Be Okay in a Blackout,' where the band weaves in takeoffs on Lombardo, Kostelanetz and Waring.

Miss Gilmore, after scoring handsomely with two tunes—'You'll Never Know' and 'I've Got to Get Hot'—is back with the band for 'Blackout,' with vocals a la Bonnie Baker while one of the boys imitates Singing Sam. Featured with the orch is Antonio DeLacruz, nimble bongo player.

Band's musical backing for the Roxyettes in a Mexican jockey number and later for the Amaya routines, is tops, while leader also scores heavily with a violin solo, playing 'Intermezzo.'

Carmen Amaya aggregation consists of a cast of seven in addition to the headliner. Included in this group are Consuelo Moreno, Spanish flamenco singer, who appears briefly. Sabicas, featured guitar. Leonor and Antonia Amaya, dancers, and three guitarists provide some of the background music for the flamenco topper and also hoof for a few seconds. Sabicas wowed the mob with two guitar numbers, while the Amaya sisters registered moderately.

Carmen Amaya proved a quick, solid smash. First garbed in a cloth-of-silver gown with a green, crimson-lipped cape, she drew frequent outbursts of applause during an interpretive matador bit. Later, in white slacks and orange blouse costume, she figuratively tore the floor apart with a seemingly boundless energy and skill. Her rapid tempo flamenco tapping, turns and sudden twirling effects drew top returns at show caught.

Durant, on earlier following the Madriguera solo, scored repeatedly with comedy material, some of it familiar, and finally had to beg off.

With 'Coney Island' (20th), starring Betty Grable, on screen, capacity biz recorded with new house b.o. records set early in the week. *Mori.*

EARLE, PHILLY

Philadelphia, June 19.

Bob Chester Orch with Betty Bradley, Bill Harris, Irving Kluges; Kenny Baker, Minnevitch Harmonica Rascals, Claire Sisters (3); 'Jitterbugs' (20th).

Bob Chester, sax-playing maestro, and his swing-aggregation, provide solid, if somewhat noisy background for a fast moving show at the Earle this trip.

Chester's gang tee off with 'Octave Jump' and 'Lady Be Good.' The Claire Sisters, a trio of talented terpers, follow with excellent acrobatic tapwork.

Bill Harris brings his slush pump to the mike for a smooth hunk of horn tooting in 'I Love You,' setting the spot for good-looking Betty Bradley, who polishes off 'Murder' (the canaries are doing a job on this tune) and 'Do It Again.'

Borrah Minnevitch's Harmonica Rascals are still audience-pleasers, despite the sameness of their act. Tiny Johnny Puleo still wows the stubholders with his superb pantomine.

The clowning of the Rascals doesn't interfere with their ability to make excellent music. Their arrangement of 'Brazil' is plenty clicko.

The band returns with a neat arrangement of 'Dark Eyes' spotlighting Irving Kluges at the skins.

Kenny Baker wraps it up with ribs anent his ex-sponsors and quondam radio pals while giving out with his melodic tenor pipes—'Carry Me Back,' 'Stardust' and 'Black Magic.'

Robust palm-thumping net the gang three encores—'Would It Be Wrong,' 'Irish Eyes' and 'Time Goes By.'

Theatre was well-filled when caught (Saturday afternoon) despite oppressive heat and balky cooling system. *Shal.*

ORPHEUM, L. A.

Los Angeles, June 16.

Yvette Dare, Frank Gaby, Radcliffe & Jenkins, Max & His Gang (canines); Charles Newman, Romaine & Babette, Marian Rankin Dancers (11), Al Lyons House Orch; 'Buckskin Frontier' (UA).

Orpheum switches from band policy this week to bring in Yvette Dare, heading a typical vaude bill. Miss Dare and her clothes-stealing parrot catch the masculine trade with an eyefilling, attractive offering. She works her strip to accompaniment of oriental music and shows plenty. Miss Dare's spot opens with the Marian Rankin Dancers, 11 comely cuties, doing a Burmese ballet to pave the way for stripping. Her dance lives up to advertised claims, stripper having the advantage of natural charm to heighten interest.

Frank Gaby gave opening matinee house a dose of his foolishness and ventriloquism. He works with a balcony stooge and a femme on stage for first round before dragging out the dummy. Stooge later comes on stage during an encore to be a live dummy for Gaby's singing. Act was well-received.

Radcliffe and Jenkins click with their breezy chatter and songs, an excellent turn. Romaine and Babette are standard balancers. Charlie Newman and his harmonica work is only average. Max and His Gang, canine act, missed opening matinee when costumes failed to arrive but went on for later shows.

ORPHEUM, OMAHA

('LAUGH PRIORITIES')

Omaha, June 22.

'Laugh Priorities' with June Preisser, Shaw & Lee, Rollo & Verne Pickert, the Duvals, Ted Phillips & Orch, Charles Sheldon; 'Silver Queen' (UA).

June Preisser and Shaw and Lee spark this revue with Miss Preisser coming out after opening and gagging with the comics as sort of ice-breaker. They do their old egg trick and Miss Preisser disappears until later in the show when she does her fast acrobatic dance routines to good returns. Shaw and Lee follow with arms and legs tangling stunt and the 'Pay Him the Two Dollars' court room bit. Both get over for laughs and applause.

Duvals bring back legit juggling with a bang, his better stunts being keeping five heavy balls in air at same time. Charles Sheldon sings in good, high baritone. Rollo and Verne are conventional hoofers. Ted Phillips and band of 12 pieces feature torrid numbers with Phillips performing capably on clarinet and saxophone. Best bit was with Shaw and Lee in a burlesque on guards-men march. *Rack.*

CHICAGO, CHI

Chicago, June 19.

Jimmy Dorsey & Orch (19) with Bob Eberly, Kitty Kallen, Joe & Jane McKenna, Neal Stanley; 'A Stranger in Town' (M-G).

Jimmy Dorsey, a big favorite here especially with the younger crowd, is packing 'em in this week, house finding it necessary to do six shows daily for several days in order to accommodate crowds. There isn't much that can be said about the band that hasn't been said before. It is solid and entertaining throughout with enough variance of selections and use of talent to make it very entertaining.

After the opening number 'One O'Clock Jump,' Kitty Kallen, pretty songstress, comes on to sing 'Murder, He Says,' 'I Heard You Cry Last Night,' 'Don't Get Around Much Anymore' and was a hit. She is followed by Neal Stanley, a better than usual impressionist whose voice reproductions of Cantor, Bert Gordon—Charlie McCarthy, Donald Duck and James Cagney in a scene from 'Yankee Doodle Dandy' are socko all the way. Band does 'John Silver' as prelude to Joe and Jane McKenna.

The McKennas, always a good standard comedy act, have some new material since last around. Their knockabout work gets plenty of laughs and Joe McKenna's drunk bit is better than ever. Close with comedy adagio that send them off a solid hit.

Bob Eberly, band's baritone, swoons the femmes with his renditions of 'Let's Get Lost,' 'The Breeze and I,' 'I Understand,' 'Tangerine' and is joined by Kitty Kallen for comedy-duet 'So I Can Take Little Bobby in Hand' to close the show. *Morg.*

STATE, N. Y.

Lionel Hampton Orch (17) with Joe Williams, Dinah Washington; Ford, Bowie & Benny, Canfield & Lewis; 'Lady of Burlesque' (UA).

The State's been jumping this week, and if this all-colored show doesn't come off as well as most of the stage layouts at this Broadway Loew house, it at least makes up for its lack of quality with quantity and action.

Heading the array is the Lionel Hampton band of four rhythm, five reeds and seven brass, and it's an outfit that fairly lifts the roof with its preponderance of jive, headed by its versatile leader.

The fault doesn't rest so much with the band itself as the performers traveling with Hampton as a unit. For one, Hampton's femme vocalist, Dinah Washington, doesn't measure up. Notably she jives one of the top ballads of the year, 'Heard that Song Before,' to completely distort its lyrical and musical potency, being strictly a shouter. Joe Williams is the band singer, and his voice isn't bad though he should brush up on stage deportment.

Canfield and Lewis are strictly hokum comedians, one the straight and the other a heckler who starts from an upper box, dressed in a ludicrous costume, then comes down on stage. The act's click factors lie in the hatter's sock baton-twirling at the close. Otherwise they're an act badly in need of material.

Ford, Bowie and Benny are male hoofers who do well enough in the straight hoofing and the challenges. However, one of 'em looks ungainly at times with that excess tonnage, and obviously tires easily, too.

Hampton is the thing, the former Benny Goodman versatilist going from piano to drums to his ace work on the vibes with equal effect. However, that stint on the latter could be decreased considerably; as is, Hampton is working plenty hard, and that finale with the sticks is strictly a marathon. Otherwise, the leader is personable and handles the introes effectively. But, generally speaking, it'll be the picture for whatever drawing power at the house during the current session, though the Hunt Stromberg film was pretty well milked for three weeks at Loew's Broadway flagship, the nearby Capitol, within the past month. *Kahn.*

CAPITOL, WASH.

Washington, June 18.

Virginia Weidler, Radio City Music Hall Glee Club, Davidson & Forgie, Dave Barry, Art Brown, Sam Jack Kaufman's House Orch, with Lynn Allison; 'Presenting Lily Mars' (M-G).

One of the best shows for comedy that has hit here in some time. Art Brown starts it off with his organalogue in which he turns his wit in lyrical form on Father's day. Kaufman's band do a Cole Porter medley with Lynn Allison doing the vocalizing. Trailers part to disclose the Radio City Glee Club in front of a radio center drop curtain. Choristers in white coats and full dress do a rousing rendition of 'Night and Day,' with nicely blended voices in a swell arrangement.

Davidson and Forgie play a seven-minute badminton game and manage to generate a high pitch of excitement for the battle of the net. Dave Barry's best imitation is that of Wendell Willkie, although he gets some fun out of his Donald Duck and how production jobs affect the voice of workers. His imitations are away from routine groove and register accordingly. Then the Glee Club in a gay 90's setting for a comedy number, 'Don't Go Into the Lion's Cage,' done with handle-bar mustaches and hoke flourishes. Dave Barry introduced Virginia Weidler. Ingenue has been touring the USO camps and this is her first professional stage engagement. Youngster has a nice personality and a world of assurance, but she needs better material. Her letter from her brother in uniform could be socko, but it falls flat since it is written by somebody without a real sense of khaki wacky comedy. Miss Weidler makes a nice appearance opening with 'What Do You Think I Am, Just a Baby' in an original arrangement. Her best response comes from an imitation of the dead-pan Virginia O'Brien singing 'Rocka Bye Baby.' Glee Club on again for a military number in fast tempo with a touch of S. A. applied by Dorothy Keller in some fancy tap dancing. About an hour of solid entertainment, well staged by Gene Ford. *Arke.*

TOWER, K. C.

Kansas City, June 18.

Cliff Winehill, Louise Shannon, Dezso Retter, Maurice & Andrea, Lorraine Carroll, Tower Orch with Jack Parks & Marilyn Ballinger; 'Corregidor' (PRC) and 'Tonight We Raid Calais' (20th).

While the dual screen billing at the Tower this week accents the war, the stage show is a smartly-paced combo of four standard acts, 'Discovery Night' winner and house orch with pretty vocalist, in a 45-minute blend of acceptable entertainment.

Proceedings begin as the house orch segues into 'Don't Get Around Much Any More' after its opening theme, with easy-to-look-at Marilyn Ballinger taking the vocal in good voice. Cliff Winehill, doubling as m.c., then introduces Louise Shannon, who breezes through a snappy tap routine.

Deuce is taken over by Dezso Retter, comic, who tops off a combo of gags, hoofing and other business with his familiar one-man wrestling match. Coming on in trunks, Retter gives out with a fast assortment of headlocks, arm locks, toeholds and other common bone-bending grips to pin himself for a count of three. Juves particularly ate it up. Begged off after three bows.

Lorraine Carroll is the 'Discovery Night' winner, and she does a chorus of 'As Time Goes By' in a promising voice. Gal was nervous, but she clicked. Two bows and a beg-off.

Next - to - closing Cliff Winehill opens with some chatter and follows with ventriloquism. Does 'When Irish Eyes Are Smiling' with the dummy, with nice lip control. Finishes with 'Road to Mandalay' painted up with comedy business.

Maurice & Andrea, adagio team, close with a pleasing dance routine. Man is athletic in appearance and girl is unusually graceful. Two bows as drapes closed in.

Big biz opening day and night. *Earl.*

ORIENTAL, CHI

Chicago, June 18.

Louis Prima and Orch (11) with Leon Prima, Sonny Berman, Lily Ann Carol, Jimmy Vincent, Betty Leeds, Beatrice Kay; The Crackerjacks (5), Estelle Sloan; 'He Hired the Boss' (20th).

Louis Prima is showing his new band around these parts for the first time and if the reception he got this afternoon is any criterion he has what it takes to please the hep-cats. Band is solid throughout with brasses dominating and Prima's particular brand of singing and trumpet playing a standout.

Band plays 'I Love You Truly' in fast tempo, 'Velvet Moon,' featuring the sweet trumpet of Leon Prima; 'White Cliffs of Dover,' with vocal by Prima; a trumpet conversation novelty between Prima and Sonny Berman that got laughs; a tenor sax solo by Betty Leeds, only girl in the band; 'Old Black Magic' with vocal by Prima; the singing of several numbers by Lily Ann Carol, aided by Prima's comedy antics and gab, and the closing with 'Sing, Sing Sing' featuring the expert work of drummer Jimmy Vincent.

The Five Crackerjacks, colored, are just that. Boys have a great line of dancing steps which they mix with acrobatics. The bit with two boys as old men and one as a gal wowed 'em. Close with fast tumbling to big hand.

Estelle Sloan, recently at the Chez Paree, is tops in her ballet-tap work. She does some marvelous pirouetting while tapping with a few ballet leaps thrown in. Scored heavily.

Beatrice Kay, trots on in a Gay 90's costume, and has the audience with her all the way. Does 'Curse of An Aching Heart,' 'I Don't Care,' 'Take Me Out to the Ballgame,' an impression of a torch singer, 'Mr. Five by Five' and 'My Gal Sal' to heavy applause. *Morg.*

OWI Salaries

Continued from page 17

signed last week, salary was $8,000. Former salary $22,500 as vice-president of CBS.

James G. Rogers, Jr., deputy of the director, salary $8,000. Former salary 'over $20,000' as v.p. and general manager of Benton & Bowles.

Nicholas Roosevelt, deputy of the director, salary $8,000. 'Prior earnings about $15,000 per annum', as a writer and former U. S. Minister to Hungary.

Leo C. Rosten, deputy of the director, salary $8,000. Former income $22,000 as radio moderator of CBS and director of the motion picture research project of the Rockefeller Foundation and the Carnegie Corp.

Donald D. Stauffer, chief of the Domestic Radio Bureau, salary $8,000. Former salary $50,000 as vice president in charge of radio Ruthrauth & Ryan.

George H. Lyon, chief of the domestic news bureau, salary $8,000. Former salary $14,000, as managing editor of PM.

Lowell Mellett, Chief of the domestic Bureau of Motion Pictures, no salary, paid by the White House as an administrative assistant to the President. Former salary $20,000 as an executive of the Scripps-Howard Newspapers.

Commander Price Gilbert, acting chief of the Bureau of Graphics and Printing, gets no salary, on loan from the Navy. Former salary $25,200 as v.p. of Coca Cola Co.

HIPP, BALTO.

Baltimore, June 20.

Carmen Cavallaro and Orch (17) with Larry Douglas; the Merry Macs (4), Dancing Pelletiers; Jean, Jack & Judy; 'Two Senoritas from Chicago' (Rep).

This is one of the most potent layouts caught here in moons. It has youth, melody, flash and good variety. A trifle overboard on melody both orchestral and vocal, it's top-flight entertainment of wide appeal nevertheless. Cavallaro is a master of the ivories and in this new stint fronting a band, he has what it takes to shoot him up to the top brackets as these outfits go. Orch is a full-some, boasting four sax, four brass four rhythm besides Cavallaro's telling piano, and for a welcome switch, four fiddles and a cello. It's a versatile aggregation and musicianly throughout. Besides whacking out some potent arrangements in their own slot they cut a rather difficult show here with ease. Based on the promise of this appearance, it's a natural.

Following opening sig and a swingy getaway, strings are given their inning with piece changing 'As Times Goes By' which segues into a lilting briefie, all resulting in a pleasing sendoff. The Pelletiers, novel dog act which has the totally relaxed pooch reacting to his dancing master for big results. Final trick of forward balancing on a cane is good for a long series of bends. Act packs considerable appeal.

Band's vocalist, Larry Douglas, follows with 'Let's Get Lost,' 'On a Wing and a Prayer,' and for a potent clincher, strong arrangement of 'Dancing in the Dark.' Lad has a legit voice and he uses it for maximum results. Band follows with bit of jive titled, 'Canteen Bounce,' and in the groove. Makes good spot for Jean, Jack and Judy, two girls and a boy in some strong aero stuff featuring balancing and a clinching three-high from the floor.

Cavallaro takes hold here with a session at the ivories and there's no stopping without a beg-off. Gives out with a medley of recorded favorites and follows with series of audience requests which when caught wound up in a bit of boogey woogey which had the customers yelling for more. Did 'Nola,' admittedly out of his repertoire for some years, but a sock as delivered nevertheless.

Sock is sustained with appearance of Merry Macs, three nice appearing lads and equally attractive femme who know their way around this type of four-way seat singing. Whack out swell versions of 'Hipp Hipp Hoorny,' 'Brazil,' 'Mister Bee Bee,' 'Pass the Biscuits, Mirandy,' and as an encore, a stuttering arrangement of 'Blowing Bubbles.' Slop show solidly and draw long series of bends.

Biz very good. *Burm.*

KEITH'S, INDPLS.

Indianapolis, June 18.

Leon Navara, Mary Marlowe, Lord Lyon, Ruton's Dogs, Dot & Dave Workman, Clarice McCleerey, Ed Resener House Orch; 'Traitor Within' (Rep).

Keith's lengthens its recent string of entertaining shows with a well-balanced bill with each of the acts holding up its end. Biz is unaccountably off in recent weeks but can't be blamed on the shows. Novelties, neatly varied, dominate the new bill, with Leon Navara's fancy assortment of keyboard tricks getting top attention.

Navara starts with a funny routine in which he imitates his piano playing at various stages of development, then trumps it by playing the sextet from 'Lucia' with right hand behind his back. He introduces a bunch of cute stuff in a medley that ranges from 'I Can't Give You Anything But Love' to Tschaikowsky's piano concerto. For a finish, he gets the audience to whistling as he plays, then throws it off balance by changing key abruptly. Called back for an encore, he gives his imitation of the piano player at an old nickelodeon.

Dave and Dot Workman offer more musical didoes with their tinkling tunes on bells and glassware. After a routine of solos and duets, they race the band to a photo finish on 'Moonlight and Roses.' Act has a comedy twist that gets laughs at the finish when duo gets a tune out of an old automobile horn, a rubber tube and piece of pipe. Dave doing the finger work while Dot blows. Ed Resener and the band start the show on the right foot with a snappy 'First Artillery March' and introduce a new vocalist, Clarice McCleerey, product of the theatre's amateur contests who showed possibilities with 'I've Heard That Song Before.'

Major laughgetter is Lord Lyon, whose comedy by-play with his stooge, brought up from the audience as if he were a customer, is as effective as his first-class balancing in satisfying the audience. Mary Marlow also does a smooth job with her broadly satirical mimicry of mannered singers and assorted sound effects. She doubles nicely in the m.c. spot. Ruton's dogs, a talented troupe of canine with a real star in the versatile Skippy, give the show a lively finale. Biz just fair when caught. *Corb.*

"Shangri-La" War Stamp Drive in July. Join Up!

Schines' 5-State Powwow Emphasizes Post-War Policy; Theatre Briefies

Gloversville, N. Y., June 22.

Schine theatre district and regional managers from five states gathered here Wednesday and Thursday, June 16 and 17, to discuss current problems and plan policies for the season ahead. Sessions opened at the home office of Schine Enterprises, Lou Lazar in charge of the meeting. Welcomed by J. Myer Schine, president, and L. W. Schine, v.p., talks were given by E. Douglas Leishman on employment and personnel problems; Seymour Morris, publicity and advertising; and Lou Goldstein, coming film product.

The gathering was urged to look toward post-war days and to make plans to hold patrons obtained in wartime, many of whom were not previously regular pic fans.

Because of the war, the annual Schine convention, attended by all managers of the chain's theatres, was dispensed with this year. Those present, in addition to the home office heads, included: Frank Nolan, Malone; William Tibberl, Watertown; Harry Unterfort, Syracuse; Harold DeGrauw, Oneonta; Clint Young, Geneva; Nick Kaufmann, Little Falls; Gerald Fowler, Geneva; Joseph Schwartzwalder, Auburn; Gus DePauw, Newark; Harry Long, Rochester; Toby Ross, Corning; William Selman, Ashland, Ohio; Wilbur Eckart, Fostorio, Ohio; Harold F. Silter, Bellefontaine, Ohio; Lew Hensler, Lexington, Ky.; Harry Stearn, Middlesboro, Ky.; Lee Insley, Salisbury, Md.; Harold Ralves, Cleveland; Harry Goldsmith, Buffalo; Marsh Goliner, Salisbury, Md., and Lou Hart, Gloversville.

U's Sales Drive (Scully) Winners

Chicago, June 22.

One of the highlights of the Universal Pictures sales meeting last week at the Blackstone Hotel was the announcement of winners in the recently completed 19-week W. A. Scully sales drive.

When the drive started the offices were divided into three groups of equal strength so that big city exchanges would not be competing with those located in smaller towns.

David A. Levy, New York, was first in the top group; L. J. McGinley, Indianapolis, was winner in the second group; and R. O. Wilson, Portland, Ore., took first honors in the third group. All first prize winners and entire personnel of their offices received three weeks' salary.

Division managers' award went to F. J. A. McCarthy, Southern and Canadian division manager, and district manager prizes were won by Harry D. Graham, first, Allen J. O'Keefe, second, and Pete Rosian, third.

Other group winners were C. J. Feldman, Los Angeles, Max Cohen, Washington; T. E. Mendelssohn, Detroit; Lon Hoss, San Francisco; W. M. Richardson, Atlanta; Jack Bernan, Cincinnati; A. J. Weiner, Buffalo; Leroy Braner, Charlotte, N. C.; Harry Hynes, St. Louis; Sam Milner, Seattle; J. A. Pritchard, Memphis, and C. R. Wade, Salt Lake City.

In the 'Good Will' contest on shorts, first and second prizes for the seven sales districts were won by Jack Langan, Kansas City and H. B. Johnson, Omaha; Frank Mantzke, Milwaukee and Ed Heiber, Chicago; W. M. Richardson, Atlanta and Nick Lamantia, New Orleans; Pete Dana, Pittsburgh and Joe Krenitz, Cleveland; Max Cohen, Washington and John Pavone, New Haven, Conn.; F. Olsmith, Dallas and L. J. McGinley, Indianapolis; and Foster Blake, Los Angeles and Lon Hoss, San Francisco. Harry D. Graham and Pete Rosian were the district manager winners in this contest. Prizes outside of the first three top winners were not announced.

Par's Canadian Convention

Annual sales convention of Paramount in Canada will be held Friday-Saturday (25-26) at Toronto, to discuss sales policy and plans for the coming (1943-44) season. Gordon Lightstone, general manager of sales for Canada, will preside. All branch managers in the Dominion will attend.

Homeoffice Par execs who will go up include Neil F. Agnew, v.p. in charge of distribution for Par; Oscar Morgan, short subject sales head, and Bob Gillham, publicity-advertising director for company.

Ricketson Heads Colo. War Chest

Denver, June 22.

Frank H. (Rick) Ricketson, Jr., has been named president of the United War Chest, Inc., for Colorado. The appointment was made by Gov. John C. Vivian.

The bowling team of the Rocky Mountain Screen club, by taking 10 out of the last 12 starts, finished in third place in the strong Rocky Mountain Booster league, and on the closing night rolled the high team game for the season for the entire league. Joe Ashby placed third in the league individual standings.

Chet Miller, city manager for Fox at Sterling, Colo., has been named manager of the Southern district for Fox Intermountain theatres.

John Denman has shifted from the managership of the Rialto to a similar job at the Mayan. He is succeeded at the Rialto by Maxine Kerr.

Rocky Mountain Screen club has donated $1,135 to the children's hospital, a section of Denver general hospital. Money will be used to furnish rooms. Previously the club had donated more than $3,000 for the same cause.

Denver theatres are now represented on the city council by Ed Mapel, owner of the Gem and Colorado. Mapel won the recent election and will be on the council for four years.

John Denman was elected Lions club secretary.

Ann Naccarri, recently short subjects booker for Gibralter Enterprise theatres, is in SPAR training at Hunter college, N. Y.

Emmett Warner, formerly a Universal salesman, has again taken up that job with his honorable discharge from the army. He replaces Ernie Piro, who is moved to Portland.

Mrs. Parker's New Chore

Portland, Ore., June 17.

Mrs. J. J. Parker, president of the J. J. Parker Theatres in Portland, Astoria and Pendleton, Ore., recently made an official hostess of the Portland Officers' Club, recreation center for commissioned officers in this vicinity.

Browning Heads Theatrical Legion

Boston, June 22.

Harry Browning, advertising and publicity director for the M. and P. chain, was nominated commander of the Lt. A. Vernon Macaulcy theatrical post of the American Legion this week. Others nominated were Edward Dobkin, Loew's sound technician, senior vice-commander; Charles Kurtzman, division manager of Loew's, and Cyril F. McGerigle, office manager of RKO, junior vice-commanders; Harry Spingler, auditor for Warners, finance officer; Maxwell Melincoff, N. E. manager of Warners, adjutant, and Dr. A. Melincoff, chaplain.

Also nominated in various capacities were Harry Aaronson, Kenneth Forkey, Patrick Healey, Genkon J. Johnson, Joseph Kantor, Alvin G. Kenney, Samuel Levine and William H. McLaughlin.

Carl Goe Upped By Warners

Carl Goe, formerly a salesman for Warner Bros. at its Boston exchange, has been made branch manager for the company at New Haven. He succeeds Philip Sherman, who resigned.

Parites' Dixie Trail

Leonard Goldenson, v.p. of Paramount in charge of theatre operations, and Leon Netter, assistant in charge of the southern tier of states for the company, left Monday (21) for Jacksonville, where they will confer on summer operating policies and problems with execs of the All Florida circuit, which it controls. They will also swing down to Miami to discuss similar matters there relating to Par's chain in that vicinity, returning the end of the week.

In N. Y. over the weekend to take up matters pertaining to the Interstate circuit, R. J. O'Donnell pulled out for Dallas Monday (21). This was his second trip east within a month.

Joe Shea Goes Cagney

Joe Shea resigned last week as 20th-Fox tradepaper contact to become eastern rep for James Cagney. Dave Bader, formerly in 20th-Fox sales promotion department replaces, effective July 1.

Shattuck Heads Detroit

Detroit, June 22.

With Mayor Edward Jeffries named as honorary president, the Greater Detroit Motion Picture Council named Marquis E. Shattuck as president. The new directorate leans heavily toward churchmen with both the Rev. Carroll F. Deady, of the Catholic diocese, and Rabbi Herschel Lymon on the board.

Bert Tighe has been named as Western Michigan salesman for Republic.

Mrs. Betty Rend, for 18 years with M-G-M, Detroit, retired.

Goldman Takes Over

Philadelphia, June 22.

Warner Bros. relinquishes occupancy of the Karlton, key midtown house, this Friday (25) to William Goldman, indie theatre operator who recently purchased the theatre. Goldman will shutter the house for about four days for refurbishing, reopening early next week.

The Karlton is the second midtown Warner-leased filmer which Goldman has purchased. On May 8 he took over the operation of the Keith's. Both theatres had been used as 'subsequent run' houses by

(Continued on page 40)

CHATTER

Broadway

Betty Grable back to Hollywood.

George Holland resting in Arizona.

Tom Ewell elevated to ensign and is gunnery officer.

Despite the 40 lbs. he's lost, on George Lait it looks good.

Leon Greanin announces new edition of 'Chauve-Souris,' Aug. 12.

Dick Durso and Herman Levin, theatrical attorney, formed an agency partnership.

One new nitery's owners are reported wearing disguises to dodge the creditors.

Jerry Horwin returning to the Coast shortly after visiting with his ailing mother.

No meal in some of the midtown eateries for weeks now, and doesn't look to improve.

Hal Olver's pet bulldog died, so he bought a plot in Bide-a-Wee canine cemetery.

Lee Sullivan, a radio singer, may get the lead in 'Oklahoma' when Alfred Drake is inducted.

Frank Lovejoy, radio actor, left Thursday (17) for the Coast where he will be tested by Warners.

Leslie Morosco will not return to talent agenting after all, but will open a play brokerage instead.

N. Y. to L. A. phone callers are now told, 'Keep it down to three minutes, this is war you know.'

Joseph Schildkraut will probably produce and star in 'The Great Romancer,' by Jules Eckert Goodman.

Capt. Claude Binyon winds up his q.t. film-making mission for the Signal Corps shortly and returns to the Coast.

Hardie (RKO theatre mgr. in D. C.) Meakin's son, Capt. John Leonard Meakin, in town on special assignment.

Phil Spitalny's girl band celebrates 8th anniversary with its June 2 opening at the Capitol. Eight years ago band made its debut at this same theatre.

Jack Harris, La Conga boss, now emceeing his own show since Chico Jordan, last La Conga m.c., drafted into the Army.

Abner Klipstein now a sergeant in the Army here for short stay, given party by fellow press agents Saturday night (19).

Henry (Henny) Gruhn of the Roxy Grill operated on at Manhattan General hospital last week, reported in favorable condition.

Carole Landis in a byline piece in next month's Woman's Home Companion says, 'I Want to Go Back,' meaning another overseas tour.

Radio actor Frank Lovejoy to the Coast for screentest at Warners' expense. His wife, actress Joan Banks, joined cast of 'Second Husband' serial.

Tommy (Slim) Green, nitery emcee before induction, was hit by a taxi in N. Y. Thursday (16), sustaining only slight injuries, while on furlough.

Stock revival of 'See My Lawyer' at the Adams, Newark, this week, has Marilyn Cantor, daughter of Eddie, as ingenue lead. Block & Sully are featured.

Johnny Hayes doubling between his nitery performer stint at Parkway Follies, Brooklyn, and war work. He's an inspector at Fairchild plane plant by day.

Michael Vallon, Beatrice Kay's manager-lawyer, reports to Camp Upton this week. His wife and partner, Mary Mirenberg, assuming managerial duties of singer.

Vivienne Allen, Lewis Appleton, Max Condon and Charles Sherman engaged to sing numbers in second edition of 'Stars On Ice,' opening Thursday (24) at the Center.

Monroe Greenthal, now WPB, plans applying for an Army commission. His associate, Matty Fox, also slated for the Army, going in as a private. Both ex-film execs.

Vera Zorina wants to star in her own stage musical, so she'll not be in 'Light Wines and Dancing,' which will star William Gaxton-Victor Moore. Mike Todd producing 'Wine.'

Columnist Louis Sobol has written a profile for Liberty mag on the three famed second generation Fields—Dorothy, Herbert and Joe, offspring of Lew (Weber &) Fields.

Before Spyros Skouras and Tom Connors departed for the Coast Monday (21), the 20th-Fox prexy huddled with Mike Todd, who is being bankrolled in part by the film company.

Leonard MacBain leaves for Hollywood for short vacation end of June, after terminating four-year association with Versailles as p.a. Returns to handle commercial, theatrical and fashion publicity.

Maurice Zolotow, mag writer, is repeatedly asked if he's related to Timesman Sam Zolotow (which he isn't, not even remotely) so he plans doing a piece on the latter, 'The Guy I'm Always Asked If I'm Related to.'

At a doubleheader ball game the Par theatre management bunch defeated the service staff, 10-3 and 8-6. Bob Weilman hitting a home run. Bob Shapiro pitched for the management side; Ronald Finnelli for the service boys.

Joe Howard, former manager of Jack Dempsey's restaurant (not to be confused with Joe Howard, the perennial), has taken over the premises atop the Winter Garden for a nightclub to be known as Cafe Zanzibar, opening tentatively set for June 29. Ella Fitzgerald and Don Redman orch set.

London

Maxwell Anderson's 'Wingless Victory' to be done in London in autumn.

Jack Hylton rushed off to Blackpool to see his dad, aged 76, who is seriously ill.

Charles Killick's revival of 'Potash and Perlmutter' folded after playing three weeks.

Tom Arnold back from Ruthin Castle, Wales, nursing home, now fully recovered.

Jock Lawrence, former publicity chief for United Artists, has been upped to Lieutenant Colonel.

The Horace Reeves mourning the loss of their daughter, Joan, aged 31, who had been an invalid for years.

Sadie Moore, Harry Roy's sister, who suffered nervous breakdown some months ago, is now fully recovered.

Tom Arnold's 'War and Peace' in Blackpool for four weeks after which it comes to the West End at the Phoenix.

At close of 'Let's Face It' Bobby Howes takes three months' vacation, after which he will appear in nonmusical play.

Clive Brook's daughter, Faith, has been transferred from ATS in North of England to Theatrical Unit of the Navy in London.

'Happidrome' playing its third season at the Grand theatre, Blackpool, with policy of guest artists changed fortnightly.

William Mollison paging Randall Stevens, just discharged from Air Force, to play male lead in Lee Ephraim's 'Panama Hattie' opposite Bebe Daniels.

Niall MacGinnis, featured in Gainsborough Films latest epic 'We Dive at Dawn,' is a medical student at Charing Cross hospital, taking special course in midwifery. Joins the navy this year.

'Hi de Hi,' the Jack Hylton revue, starring Flanagan and Allen, at the Palace, is in for only phoned reserving seats for Armistice night, fully expecting it to run 12 weeks, theatre being needed for the new Lee Ephraim-Jack Hulbert-Cicely Courtneidge show.

Cleveland

By Glenn C. Pullen

George Duffy's orch into Euclid Beach for six weeks.

Tommy Tucker crew opening Cedar Point's ballroom June 26.

Lou Herget penciling 'Ice-Capades of 1944' into Arena Oct. 5-19, with return shot set for Feb. 13-20, 1944.

Frederic McConnell's Playhouse rep. company going to Chautauqua, N. Y., in July to repeat winter plays.

Bill Bailey blowing his trumpet for arrival of baby-girl June 4. Mother is Marion Bowen, former singer.

Gina Sennes, sister of Frank Sennes, booker, being fitted for a WAAC uniform at Ft. Oglethorpe, Georgia.

Mickey Katz, Alpine Village's maestro, taking his 11-year-old actor-son Joel to Hollywood July 20 for film test.

Tony Silvestro, whistling maitre d', new manager of Eldorado Club in place of Joe Richards, who went into defense plant.

Eugene Frank, manager of Embassy theatre, and Eleanore Wider, secretary of Max Lefkowich, got hitched June 15.

Twelve-room house on 17-acre estate that includes part of a golf course bought by Walberg Brown, WGAR's musical director.

Memphis

Little Theatre's 'Drunkard' held over third week.

Ed Kuykendall a Memphis visitor en route to Texas.

Jimmy Rogers again House chairman at Variety Club.

Bob Mochrie, RKO general sales manager, in town on biz.

Lester Bruch directing annual summer band concerts in Memphis parks.

Early Maxwell, local scribe and promotions man, now a staff sergeant at Ft. Oglethorpe.

Ringling-Barnum Circus will pass up Memphis this year because of transportation tangle.

Tommy Baldridge back to Warner Exchange after month's puffing 'Mission to Moscow' in Virginia.

Maid of Cotton (Bonnie Beth Byler) finally home from 16,000-mile jaunt heralding uses of cotton.

Eddie Strawbridge and Victor Morley arrived to join George Hirst in rounding out production staff for Memphis Alfresco Theatre's summer season.

Hollywood

Robert Fellows hospitalized for a check-up.

Dame May Whitty celebrated her 78th birthday.

Joe E. Brown guested at Masquers testimonial dinner.

William Pines celebrated their 27th wedding anniversary.

Lyle Talbot back in pictures after nine months in the Army.

Three Stooges left for Philadelphia to start an eastern stage tour.

Joe Gilpin returned to Edward Small as production manager.

Frank Buck in town for film work after washing up a lecture tour.

Madeleine Carroll drew a refund of $6,500 on income tax payments.

John Murray Anderson in town to direct an aquatic ballet for Metro.

Harold Augustus Renchler legalized his stage name, Hal van Rensselaer.

Frank Leahy, Notre Dame football coach, visiting the 'Iron Major' set at RKO.

Peverall Marley returned to his camera chores after release from the Army.

Douglas Walton resumes acting after an Army discharge for eye trouble.

Buster Crabbe leading a troupe of swimmers to Canada for Red Cross benefits.

Dorothy Lamour to Arrowhead Springs to be near her army-officer husband.

Bob Breen, once Bobby the singing star, becomes a high school graduate this week.

Sir William Beveridge, Britain's economic wizard, guesting with Jack L. Warner.

Col. Oveta Culp Hobby, national commander of WAAC, here to look over training shorts.

Maurice de la Serna acquiring Hollywood technique for future use as production chief of Clasa Studios, Mexico City.

Col. Oveta Culp Hobby, commander-in-chief of WAAC, in town to help Warners with its Technicolor short, 'Women at War.'

Philadelphia

By Si Shaltz

Rita Mullaney succeeded Lynn Arnold as secretary in the AGVA office.

Ben Fertel crowned gin rummy king at the Variety Club at a mock coronation.

Plans are being rushed for the servicemen's open air dance pavilion at the Reyburn Plaza.

Arthur Simon, WPEN general manager, returned to his desk yesterday after long illness.

Ruth McKenney, author of 'My Sister Eileen,' addressed the Town Payne Forum here last week.

Jimmy Durante will headline the trimming industry's charity show at the Hotel Broadwood on Sunday (30).

Enid Hager replaces Gil Babbitt as flack at WPEN. She's former radio promotion head of the Record; he's ailing.

Manny Roth, Philadelphia orch fiddler and husband of Anne C..., local terper, has been called for Army physical.

Chicago

Ashton Stevens, Chicago Herald-Examiner dramatic critic, is leaving for an extended vacation.

Variety Club of Illinois is issuing certificates of citation to outstanding figures in charity and war work.

Amy Arnell, Tommy Tucker's singer, is confined in the Illinois Masonic hospital here following an operation on her back.

Sam Tishman, former Paramount salesman, has bought the Illinois state-rights to Capt. Craig's 'Fighting Sea Monster.'

John Balaban, head of Balaban & Katz, has left town for a two months' stay at his summer home in the Northwoods country.

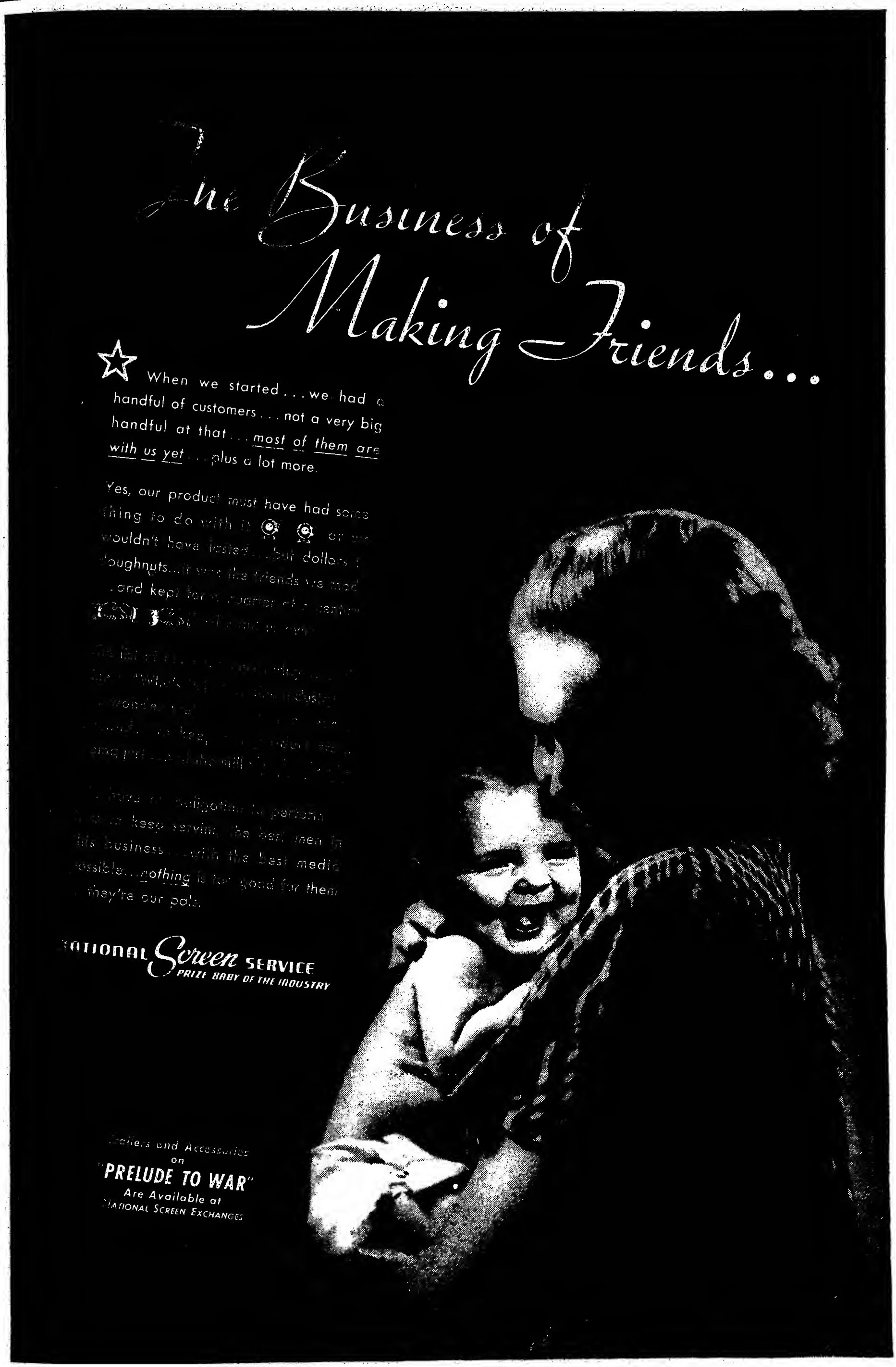
Joseph V. O'Brien, Universal newsreel editor, was stricken during the Universal sales convention and sent to a local hospital for observation.

Marjorie Riordan and Lon McCallister, of 'Stage Door Canteen' film cast, met press between trains on way to picture's New York opening.

Jay Sutton, coquarterer of the Hawaiian theatre, Hollywood, in town for few days on way back from Annapolis, Md., where his son M. B. Sutton graduated as an ensign.

Lester Cutler, Universal producer, signed Artie Dunn, emcee at the Latin Quarter, for a bit in the new Abbott and Costello picture, 'The T... Off.' Dunn leaves for the Coast July 1.

Wolfe Kaufman, former dramatic critic for the Chicago Sun, was married in St. Louis last week to Mrs. Doris Allen, 24, fashion model. It was the bride's second marriage, Kaufman's third.


The Business of Making Friends...
When we started... we had a handful of customers... not a very big handful at that... most of them are with us yet... plus a lot more.
Yes, our product must have had some thing to do with it
they're our pals.
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
Trailers and Accessories on
"PRELUDE TO WAR"
Are Available at
NATIONAL SCREEN EXCHANGES

Film Reviews

Continued from page 24

Days of Old Cheyenne

town marshal shortly after he arrives in Cheyenne, down to his last dollar. He wins the favor of William Haade, political boss of the Wyoming territory, and is ultimately kicked upstairs to governor. Showdown comes when Barry fails to cotton to Haade's crooked schemes. Climax, when Barry single-handedly nabs Haade for the murder of a youngster, winds up into a nifty gun duel.

Barry maintains his rep for riding, shooting and general action, while Haade does okay on the villainy. Emmett 'Pappy' Lynn is excellent as Barry's sidekick. Herbert Rawlinson has a minor role as the retiring governor while Lynn Merrick again registers as the femme. Harry McKim and Charles Miller head the support.

Direction by Elmer Clifton, camera by Reggie Lanning and story by Norman S. Hall are satisfactory.

Wear.

SARONG GIRL
(MUSICAL)

Monogram release of Philip N. Krasne production. Stars Ann Corio; features Tim Ryan, Irene Ryan, Mantan Moreland, Bill Henry, Damian O'Flynn, Johnny 'Scat' Davis, Mary Gordon. Directed by Arthur Dreifuss. Story and adaptation, Charles R. Marion and Arthur Hoerl; additional dialog, Tim Ryan; editor, Carl Pierson; songs, Lou Herscher and Andy Lion; camera, Mack Stengler. At Palace, N. Y., dual, week June 17, '43. Running time, 60 MINS.

Dixie Barlow....Ann Corio
Tim Raynor....Tim Ryan
Irene Raynor....Irene Ryan
Maxwell....Mantan Moreland
Jeff Baxter....Bill Henry
Ed Ha land....Damian O'Flynn
Scat Davis....Johnny 'Scat' Davis
Mattie....Mary Gordon
Mr. Jefferson Baxter....Henry Kolker
Barbara....Gwen Kenyon
Sergeant O'Brien....Charles Jordan
Miss Ellsworth....Betty Blythe
Mr. Chase....Charles Williams

'Sarong Girl,' third picture for the former strip-teaser, Ann Corio, fails to increase her stock as a film personality, though in spots it has entertainment quality and, on the musical side, is fairly good. Strictly a dualer.

The Johnny 'Scot' Davis band, which plays several hot numbers, and the comedy contributions by the former radio team of Tim and Irene Ryan, as well as the song, 'I'm Nobody's Child,' which Miss Ryan does well, help to offset the weaknesses of the story and the listlessness of Arthur Dreifuss' direction. Nor does Philip N. Krasne's production offer much.

Miss Corio, who sings and dances, plays a burlesque queen who is arrested at the instigation of a bluenose and placed on probation for 180 days after her attorney has put up a heartwringing plea in behalf of Miss Corio's mother, who doesn't exist. In order to carry out the court decision placing the burlesque gal in the custody of her mother, the counselor digs up an inmate of an old ladies' home to play the part. After Miss Corio sets her cap for the son of the reformer who caused her arrest, in order to get even with him, the phony mother turns on her and squeals but ultimately agrees to adoption, squaring things.

Miss Corio is paired with Damian O'Flynn, who plays her attorney and does a nice job of it. Figuring temporarily on the romantic side is Bill Henry, whose performance is not as impressive as that of O'Flynn's. Tim Ryan is a bookie, while Irene Ryan appears as his heckling wife. Mantan Moreland, vet colored comic as Ryan's man Friday, does well and looks to be going places.

The Davis band is spotted in a night club setting. 'Tawai,' an Hawaiian number, is sung by Miss Corio, backed by a chorus line, and 'Woofie Hula,' in the nature of Hawaiian jive, is done by the star and Davis, together with the chorines. Davis, who plays a hot trumpet, also gives out vocally with the old favorite, 'Darling Nellie Gray.'

Char.

RHYTHM PARADE
(MUSICAL)

Monogram release of Sydney Williams production. Features N.T.G. (Nils T. Granlund), Gale Storm, Robert Lowery, Margaret Dumont, Chick Chandler, Cliff Nazarro, Ted Fio Rito's orchestra, Mills Bros., Candy Candido and Florentine Gardens Revue. Directed by Howard Bretherton and Dave Gould. Story and adaptation, Carl Foreman and Charles R. Marion; editor, Carl Pierson; camera, Mack Stengler; songs, Dave Oppenheim, Roy Ingraham and Charles Cherokee. At Abbey, N. Y., week of June 18, '43. Running time, 68 MINS.

Granny....N.T.G. (Nils T. Granlund)
Sally....Gale Storm
Jimmy....Robert Lowery
Ophelia....Margaret Dumont
Speed....Chick Chandler
Rocks....Cliff Nazarro
Connie....Jan Wiley
Candy....Candy Candido
Sparkle....Julie Milton
Pansy....Sugar Geise
Dancer....Jean Foreman

Florentine Gardens Revue, Mills Bros., Ted Fio Rito's Orchestra

The N.T.G. (Nils T. Granlund) floor show from his Florentine Gardens in Hollywood, including the Ted Fio Rito band, a line of 36 girls and others, form the background in 'Rhythm Parade,' a musical romance that should do satisfactorily in face of the present demands for more escapist entertainment. Film includes three new numbers, 'Mimi From Tahiti,' 'Tootin' My Own Horn' and 'Petticoat Army,' as well as several old ones such as 'Tiger Rag,' 'In a Victory Garden,' 'Sweet Sue,' 'Dark Eyes' and 'Wait Till the Sun Shines Nellie.' Mills Bros. do exceptionally well with a special arrangement of 'Darling Nellie Gray.' Other songs are handled by Gale Storm, the Fio Rito band, Robert Lowery, Jan Wiley and others.

A nitery forms the setting for the picture, while the story concerns the efforts of a singer (Miss Wiley) to spoil the professional chances of Miss Storm after learning that the latter is taking care of an eight-month's old baby, the nephew of her sister. The baby (Julie Milton) is planted in Miss Storm's dressing room but for a happy finish the kid's real mother returns from Honolulu to clear up the parentage problem. Lowery, leading man of Rock's legit show, is paired with Miss Storm on the romantic end, while the double-talking Cliff Nazarro is gambler and backer of a new show. Chick Chandler does an impressive job as Miss Storm's press agent. In addition to mixing into the story, N.T.G. acts as master of ceremonies for his Florentine Gardens revue. Featured with the Fio Rito band is Candy Candido, comedy bass viol player, while others include Jean Foreman and Sugar Geise, dancers.

Film has been ably directed by Howard Bretherton and Dave Gould, moves at a snappy pace and has been given good production by Sydney Williams.

Char.

A GENTLE GANGSTER

Republic release of W. W. Hackel production. Stars Barton MacLane; features Molly Lamont, Dick Wessel, Joyce Compton, Jack LaRue. Directed by Phil Rosen. Screenplay, Jefferson Parker, Al Martin; camera, Harry Neumann; editor, Martin G. Cohn. At Strand, Brooklyn, N. Y., June 18, '43. Running time, 57 MINS.

Mike Hallit....Barton MacLane
Ann Hallit....Molly Lamont
Steve Parker....Dick Wessel
Kitty Parker....Joyce Compton
Hugo....Jack LaRue
Al Malone....Cy Kendall
Helen Barton....Rosella Towne
Joe Barton....Ray Teal
Rev. Hamilton....Crane Whitley
Lefty....Elliott Sullivan
Charles....Anthony Warde

A warmed-over story about a racketeer who goes straight, 'A Gentle Gangster' gives Barton MacLane ample opportunity to strut his stuff as a two-fisted fighter both against and for law-and-order. For those weaned on gangster films, however, this is a mild offering.

MacLane, Dick Wessel and Ray Teal ran a speak and hustled beer back in 1923 but gave it up for legit careers when their girl friends, Molly Lamont, Joyce Compton and Rosella Towne, threatened to leave them. The conversion isn't very convincing, as everybody appeared to have been thriving on the rackets. However, 20 years later finds the trio and their wives respectable citizens of a respectable community. There is no clue as to how they got that way. The old days seem slated for a comeback with the appearance of Jack LaRue, his roadhouse and strongarm men. When LaRue tries to muscle in on the peaceful community, MacLane and his former guerrillas beat him at his own game and drive him out of town, preserving its purity and innocence.

Strictly a dualer, 'A Gentle Gangster' also has little to recommend it in the way of acting. MacLane, the principals and the supporting players do a routine job of routine roles. Fortunately, direction permits for no lagging and the film is over before it can overstay its welcome.

Exchanges

Continued from page 38

Warners, where product received added first-run time at same prices as in the initial run houses.

Film men are watching with interest whether the Keith's and Karlton will enjoy the same product breaks under the Goldman management as they did when the theatres were part of the Warner chain. Thus far the Keith's product has been spotty with some weeks the house running duals and sometimes triple bills of inferior product.

Meantime Warners is keeping mum on its plans for the Shuberts which the circuit recently leased ostensibly to offset the loss of the Keith's and Karlton. Although the Shubert, onetime legiter, has been refurbished and the equipment made ready, the house is still dark.

Would Rebuild Razed House

Grand Prairie, Texas, June 22.

The Texas, burned to the ground last week, may be rebuilt according to owner J. S. Walker, who has contacted the War Production Board for priorities. At the time fire broke out Walker was making a deal to sell the house to a group headed by Roy Starling and Ben Ferguson.

Town's other two houses, the Morgan and Grand, are owned and operated by Buck Morgan.

New York Theatres

9th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

6th WEEK
HUMPHREY BOGART
Raymond Massey - Alan Hale
In Warner Bros. Hit!
"ACTION IN THE NORTH ATLANTIC"
In Person
CAB CALLOWAY
And His Jumpin Jive Jubilee, Featuring His Entire Company of Entertainers—Also Humphrey Bogart's 'Casablanca' Pal Sam
DOOLEY WILSON
How He Sings 'As Time Goes By'
B'way & 47th St. STRAND

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.

The story of the plane that busted the blitz!
Samuel Goldwyn Presents
Leslie HOWARD - David NIVEN
in "SPITFIRE"
RIVOLI

RADIO CITY MUSIC HALL
THE YOUNGEST PROFESSION
March of Time "Invasion"
Spectacular Stage Productions

BETTY GRABLE
GEORGE MONTGOMERY • CESAR ROMERO
CONEY ISLAND
A 20th CENTURY-FOX PICTURE in TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

Capitol Broadway at 51st Street
On Screen
"STAGE DOOR CANTEEN"
with 48 Stars 6 Bands
In Person
Phil SPITALNY and His All Girl Orchestra

PALACE B'WAY & 47th ST.
Starts Tomorrow
Maria MONTEZ . Jon HALL . SABU
"WHITE SAVAGE"
—and—
HENRY FONDA
"OX-BOW INCIDENT"

"DIXIE"
BING CROSBY
DOROTHY LAMOUR
A Paramount Picture
★ IN PERSON
ANDREW SISTERS
Tim Herbert
Mitchell Ayres And His Orchestra
Cool PARAMOUNT Times Square

LOEW'S State TIMES SQ.
Thurs., June 24
On Screen
First N. Y. Showing
"PILOT NO. 5"
Franchot TONE
Marsha HUNT
In Person
LOUIS JORDAN
& His Tympany 5
Elton BRITT
Pinky LEE

Literati

Sequeling George Jessel

Art Franklin and Ted Wilde will publish a sequel to George Jessel's autobiog, 'So Help Me,' wherein personalities mentioned in that book will be asked to write no more than 200 words. Title will be 'Second Helping (Or Jessel Asked for It).' Letter of invitation to this omnibus follows:

In the words of Mark Twain, 'One good squirm deserves another.' Some of the best squirms in recent years can be found in Georgie Jessel's widely bruited autobiutary, 'So Help Me.' In this book George-the-Scourge demonstrates that he can dish it out. His pen was very scathing —but it was scathing on thin ice.

The question now before the house is, 'Can George take it? To determine this, we are publishing a se-queller, 'Second Helping (Or Jessel Asked for It)'. This book will give you your turn at bat. We'd like you, in no more than 200 words, to pin Georgie's ears, tweak his nose, pull his leg, slap his sunburn, pat his back, or tickle his fancy —to write however George's spirit moves you. Your rebuttal will be given a page all its own —and, considering the cost of characters in Jessel's original, you'll be in good company.

If we may speak of business, there will be no royalties. Instead, with 10% of the net from the sale of our book, we will finance an expedition into the heart of Tennessee—to find Mrs. G. Jessel No. 4. Your early cooperation will be appreciated.

(This is the form letter that's going to everybody mentioned in the book. It isn't just a gag, and sincerely hope to get your reply next week. The reaction thus far has been very encouraging, and am sure it will be worth your attention.)

Henry Youngman's 'Please Help Me,' satire on Jessel's 'So Help Me,' which he did as a guest-column for Dorothy Kilgallen in the N. Y. Journal-American, is now a collector's item among the Broadway bunch.

Murray Again Guild Prexy

Milton Murray, of Detroit, president of the American Newspaper Guild, was reelected at the annual convention of the Guild held last week at the Statler hotel, Boston. Murray's nomination was seconded by John T. McManus, president of the New York Guild, who, it will be remembered, led a bitter campaign in opposition to Murray two years ago. The gesture of unity came as a surprise, notwithstanding the generally smooth functions of the convention throughout the present session.

Also nominated for reelection were Sam B. Eubanks, of San Francisco, executive vice-president, and William W. Rodgers, of Washington, secretary-treasurer.

Regional vice-presidents elected were George Harris, of Boston, for Region 1; W. A. Copeland, of Memphis, for Region 2, and Kenneth Crouse, of Minneapolis, for Region 3. Nominated for Region 4 were William B. Schultze, of Seattle, and George Hutchinson, of Los Angeles; and for Region 5, Walter Engels and John T. McManus, of New York.

Milwaukee was chosen as convention city for next year.

Post-War Book Symposium

Four book publishers getting together on a cooperative venture to combine in a single volume their individually published books on the post-war world. Symposium is to bear the title of 'Preface to Peace,' with Simon & Schuster contributing Wendell L. Willkie's 'One World'; Doubleday, Herbert Hoover and Hugh Gibson's 'Problems of Lasting Peace'; Reynal & Hitchcock, Wallace's 'Price of Free World Victory,' and Columbia University Press, 'Blueprint for Peace,' by Sumner Welles.

With Book-of-the-Month Club taking the volume as a dividend offering, first printing will be 310,000.

10 Indictments of Hitler

Ten authors have written special novelettes for the A.L. Robinson-originated 'Hitler and the 10 Commandments,' which Simon & Shuster is bringing out in the early fall. With stories by Thomas Mann, Rebecca West, Franz Werfel, John Erskine, Bruno Frank, Andre Maurois, Sigrid Undset, Jules Romain, Hendrik van Loon and Louis Bromfield, all of whose respective yarns are based on one commandment each, in the order named, the book is designed to show how the Austrian paperhanger has violated all of the Commandments.

Book is being published simultaneously in six languages, English, French, Spanish, Portugues, Swedish and German. The English and French versions are being brought out in New York; Buenos Aires is issuing the Spanish and Portuguese versions, and the Swedish and German translations are being published in Stockholm. Dr. Herman Rauschning has written the introduction.

Robinson is copyright owner and editor of the book. He was formerly a prominent Berlin music publisher and representative for many of the top Tin Pan Alley companies on the Continent.

Whack O'Donnell's WAAC Stuff

Time mag (June 21) takes a poke at 'flashy, pompous N. Y. Daily News columnist John O'Donnell' for his so far unsubstantiated rumors that contraceptives and prophylactics will be furnished to members of the WAACs. Sub-headed 'O'Donnell's Foul,' the Time piece notes that O'Donnell's hatred for President Roosevelt and all his works 'sometimes leads him (O'Donnell) to flout the standards of his own profession.'

Pointing out that 'many an honest U.S. newspaperman was outraged' by the latest O'Donnell manifestation, Time recalls that O'Donnell admitted later that his last report came from the usual 'intelligent and trustworthy official.'

Meantime, John T. McManus in PM, took O'Donnell to task on a yarn in the latter's Capitol Stuff column concerning Ivy Litvinoff, wife of the Soviet Ambassador. O'Donnell, according to McManus, had reported that Mrs. Litvinoff had sat in the Warners' set during the filming of 'Mission to Moscow' and 'had exercised the powers of censorship, direction and suggested improvement over every foot of film.'

McManus cross-checked the yarn with Mrs. Litvinoff who 'is living in a breezy little apartment in the midtown sector near enough to the Daily News office so that she can spit on the place if the wind is right.' Mrs. Litvinoff said that she 'was not on the Warner set during the filming of any part of 'Mission,' that she was not a judge, censor or anything else of the film and—she isn't a Communist.'

An Okay Mistake

Sammy Schulman, INS photographer on the African war front, was referred to as being on the staff of Time and Life, which prompted Wilson Hicks of the latter publication to comment: 'I'll take him.'

Schulman's book, 'Where's Sammy,' being ghosted by Bob Considine, will be published by Random House, which also has 'The Fight for New Guinea' coming out July 6. It is by Pat Robinson, former sports writer and INS war correspondent, who has returned to the Pacific area.

Mags' Show Biz Stuff

Quite a bit of show biz stuff in the national mags currently and soon due. Florabel Muir has profiled Rochester in the Satevepost; Earl Wilson (N. Y. Post) dittoes Harry James in the July 3 Liberty; Abel Green ('Variety') embraces the entire jive field in the August Cosmopolitan, captioned 'Pied Pipers of Jive;' Darryl F. Zanuck details an 'Episode in Tunisia' in the July American Mercury; and Kyle Crichton's 'Horne Solo' in next week's Collier's gives some low-down on Lena Horne.

Coming up, in Life soon, is George Frazier's piece on the double-talkers, notably Sid Gary, the radio singer.

RH's 'War Letters'

Random House is readying for publication this summer a 'Book of War Letters' written by Yank soldiers in training camps and at overseas stations. Included in the list will be a number of letters which originally appeared in 'Variety' showing the show biz contingent in action at offshore bases.

In connection with publication, RH is awarding six prizes of $100 War Bonds to the writers or next of kin of each of the six best letters to be chosen by a board of outside judges made up of men in the Army, Navy, Marines and civilian life. Prior to publication, book will be submitted to the Office of Censor-

(Continued on page 59)

EXCITING ADS TO SELL AN EXCITING STORY OF MEN AND WOMEN WHO FIGHT ON THE HOME FRONT!
This is YATES... a red-blooded guy some fools decided was yellow!
Shake hands with RUTH...whose cover-alls can't cover her woman's heart!
Meet THE HOME FRONT HEROES WHO FIGHT WITH RIVET GUNS...WHOSE HEARTS ARE AS TRUE AS THE SHIPS THEY BUILD!
And here's JONESY... leader in a home front battle we must win!
Good Luck Mr. Yates
with
CLAIRE TREVOR · EDGAR BUCHANAN
JESS BARKER · TOM NEAL · ALBERT BASSERMAN
A COLUMBIA PICTURE
THE EXCITING HUMAN STORY OF THE
AXIS!
For ten hours a day she was only a girl in a welder's mask ... but her nights were kept for romance!
Good Luck Mr. Yates
CLAIRE TREVOR · EDGAR BUCHANAN
GLORIFYING THE AMERICAN GIRL... ON THE HOME FRONT!
She's tender—and tough! Strong—and feminine! Brave—and clinging! But call her a heroine to her face and you'll regret it!
Good Luck
with
CLAIRE TREVOR
EDGAR BUCHANAN
Jess Barker · Tom Neal
Albert Basserman
Screen play by Lou Breslow and Adele Comandini
Produced by DAVID J. CHATKIN
A COLUMBIA PICTURE
JOIN SHANGRI-LA WAR STAMP DRIVE DURING JULY!
COLUMBIA PICTURES

War Dep't Studies Actor, Writer Status of Radio Men in Uniform

Hollywood, June 22.

Pursuance of professional activities by actors and writers in uniform is being studied by the War Department following the submission of reports by all branches of the service. Definite policy covering these extra-curricular chores will be formulated and a directive issued to clear up misunderstandings that have arisen due to conflicting interpretations.

Government policy will be in line with the accepted procedure by the War Department, that of restricting competition by men in uniform with civilian livelihood.

Bob Coleson, Hollywood rep of War Department's radio division, has returned from two weeks in Washington, where he made his recommendations. Gary Breckner, sitter-inner during his absence, trekked back to the capitol.

Nets' Plans Vary On Draft Problem

Replacement schedules for the withdrawal of radio men into Selective Service has been handled on a basis of individual status by CBS and Blue, while Pacific Coast radio has lined up a Radio Selective Service Committee to determine the length of time required to train replacements according to the type of job. NBC, on the other hand, has tried a different tack, seeking to avoid a manpower disaster by training 4-F's, women and those over draft age.

CBS and Blue have prepared replacement charts as inventories of their manpower. Factors taken into consideration are (1) vulnerability of each man to the draft, (2) length of time necessary to train replacement in his job, (3) how many the net can afford to lose in each capacity and still maintain operation. These charts are submitted to Selective Service headquarters, for the board's information in drawing in orderly fashion the manpower in radio. Usual reaction of the board though is to doubt the nets and slash the time requested.

Replacement on the Coast has been mapped out in block fashion, according to the training time necessary for each job.

Adams Buys Time On Blue for Supplementary Program to Fights

Adams Hats has bought the Tuesday night spot, 8 to 8:15 p.m., on the Blue for a series beginning September 17. Program not yet decided upon, but it will be in addition to the account's fight broadcasts.

This sponsor has been on the Blue since 1937 fathering fight broadcasts. Reason for additional broadcasts is fall-down in quality of recent fights. Account, though, will continue to broadcast fights when they find matches worth airing.

Agency is Glicksman Advtg. Co., N. Y.

Brattain, Hit By Taxi, Now Off Danger List

Joe Brattain, staff producer for the Erwin-Wasey agency, was reported Monday (21) off the danger list after undergoing several blood transfusions to counter multiple injuries suffered in an accident last Wednesday (16). He was hit by a taxi while crossing the street in front of the building where E-W is quartered. The result was seven fractured ribs and internal injuries.

Brattain has worked late and the accident was on.

Bert Prager to F.C.&B. As Cashman's Asst.

Bert Prager, until recently radio director of Donahue & Coe, has joined the Foote, Cone & Belding agency as assistant to Ed Cashman, vice-president. He'll handle the business and talent end of the radio department.

Prager was talent buyer for Benton & Bowles before becoming radio director for D. & C.

Winchell, 'Basin St.' Each Getting Blue's 141-Station Hookup

Walter Winchell and 'The Chamber Music Society of Lower Basin Street' will each, starting July 18, broadcast over the complete Blue Network of 141 stations. On the same date the running time of 'Basin Street' will be expanded from 15 minutes to a half hour (Sunday, 9:15-9:45) and Jimmy Fidler (Arrid) will move back a quarter of an hour to 9:45 p.m. There will be no repeats for either Winchell or 'Basin Street.'

The current Winchell hookup consists of a batch of NBC stations. Under the new setup 10 of these stations, mostly in the south, will be retained on Jergens' books, but the arrangements will be strictly on a spot basis. The 10 NBC outlets will record the Winchell program while it is being broadcast over the Blue and air the disc within the next half-hour, or in the earliest convenient period. With the NBC stations included, Winchell's present hookup consists of 117 outlets.

CORWIN'S PROGRAM AT CBS STILL INDEF

Norman Corwin's next series on CBS will be decided within the next two or three weeks. Cresta Blanca wine, through the William H. Weintraub agency, has an option on a program formula for him, involving a weekly half-hour of various different kinds of shows. It would be called 'Studio One' and probably include repeats of standout dramatic shows of the past.

If the wine account fails to pick up its option, CBS intends having Corwin produce an untitled series on a United Nations theme. It's tentatively slated to start late in July, in the 9:30-10 spot Tuesday nights. It would originate on the Coast, using a permanent name player. Ranald MacDougall, who just wound up a stint writing 'The Man Behind the Gun,' would script the new series, in that case not returning to 'Gun.' MacDougall left Monday night (21) for a three-week vacation in Maine, then goes to the Coast.

Davidson Taylor, CBS assistant director of broadcasts, leaves this weekend for the Coast for preliminary huddles with Corwin and on other matters for the network.

Jr. Sleuth Replacing MBS' 'Highway Patrol'

Mutual will replace 'Highway Patrol' July 5 with a new series, 'Chick Carter, Boy Detective.' The program will be exploited as a junior edition of the network's weekly 'Nick Carter' half-hour. The title characters of the two scripts will visit each other's program.

'Chick Carter' will do five quarter-hours a week, with Ed Gruskin and Walter Gibson as scripters, and with Fritz Blocki probably directing.

LEWIS, PALEY HUDDLE

But No Deal Set for OWI-Resignee to Return to CBS

William B. Lewis, who recently resigned as deputy director of the Office of War Information, spent last Friday afternoon (18) in conference with William S. Paley, CBS prez.

It was said at Columbia Monday (21) that no conclusion had been reached with Lewis and that Lewis, anyway, had several offers, outside of CBS, to consider.

Lewis was director of broadcasts at CBS before going to OWI.

Martin's Band Wagon

Hollywood, June 22.

Fitch Band Wagon summer series goes to Freddy Martin, with guest composers to climb aboard for a helping of 'then-I-wrote.' First booking goes to Jimmy McHugh.

Tom Reddy comes to the Coast from WHO Des Moines, to m. c. the musical series. Last five minutes of the program will be devoted to news bulletins read by Alex Dreier.

SAMMY KAYE

Speaks of the emergence of the bandleader as a radio personality

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 7

Vick Schedules Record $1,500,000 For '43-44 Spot

Vick Chemical Co. plans to spend $1,500,000 in spot broadcasting during its 1943-44 season. If the account holds to its present plans, the amount will be the largest that it has ever spent in that field. The orders will be placed at the end of July and the starting date for most of the schedules will be Sept. 7.

Chester Slaybough is being brought into Morse International, agency on Vick, to handle the placing of this business. Slaybough takes over July 6. He comes from the time-buying staff of B.B.D. & O.

Another one of Vick's present plans is to buy as many established locally-produced programs and news periods as possible and fill in with night and daytime chainbreak announcements. The chainbreak angle would be an innovation for Vick.

Ted Collins Moves Into Big Grid League With Hub Team Franchise

Ted Collins was granted a franchise this week by the National Football League to operate a pro team in Boston. The deal was closed by William A. Shea, Collins' lawyer and partner when the latter owned the Long Island Indians grid team in 1941. Collins posted a $25,000 certified check Friday (18) in his bid for the franchise. Kate Smith has nothing to do with this venture, with Collins acting strictly in his own interest.

He will be the first to operate a league team in Boston since George Marshall transferred his club from there to Washington following the 1936 season. Collins' outfit will see action in 1944 and will be coached by Vern Lewellen, coach of the Long Island Indians when it was operated by the Collins-Shea combination.

Bob Wolfe's Title

Dwight Mills, executive v.p. of the Kenyon & Eckhardt agency, has named Bob Wolfe as assistant director of the radio department.

The department has had no director by title since Joseph Stauffer resigned to take a teaching post at West Point.

Servicemen-Actors on the Downbeat

By

CARROLL CARROLL

Analyzes the probabilities of a marked recession in the use of uniformed men by programs in 1943-44

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

Special Edition to Be Published July 7

OWI to Set Up 'Priority Guide' For Radio Time to Gov't, Defense Agencies

Philadelphia, June 22.

The Philadelphia Regional Office of War Information last week sent questionnaires to all Government and semi-official agencies seeking info which will establish their 'essentialness' to the war effort in order to work out a 'priority guide' for the allocation of radio time. The questionnaire went to Army, Navy, Marine recruiting offices, War Manpower Commission, OPA, Red Cross, Civilian Defense units, Salvage committees, Victory Garden groups and the like.

This is the first time that such a survey has been made. On the basis of the returns, OWI will issue a monthly priority guide for the guidance of radio stations. Programs are graded (a) essential; (b) important, and (c) useful, in their relationship to the war effort, and the OWI suggests that time be allotted on that basis.

The questionnaire seeks the answers to the following questions:

(1) Importance in terms of winning the war.

(2) Degree of effort required to do the job. (The amount of public resistance, inertia or ignorance that must be overcome).

(3) What groups and proportion of district population that must be reached (housewives, farmers, 'teenage boys, etc.).

(4) The amount of support already given the campaign.

(5) Urgency of the campaign (whether it must start immediately).

WTOP, D. C., Strike Goes To WLB After Station Is Off Air Five Hours

Washington, June 22.

Everything is ticking smoothly again at WTOP, Washington outlet for CBS, following a strike Saturday (19) which kept the station off the air for five hours. Station's 21 engineers walked out at noon because of a dispute for overtime pay for two supervising technicians. Strike caught Carl J. Burkland, WTOP manager, completely by surprise.

The station's management and the technical people sat down to negotiate shortly after 2 p.m. and reached an agreement to take the case to the War Labor Board. Operations were resumed at 4:59 p.m.

The dispute arose over a clause in the contract, signed Nov. 1 last and approved by WLB May 5. The management understood that the supervisory technicians were not included in the portion providing time and one-half for overtime. The technicians said the supervisors were included.

WOR'S DRISCOLL WILL RECORD ALLIED INVASION

Dave Driscoll, director of the news division of WOR, will leave for North Africa within the next five weeks to make a series of recordings of actual war front scenes, particularly of the invasion, if it should come from that war area. This will be the first attempt to broadcast actual battles, and Driscoll will make no attempt to act as commentator or interpreter.

Recordings will be flown back to this country for broadcast. If the news is particularly crucial, it will be broadcast from the nearest available Allied transmitter.

Portable equipment will be used that can be operated by batteries in an airplane, tank, or jeep.

Gordon to Compton As P. M. Show Supervisor

John Gordon, formerly with Needham, Louis & Brorby, has joined the Compton agency radio department as supervisor of evening programs. The job parallels that of Corlis Wilbur, supervisor of daytime shows. Storrs Haynes is program and production director of the agency.

James N. Manilla, formerly with the General Electric FM station in Schenectady, N. Y., has joined the Compton agency as a program supervisor.

Madeleine Carroll Plans 7-Wk. Rest From 'Rains'

When Madeleine Carroll concludes her reading of 'The Rains Came,' probably the end of next week, she'll take a seven-week vacation from the CBS afternoon sustainer. Her intention is to spend the time with her husband, Stirling Haydon, who expects to be assigned to overseas duty soon with the Marines.

An unselected substitute will continue the series during Miss Carroll's absence.

Sailors Slug Wright

Wynn Wright, NBC's eastern program manager, is one of the latest victims of New York City's reign of muggings.

Leaving his office after working late Tuesday (15) Wright missed his train for Connecticut and headed for a hotel on Lexington Avenue. At the corner of 49th street three sailors set upon him. One used brass knuckles and Wright suffered a head injury.

HANNON SUBS FOR JESTERS

With the Jesters due to go to the Coast next week for a Paramount picture commitment, Bob Hannon will fill in on the R. & H. beer program with Diane Courtney, Tuesday and Thursday nights on WJZ, New York.

Vocal trio is due back in three weeks.

Threat to OWI Alarms Radio

Washington, June 22.

The networks and some of the independent stations are reported alarmed over the possible disappearance of the domestic radio bureau of the Office of War Information. The industry fears that the Federal Communications Commission may take over the job of coordinating Government radio activities.

To forestall such action, leading broadcasters are reported preparing a plea to induce Congress to reconsider its action (eliminating the domestic branch appropriation of $5,500,000). They are already passing the word on to their senators and representatives to reinstate the appropriation.

Newspapermen covering the War Agencies issued a statement Monday (21) urging the Senate to save the OWI news bureau, and asserting that 'a more vigorous, not a dead, OWI is needed.' A number of publishers and wire services throughout the country are also expected to pull for the OWI.

William S. Paley, Mark Woods and Miller McClintock, president of CBS, the Blue and Mutual networks, respectively, also appealed to the Senate to undo the House's action.

THEATRE, DRUG CHAINS IN JOINT RADIO TIEUP

Kansas City, June 22

The Newman Theatre (films) and the Crown Drug chain have jointly bought time on KCMO for the exploitation of 12 pictures in Paramount's 1943-44 lineup. The schedule for the two-way plug entails 21 announcements weekly during the two-week run of each of the 12 films. It's the first promotional tieup of its kind locally.

KCMO will be mentioned in all theatre trailers used in publicizing the promotional alliance.

Ed East Heads New Sustainer on Blue Net

Ed East will head a new sustainer that the Blue Network will unveil in the 2:30-3 p.m. slot for a five-times-week airing June 28.

The series will be tagged 'Ladies Be Seated.'

Kemper's Pinchhit

Charlie Kemper, comic, will be part of the Fred Brady show which will pinchhit for Bob Burns (Lifebuoy-NBC) during the latter's 13-week layoff, starting July 8.

Ruthrauff & Ryan is the agency.

WAR SHORTENS LONG PLUGS

Fly Blames '2 Nets' for Pressure Attack on FCC; Threatens Probe

Washington, June 22.

A legislative investigation of a 'pressure campaign' by radio interests seeking to discredit the Supreme Court network decision was hinted Monday (21) by James L. Fly, chairman of the Federal Communications Commission, at his press conference. Fly named the 'two big networks' and said they were using the National Association of Broadcasters in this smear campaign.

'The network rules,' he said, 'are working splendidly, according to reports. Individual stations and some networks seemed pleased. But the two big networks, of course, are not happy. I think even they will come around to seeing that the rules aren't as bad as they paint them..

'I regret to report, 'Fly continued,' that they are heading up a campaign of political pressure. Utilizing every available facility of the NAB for their campaign. Eventually all of this will come out in the open. Recently, inspired editorials have been sent out in unidentifiable envelopes to stations to the effect, that for some strange reasons, the policy of allowing these stations the privilege of selecting their own programs, is an infringement on freedom of speech.'

Fly then reminded the newsmen of the Black Senatorial Investigating Committee, which several years ago uncovered an inspired telegram campaign launched by the public utilities companies against the Security and Exchange Commission's holding company regulations. He added that this current campaign will also be uncovered.

The FCC chief refused any comment on his recent appearance before the House (Cox) Committee investigating the Commission. In response to a question, he said the FCC could take no direct part in the Petrillo conciliation proceedings, but

(Continued on page 46)

'Mayor' Will Be Minus Jive Unless AFM Eases Pay Demand for Tooters

Hollywood, June 22.

Summer session of Lionel Barrymore's 'Mayor of the Town,' beginning July 7, will be without music unless the American Federation of Musicians relaxes its demands on Ruthrauff & Ryan, the agency placing the show, to hypo the budget. The union demands the equivalent pay of nine men if an organ or any other kind of instrument is used on the stanza.

Present plans are to forego music and use some other device to bridge the missing musical passage.

MARCIN MAY LEASE 'CRIME DR.' TO BIOW

Max Marcin's latest idea about his 'Crime Doctor' program is to lease it to the Biow agency, which would continue it Sunday nights on CBS for Philip Morris. The scripter has previously talked about yanking the series off the air to give him time to work on a legit play he has in mind.

With Marcin currently in Mexico City on vacation, meanwhile writing the stanza from there, 'Crime Doctor' is on a week-to-week basis. However, Ray Block's contract as musical director stipulates that he must get four-week notice, which has not been given.

If Marcin were to lease the show to Biow, the agency would probably move origination to the Coast, where its production director, Carl Kuhl, is located. Latter arrived in New York this week for confabs.

Strictly Seasonal

Paul Kesten, CBS general manager, left Friday (18) for a three-week vacation.

This time it was not prompted by overwork or poor health, but just a seasonal urge.

The Agency Looks at Gag Men

By

ROBERT T. COLWELL

Vice-President

J. Walter Thompson Co.

Will Be a Feature in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 7

Vallee Leaving Sealtest; Spot To Haley or Powell

Hollywood, June 22.

Rudy Vallee leaves the Sealtest show either July 1 or 8 to complete his advance training in the Coast Guard, with duty possibly extended to other areas. Joan Davis, comedienne on the program, takes over 'the village store,' and scripters will have her picking out a helper from the several 'applicants' booked for guest shots.

Jack Haley, committed to the show for six guest appearances, may eventually inherit the Vallee spot, although no definite decision will be made by James McFadden, radio director of McKee & Albright agency, until after the trial period.

Also under consideration is Dick Powell, whose deal with Campana is reported to have developed a chill. Dennis Day has the guest date July 8.

KELSEY WITH 'SEXES'

John Kelsey is the new assistant producer on 'Battle of the Sexes' and 'March of Time' for Young & Rubicam.

Kelsey moves over from WMCA.

NO REFORM; JUST LACK OF GOODS

The war has produced an improved trend in radio in that it has inadvertently brought a gradual shortening of commercial lengths, according to radio network and program agency executives. The lack of goods to sell, the turn to institutional, keeping-the-name-before-the public attitude has shortened many a sales talk.

Asked if this might educate sponsors in new habits, and thus result in a permanent improvement, some executives gave a doubtful answer. One pointed out that since Alfred Lasker introduced his 'reason why' theory of advertising, in contrast to the slogan type of selling, that many advertising men are convinced that lengthy advertisements sell more goods than short, to-the-point copy. Thus, he said, sponsors will not be permanent converts, but will go back to the long advertising spiel when the war is over.

One flaw in this logic, it was pointed out by another executive, is that while lengthy ads in black and white may have proved profitable, the advertiser does not take into consideration nuisance value in radio. A person doesn't have to continue reading a printed ad, but if he wants to tune out a too-lengthy spiel on the dial, off goes the whole program, and perhaps that network for several hours or an entire evening.

GRACIE FIELDS TO MOVE TO MUTUAL IN FALL

Pall Mall (American Cigaret & Cigar Co.) will assign Gracie Fields to Mutual when she returns to her broadcasting stint in the fall. Her period on Mutual (9:15-9:30) will be an hour earlier than it has been on the Blue Network. Miss Fields winds up on the Blue July 9 and shortly afterwards departs for a summer's stay in England. The time billings involved, if figured on a 52-week basis, amounts to $700,000.

Signing of the contract was held up several days while Mutual sought to induce WGN, Chicago, to clear the spot. Ruthrauff & Ryan, agency on Pall Mall, had made the deal contingent upon the network's producing WOR, New York, and WGN as part of the hookup. WGN had to move Bond Clothes and WOR, Feigenspan Brewing Co., each across-the-board customers.

Irna Phillips May Go With Thompson At 15G Yearly to Crash P.M. Radio

Cross-Country Tour

By

RALPH EDWARDS

Chronicles the Bond-Selling jaunt by the "Truth and Consequences" program, with timely hints to other producers interested in loaning their shows to the Government.

A Feature in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

Special Edition to Be Published July 7

Whiteman Likely Choice for Ford's Tri-Wkly. on Blue

Following the exit of Earl Godwin next month, the Ford Motor Co. will retain the Monday, Wednesday, Friday and Saturday 8 to 8:15 p.m. periods on the Blue Network and add Sunday half-hour (8-8:30 p.m.). The Godwin news series occupied the 8-8:15 slot every day of the week. Paul Whiteman will likely have the Monday, Wednesday and Friday assignment. Ford will have a program coming out of Detroit Saturdays, while the Sunday segment will be devoted to a program of musical comedy and light opera music, with the cast consisting of Josephine Huston, Wilbur Evans and Josef Stopak, conductor.

Whiteman, who does a Sunday stanza for Chase & Sanborn on NBC Sundays, was auditioned to Ford Monday night (21). The Huston-Evans-Stopak combination has been sustaining for the Blue Sunday matinees for several months.

Irna Phillips, one of the top money-makers among the creators and writers of daytime serials, has under consideration a proposition to join the Hollywood office of the J. Walter Thompson agency as a staff scriptist in the fall. Miss Phillips, according to intimates, will probably confirm the Thompson offer at the end of this week. Her decision to accept the agency connection and dispose of her Chicago home will be actuated by two reasons: (1) An urge, which she has frequently expressed, to get into the nighttime phase of radio and (2) a desire to establish a home for her adopted son and daughter in California.

Miss Phillips has two daytime serials, 'Road of Life' (Procter & Gamble) and 'Lonely Women' (General Mills) currently running on CBS. Although her deal with Thompson would allow her to continue with both contracts, Miss Phillips may decide to either sell or farm out the rights to the two operas.

During her writing career Miss Phillips has authored more daytime serials and grossed more money than any other person in the same field. Around three years ago, she had four sponsored serials going at one time on the networks, with each of these netting her around $500 a week, or an annual gross of approximately $200,000 on the quartet.

Part of her Thompson assignment would be the adaptation of the scripts on the 'Lux Theatre' series (CBS). The move would entail a considerable monetary sacrifice, since the salary proposed by Thompson is $15,000 a year. Miss Phillips has told friends that what she was primarily interested in was not the money to be derived from such an agency connection, but the opportunity to get away from her exclusive association with daytime serials and to learn the business of nighttime radio.

Owens-Illinois Moving Program West to Satisfy Fletcher Wiley's Yen

Fletcher Wiley will be able to remain with the Owens-Illinois daily series on CBS and at the same time satisfy his yearning for his ranch on the Coast. The account and the agency, D'Arcy, are slated to decide at a meeting today (Wednesday) the date of the migration. It will be somewhere within three weeks.

Wiley had expressed himself as unhappy over having to remain in New York and indicated that he would quit the program unless the series were moved to the Coast. According to the agency, Wiley's contract stipulates that the program was to originate from the east for the first 13 weeks, but Wiley of late has been urging that the switch be made before then. The series went on the air May 10.

In addition to wanting to get back to his interests on the Coast, which includes his 'Housewives' Protective League,' Wiley has been harboring a grievance over the series itself. He has felt that he has been prevented from doing the sort of stuff on which he had built his reputation as a daytime personality.

Bob Shayon Will Sub For Ailing Wm. Spier

Robert Louis Shayon planed Monday (21) to the Coast to substitute for William Spier on the latter's CBS shows originating there. Spier is recovering from a heart attack.

Shayon will probably be gone about four weeks.

'Miss Duffy' Wanted

Ed Gardner, of 'Duffy's Tavern,' auditioning for a new Miss Duffy. The present Miss Duffy is Shirley Booth, the former Mrs. Gardner, who is sticking in 'Tomorrow the World,' legiter at Barrymore, N. Y., and not moving with the program to the Coast.

VARIETY

Radio Talent

REVIEW AND PREVIEW

1943-44 Radio Season

Publication Date

JULY 7

Advertising Forms Close

July 2

New Argentine Gov't Shutters Station, Warns Others; Prohibits Use of Slang

Buenos Aires, June 22.

The heavy hand of the Ramirez military government censorship here has to date resulted in the shuttering of one station and stern warnings to three major networks. Radio Mitre, the number two outlet of the Primera Cadena Argentina De Broadcastings web, owned by Jaime Yankelevich, was closed Monday (14) by Major Carlos H. Farias, army supervisor De Radio Communicaciones and Licenses.

Farias charged that Mitre management concealed the information that persons other than those to whom broadcasting licenses had been granted were operating the station.

All stations have been told that, effective immediately, everything slated for broadcasting must be approved in advance, and no last-minute changes will be permitted. A board of five has been set up, including two musical experts and one each in history, literature and languages who will pass on all programs, including news broadcasts. The board will give its okay or rejection within 15 days.

The government is particularly intent on cleaning up the literary standards of local radio, and Saturday (12) it issued a long series of slang expressions to be banned from the air. Continued use of such words, it warned the stations, will result in severe penalties. Following publication of this list, Nine Marshall, one of Argentina's top commediennes was forced to drop her character, 'Catita' in the Monday evening Martini Vermouth show via Splendid.

Audience participation shows have also taken it on the chin, and battle scenes, whistle and bugle calls, in fact any device considered 'over-sensational' has been banned. The stations have been advised to be ready to accept announcements at any time originating from the state radio. During the past few nights the 8:30 evening spot has been turned over to the government for long talks on the need for improving the cultural standards of radio, since 'radio's educational value is more important than that of schools.'

New Radio Rules

New radio rules governing commercial broadcasting pay little attention to the democracies versus dictatorships, but concentrate more on abuses in commercials and in standard of programming.

General circular issued by Major Carlos Humberto Farias, who is military 'interventor' of the Department of Radio Communications, warned stations with such force that leading broadcasters subsequently held a quick conference at the home office of Argentores, local authors society, and voted to send a delegation immediately to put on record the fact that while willing to cooperate, existing contracts might make it difficult to put all regulations into force at once.

Not known if military government will accept excuses, but already radio broadcasters are beginning to mumble about 'trend toward dictatorship in entertainment.' One argument they expect to advance is that comedy shows which admittedly are sometimes not up to academy standards do have morale-building value.

New government decree completely rules out slang, stating specifically stations must avoid the use of idioms that bastardize the language and especially all that have any relation to low comedy, involving low imitations of other languages, equivocal situations and a discordant voice, etc., all of which are admittedly all too common on local radio.

Decree also sharply rebukes broadcasters over the way they've been handling previous rules about limiting commercial spiels between musical numbers to 100 words. Majority of local stations get in as many as 15 products in the hundred words, announcer sometimes rattling off ads for liver ailments, perfumes, cooking oils, headache panaceas, etc., without change of tone. Other stations bring in all sorts of screamers to 'dramatize' the sales message, and these are so jarring to the ear that they're almost impossible to describe.

MUTUAL, MEXICAN WEB SIGN RECIPROCAL DEAL

Mutual and Radio Mil, a Mexican web of 38 stations with the 10,000 watt XEOY, Mexico City, as its key outlet, last week signed an agreement for a regular exchange of programs. Engineers are now working out arrangements to setup long line and shortwave connections. Radio Mil's DX outlet is XEIO, Mexico City.

Both Miller McClintock, Mutual prexy, and Antonio Rojas Villalba, v.p. of Radio Mil, averred that this move prompted by a desire to cement cultural and commercial relations between Mexico and the U. S., will result in American audiences hearing authentic Mexican shows and increase Mexico's appreciation of U. S. programs.

Kennon Jewett, formerly with the J. Walter Thompson Co., has joined the copy staff of the William H. Weintraub agency in an executive capacity.

Grabs at Opportunity

Montreal, June 22.

Any doubt as to frugality of Dr. J. S. Thomson, Canadian Broadcasting Corp. g.m., was set at rest Friday (18) in discussion by Parliamentary Radio Committee on remuneration by BBC of commentators. Member of committee said he had been offered one guinea ($5) a minute for a broadcast but that he hadn't taken it.

'I was offered it and I took it,' said Dr. Thomson.

NAB Cites Newspapers' Fear of Radio's Special Retail Promotion Plan

Washington, June 22.

NAB is seeking to get full cooperation from broadcast stations for a survey being made in connection with its retail promotion plan by a special bulletin, in which it points out that the newspaper publishers are becoming aroused and worried over the plan.

The bulletin quotes an editorial from Editor and Publisher, warning that 'a new and formidable threat to revenues has appeared in the plan of about 300 radio stations to promote the sale of time to retail stores'. Lengthy editorial quotes statistics and reminds that a new committee of newspaper advertising executives has been set up to fight the menace.

'That,' says NAB, 'should give you some idea of the importance which the leading newspaper trade journal and leading newspaper advertising executives attach to the retail promotion plan, which is now in full production.

Aussie Nix on RKO's Radio Trailers For 'Hitler's Children'

Sydney, June 22.

Australian commercial radio stations have refused the air to dialog taken from trailers on 'Hitler's Children,' RKO picture. All material was okayed by local censors, but commercial stations' own censor declined to accept RKO's big radio buildup planned prior to the film's preem here on Hoyts circuit.

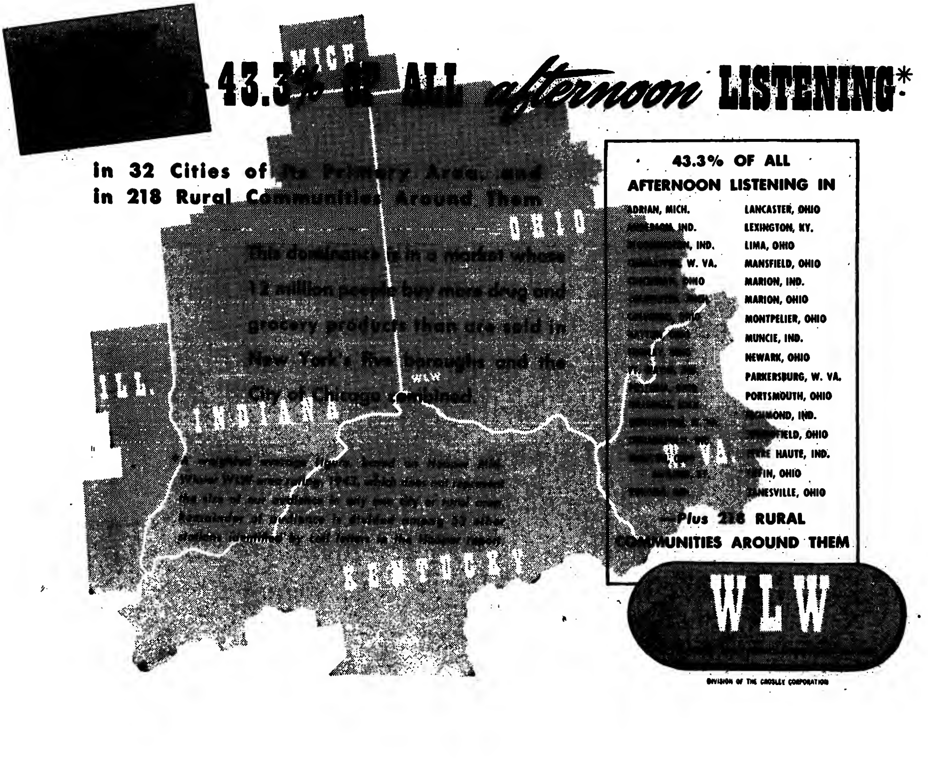
No reason was given for the ban, but the belief held here is that certain church-controlled commercials did not want to offend their members with stark dialog. The banning may cause picture circuits and distributors to duck future film advertising on the airwaves.

B. A. Gets 1st Direct Radio Hookup With Spain

Buenos Aires, June 15.

First direct Madrid-Buenos Aires radio tieup got under way last week when Radio Rivadavia, LS 5, began nightly 8:30 news show from Radio Aranjuez of Madrid. Broadcast represents first direct Franco propaganda to be carried locally, although number of stations have previously run good many special shows stressing 'hispanidad' ties between 'mother country Spain' and 'her children in the new world.'

Broadcast is sponsored by Prensa Mundial, directed by Juan Bautista Ramos, leading Falangist spokesman in Latin America. It represents part of the increased Spanish propaganda here, which has felt itself particularly in entertainment field, including legitimate theatre, night clubs and films.



BEER WITH PROGRAMS OKAY

Inside Stuff—Radio

One of the largest coincidental surveys ever made, including what is claimed to be the first coincidental telephone survey incorporating calls to rural farm listeners, is the basis for figures being released by WLW, Cincinnati, on its listening audience. A total of 337,689 coincidental telephone calls, including 49,810 rural calls, are represented in the report, according to Robert E. Dunville, assistant general manager of Crosley's broadcasting division. These calls were made in 32 cities of WLW's primary area, including Cincinnati, Columbus and Dayton, O., and Indianapolis, Ind., and in 28 rural communities around them.

Tying in with trade paper ads on the report, the WLW promotion department is sending mailing pieces on it to 3,000 advertisers and agencies.

In the WLW market, says the mailing pieces, WLW delivers 51.2 percent of all nighttime listening, 43.7 percent of afternoon and 37.9 percent of morning listening, the percentages being based on the Hooper midwinter WLW area rating, 1943. Remainder of the audience is divided among 53 other stations, according to the Hooper report.

On behalf of Columbia, for which he's news and special events head, Paul White last week wrote a protest to 'clarify' part of the Code of Ethical Practice recently adopted by the Assn. of Radio News Analysts. Communication noted that network news desks should be excepted from a paragraph of the code stating, 'The association opposes all censorship of broadcast material except in so far as duly required by governmental authorities in the interest of public safety during a national emergency.'

Letter was addressed to H. V. Kaltenborn, chairman of the committee which drafted the code, and it mentioned that the latter had admitted in a telephone conversation with the writer that the code committee had not intended to condemn editing by network news desks. Situation assumed added interest from the fact that Kaltenborn, formerly a CBS commentator, was understood to have been partly influenced to switch to NBC by the increased editorial freedom promised him at the latter network.

The Office of War Information, in a letter to networks and stations last week, asked that commentators and program writers try to refrain from the use of the word 'yellow' as a term of opprobrium.

'The use of the word,' stated the memo, 'tends to play into the hands of Japanese propaganda strategy and there can be no doubt that it seriously offends our Chinese allies.'

Total of 124 hours and 48 minutes of Blue time was devoted to the war effort during May, an increase of 74% over May, '42, when figure was 71 hours and 43 minutes. A breakdown reveals that sustaining time accounted for 95 hours and 55 minutes, and sponsored time, 28 hours, 53 minutes. WJZ's war effort offering for May totaled six hours and 32 minutes.

BUT SPOT DIN DRAWS SQUAWKS

Aside from letter-writing campaigns cued by local dry organizations, beer advertising on the air has of late been a target of relatively minor complaint, according to a test survey conducted by the Brewing Industry Foundation. Hugh McKay, public relations head of the Foundation, in commenting on the findings last week, declared that the legit kicks swell in number and intensity whenever a local brewer uses a daily barrage of spot announcements instead of resorting to the medium of a program of his own.

Listeners, said McKay, rarely take issue with the sales copy, but they do object to a successive din of beer reminders.

McKay explained that his preliminary survey was confined, through the questionnaire method, to 100 stations and that he proposes to mail a somewhat revised questionnaire shortly to another 100 outlets. The purpose of his probe was to find out whether the squawks about beer advertising on the air in local communities has been on the upbeat or downtrend. Among the Foundation's services is to counsel brewers on advertising usages and keep them acquainted with listener-reader reactions to sales copy.

Occasionally, said McKay, dry leaders get Sunday school children to write letters to radio stations protesting against beer advertising, but the legit complaint, he disclosed, is rarely inspired by a brewer-bankrolled program. The inference drawn by McKay is that the program device accords the suds distributor a decided edge when it comes to bidding for public acceptance.

U. Puts Special Courses on Air To Sidestep Teacher Scarcity

Norman, Okla., June 22.

There's always a new wrinkle. The latest is a novel method by which students can bone up for exams. It involves the use of radio and is offered by the University of Oklahoma, no less.

Of course, there's an angle. In this case it's the fact that the college is trying to help solve a teacher shortage. Therefore, the University station, WNAD, is airing a series of lecture courses over the air, for persons preparing to take the state exams for Emergency Teachers' Certificates. Regular studes of the college may listen to the talks, too, but it isn't intended for them unless they're taking the teacher exams.

Any high school graduates at least 18 years old can take the exams, which will be held July 1-2. The radio lectures, given by members of the Oklahoma faculty, started May 31 and continue through June 30. Each lecture is a 30-minute program and the subjects include geography, physiology and hygiene, English grammar, Oklahoma history, Federal government, agriculture and American history.

For the first two weeks, two courses were offered at different hours the odd weekdays and a third course was aired the even days. For the final two weeks, two courses are being offered at different times both the odd and even weekdays. Listeners to the lectures may write to the station for supplementary material.

Can't Please Everybody

As part of its exploitation of the 'Nero Wolfe' series, which it debuts on the Blue Network July 5 in behalf of J. B. Williams Shaving Cream, J. Walter Thompson last week asked Rex Stout whether he would cut off his beard so before-and-after pictures could be taken.

Stout, creator of the 'Wolfe' character, reported back the next day that the removal of his diminutive beaver would be okay with him, but that his wife strenuously objected to the idea.

NBC Distribs Series On Net's Personalities

NBC is distributing among its affiliated stations the sample script of a 15-program series devoted to plugging the network's programs and personalities. The scripts will be gossipy in format and the affiliate may use them for sustaining purposes, or tie them up with a spot account.

Carl Jampel, of NBC's press staff, will prepare the weekly series.

NAB PUBLIC RELATIONS GROUP IN CHI CONFAB

Washington, June 22.

NAB public relations committee will meet tomorrow (23) and Thursday at the Palmer House, Chicago, with four sessions scheduled, it was announced here.

Highlight tomorrow will be a luncheon address by James W. Irwin, assistant to the president of Monsanto Chemical Co., on public relations of the broadcasting industry. Chicago radio station managers will be luncheon guests. Business sessions will be devoted to general policy on Wednesday; and to the Supreme Court network case and internal organizational matters on Thursday.

Public relations committee consists of Edgar Bill, WMBD, Peoria; Lawrence W. McDowell, KFOX, Long Beach, Calif.; Craig Lawrence, KSO, Des Moines; Kern Tips, KPRC, Houston, Texas; John F. Patt, WGAR, Cleveland; Leslie W. Joy, KYW, Philadelphia; Edgar H. Twamley, WBEN, Buffalo; Frank M. Russell, NBC; Dr. Frank Stanton, CBS; and Willard Egolf, of NAB. Neville Miller, NAB president, and Walt Dennis, NAB news bureau chief, will also attend.

Buff Shakeup Follows Herb Rice's Resignation

Buffalo, June 22.

Departure of Herbert C. Rice, for 14 years program director of Buffalo Broadcasting Corp. (WGR-WKBW), has caused wholesale staff changes and shifting of titles, with Karl B. Hoffman named business manager of the program department. Hoffman formerly was technical director.

James Tranter, who divided time as director of WBEN dramatics here and as freelance radio actor in New York, has joined the dramatic direction staff. Tranter is just out of the Army via the over-age route.

Ralph Hubbell, sportcaster, also will be assistant program manager, and Robert J. Strigl has been named production director. David Cheskin, who has been leading studio orchestra, gets title of musical director. Other directorial appointments are: Robert E. Smith, vocal department; Lillian Kirk, women's features and educational broadcasts; Roland D. Roley, agricultural broadcasts.

Selling Coffee ON WROL KNOXVILLE

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

★ Worcester TOP CITY

$396 per family food expenditures '42

A MUST Market in MASSACHUSETTS

WTAG

WE REPEAT
-QUITE HAPPILY-
THAT WOR COVERS
16 OF AMERICA'S
MOST WAR-ACTIVE
INDUSTRIAL CITIES OF
MORE THAN 100,000
PEOPLE EACH*

Cities in which the buying power of the people has increased 19% over that for the same period in 1941!

WOR—THAT POWER-FULL STATION

HILDEGARDE
With Bob Grant orch, Radcliffe Hall
Writer: Hobart Donovan
Director: Parker Bibbs
Quiz, Songs, Music
RALEIGH CIGARETS
Tues., 10:30 p.m.; 30 Mins.
WEAF-NBC, New York
(B. B. D. & O.)

The summer replacement show for Red Skelton will be an even more creditable package once Hildegarde gets over her premiere tautness and, what's more, as soon as she's endowed with a more compact script. It's a long hop from chanteuseing in the lush saloons to peddling Raleighs over the kilocycles, but the nitery star has bridged the gap rather creditably.

Quiz shows are elastic in their opportunities for the quizmaster or mistress, and Hildegarde, ever in command of her customers—class or mass—evidences she'll be as expert a femmcee as she is a merchandizer of personality songalogs. The future tense is used advisably now for, while the opening show last Tuesday was adequate, it's patent that the star will have to take advantage of the improvements that must yet come.

The Ripley in this particular show is that the Q. and A.'s were rather tough. Unlike the classic George Jessel crack—'Nowadays they ask you your name on the radio, and for that you get $64, that is if you can guess your own name correctly'—in this particular case the 'Beat the Band' pattern was rather above the I. Q. of even a songplugger fresh out of Lindy's, who usually is hep to plug songs.

Bob Grant is the band, and he does an expert job both in his seasoned accomp for Hildegarde—they've been working jointly now for several seasons—and in his general musical interpretations. Apart from his 'Oklahoma' medley and 'What's the Good Word Mr. Bluebird,' the Hildegarde quiz was interspersed by a Dixie-drawling cigaret girl for the commercial plugs; plus a topical Army-appeal slice of copy focusing attention on Raleighs as a popularity brand of the future. Radcliffe Hall, the announcer, seemed a bit affected by the premiere also, and that went also for the control room. Instead of that usual fanfare and 'lift,' which generally adds to renditions such as Hildegarde's 'Let's Get Lost,' in this case there was a marked letdown. It wasn't expert radio showmanship and production, and it didn't make for that necessary zing.

Despite the tough questions only 'Don't Get Around Much Anymore' was a missout, and this calls for a $50 loss; otherwise it's $25 to the bandmen; plus the usual cartons of Raleighs. 'Day Is Done' and 'Johnny Zero,' while not too easy, were not as tough as this one or 'Dinah,' for instance (but guessed correctly).

Show otherwise started off well with 'Sing, Everybody Sing,' then permitted Hildegarde to indulge in some informal chatter, in which she's a past mistress, under proper auspices—excepting that in radio it must be scripted, not ad libbed—and reprised her trademarked 'Darling, Je Vous Aime Beaucoup' for the signature. Withal a good bow-in.
Abel.

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

GEORGE HICKS
News
Sustaining
10 Mins.; Tues., 7:05-7:15 p.m.
WJZ-Blue, New York

Apart from one angle, this new sustainer is just another broadcast from 'somewhere in Britain.' Where other foreign correspondents have dealt mostly in straight news, description of a local scene or a brief impersonal interview, Hicks stresses the specific personal and human touches.

Opening shot started out with a headline resume of latest news bulletins. Then Hicks told the story of the British Army Pioneer Corps, the British unit of those unfit for full military service. Followed the personal stories of some of these men, including an interview with a Corporal of the Pioneers, a German refugee.

Asked if he preferred not to see service on the Continent, knowing that capture meant immediate execution, perhaps torture, the Corporal answered that anyone who had ever lived under the Hitler regime appreciated what 'fighting for freedom' meant, and there weren't any risks in comparison.

'VICTORY TIME'
With Bob Evans, Alan Keys, Willard, Jack Stern
Director and Writer, Leslie F. Biebl
Talk, Music
THOMPSON PRODUCTS
30 Mins.; Tues., 7:30 p.m.
WHK, Cleveland

Industry's bid to translate its activities on the home front in the light of war-front glamour is behind Thompson's all-employee show. With the exception of music by studio band under Willard, all entertainment is plant employee—and surprisingly good. Chorus of 19 workers opened the program, followed by drama of efforts of one worker's contribution to the war effort.

During the broadcast there is a pickup from the plant with music by Hank Lawson and his 'Knights of the Road.'

Only plug for company is spiel by a Thompson executive, or interview with a machine operator. This program moved fast and was good tribute to effort of building up programs from local talent. Les Biebl, as director-writer, rates special plaudits.

Follow-up Comment

Raymond Clapper (Mutual) compounded another 'hot' war-coverage capsule from London last Thursday (17). This time it was an interview with Brig. Gen. Frederick L. Anderson, the commander of the air fleet that bombed Kiel the Sunday before (13). Clapper left it to the general to do most of the talking. The mission had been somewhat of a shocker to Americans at home from the viewpoint of the number of planes (26) lost. General Anderson, who is but 38 years old, described the mission in detail and explained with what seemed utmost candor how so many planes came to be downed. They had taken the brunt of all that the Nazi defense in that section of Europe had to offer so that another squadron of American bombers, bound on a similar mission, blast its own objective with minor interference. General Anderson's recital, coming firsthand as it did, left with the listener a faith in the tactical planning behind these missions and the assurance that maximum blows were being struck at a price that was comparatively low.

Elmer Davis is still the standout among the news commentators. Although there's no prospect of his weekly spiel containing any news, as such, the Friday night program is one of the most absorbing and illuminating on the air. Reason involves more than the fact that, as head of the Office of War Information, Davis' statements have a uniquely official character. More important is the same unpretentious authority he had as a sponsored network summarizer.

Ned Calmer, who was nervous and hesitant and stiff when he started only a few months ago as the regular 11 p.m. newscaster on CBS, has gradually gained ease and assurance. His very lack of super-personality is impressive. Formerly night editor in the news room, he succeeded Bob Troul and Warren Sweeney on the late evening newscasting stint. Incidentally, he writes his own script, in a direct, terse style.

'Camel Caravan' program Friday night (18) (WABC-CBS), third in the series of five guestee broadcasts stemming from the Jack Carson switch to the Campbell semester, was, for the most part, a sock variety turn, with Rudy Vallee m.c.ing the half-hour turn, and Dorothy Lamour, Victor Borge, King Sisters and Bill Thompson from the Fibber McGee & Molly show, spotted into the neatly paced program. Borge, with his keyboard tuneup session with Vallee, was outstanding, with Thompson a close runnerup with his double-talk. Miss Lamour's sketch of a SPAR 'radioman' in action and soloing of 'Sunday, Monday, Always,' from her new Par film, 'Dixie'; the King Sisters' rendition of 'Thank You, Columbus,' and the usual brand of Vallee showmanship, which sparked the session generally, all contributed toward a flavorsome 30 minutes.

Ernie Burtnett's anecdote how Paul Whiteman's performance at a military hospital of 'Melancholy Baby' (which Burtnett wrote) helped the songsmith regain his memory, as result of a World War I mishap, was a highlight over WHN. Made good listening, and, considering the song's longevity as the No. 1 torcher of all time, it had lots of heart appeal.

Robert St. John devoted his Friday (18) 'Personality Portrait' on NBC to Noel Coward, whom he saluted as a 'British patriot.' Referring to the playwright-producer-director-actor as an 'often-criticized man,' the commentator noted Coward's long struggle for success and his numerous contributions to England and America and the entertainment worlds of both countries. It was complimentary but not gushy.

Fly Blames

Continued from page 43

added that FCC would be happy to assist in any way possible.

Coast Stations Air Rules
San Francisco, June 22.

Pacific Coast network affiliates will huddle here during the Pacific Advertising Association convention June 21-23 on the new Federal Communications Commission regulations governing network-station relations.

Idea is to clarify the regulations so stations will know where they stand and what procedure they must follow. The regulations will also be the principal topic of the radio panel of the confab, which Ralph Brunton, of KQW-KJBS, will chairman.

One of convention speakers will be Dr. Miller McClintock, prexy of Mutual Broadcasting System. Sid Strotz, NBC's v.p. on the Pacific Coast, and William A. Evans, of KGB, San Diego, will participate in panel discussions on advertising.

'THE OPEN DOOR'
Cast: Alfred T. Dorf, Arnold Moss, David Gothard, Charlotte Holland, Alexander Scourby, Florence Freeman, Jean Alexander, Dolores Gillen, William Meeder
Writer: Sandra Michael
Director: Axel Gruenberg
15 Min.; Mon.-Fri., 10:15 a.m.
STANDARD BRANDS
WEAF-NBC, New York
(Bates)

Sandra Michael, who won unusual recognition with her 'Against the Storm' serial, reveals a number of the same creative qualities in this new program for Standard Brands. It is a literate show, depending more on character and mood than on story. Also, in what has come to be recognizably Miss Michael's style, the show is written to some degree from a novelist's approach. That is, the narrator has a greater function than on most serials and much of the action and the characters' reactions are described. There is a good deal of scene-painting, which Miss Michael handles skillfully.

On the other hand, instead of adhering closely to the story, 'The Open Door' will apparently tend to become a series of vignettes, depending on the listener's familiarity with the characters and the descriptive atmosphere. And since Miss Michael disapproves of the perennial plot aspect of standard serials, this show will be a succession of more or less distinct stories, instead of a continuous one involving the same set of characters in slowly developing situations. That should enable her to exploit the natural climax of each sequence, then drop it, instead of never quite letting a situation come to a head, as serial convention requires.

The difficulty in the present method will be to capture and hold a mass audience without the continuously unfolding emotional-dramatic crises and despite an inevitable break in story line from time to time. Miss Michael is attempting to overcome this difficulty by offering a dynamic, colorful central character for continuity. But that remains an expedient. And the quiet, sensitive literate style of 'The Open Door' is likely to draw an intensely loyal audience rather than a mass one.

The introductory continuity to the show sets its mood and character. It says, 'The Open Door' is the story of Erik Hansen, professor at Vernon University, dean of students. It is a story of the people who enter the open door of his home and his heart, seeking comfort and advice. 'The Open Door' was born out of Miss Michael's conviction that, today, everyone must find the open door to truth, to freedom for the human spirit, to the courage and reassurance he knows when he has learned to say and to believe 'I am my brother's keeper.'"

Erik Hansen, the lead, is played by Dr. Alfred T. Dorf, a retired Danish pastor. He has a positive, clear mike personality and his performance has exceptional vitality which should help sustain the central part. He has a distinct Danish accent. The first two broadcasts, Monday and yesterday (Tuesday), opened into a story of the dean's own family, of the daughter who had been long separated from the family, of the son in N. Africa, the grandchild, the young man from next door. So far, it is restrained in writing and playing, with a suggestion of dramatic intensity. As usual with radio drama, there is much too little use of music, but otherwise the production and performance are competent. Arnold Moss is commercial announcer as well as narrator.

Commercial copy is exceptionally brief, being confined to a few lines about the flavor of Chase & Sanborn coffee being unrationed. There is also a fairly long hitch-hike for Royal Baking powder.
Hobe.

ARCHIE ANDREWS
Jackie Grimes, Cameron Andrews, Thelma Sobel, Kathleen Cordell
Director: Bob Emory
Writers: John L. Goldwater, Howard Merrill
Sustaining
15 Mins.; Mon.-Fri., 4:30-4:45 p.m.
WJZ-Blue, New York

This program came from the comic strips and should have stayed there. If there is a coherent idea to it, it has yet to emerge. Situations involved are weak and confused, and never point up enough for real listener interest.

The opening billing called Archie the 'lovable, laughable, youngster who keeps a nation laughing each day at this time,' but Archie developed more as an innocuous, occasionally mischievous character far from either lovable or laughable. Equally doubtful was the label of Archie as the 'mirth of a nation.'

'MIRTH AND MADNESS'
With Jack Kirkwood, Tommy Harris, Lillian Leigh, Barbara Lee, Archie Presby, Tony Freeman's Orch
Writer and Director: Jack Kirkwood
30 Mins.; Mon. thru Sat., 9:30-10 a.m. (PWT)
Sustaining
KPO-NBC, San Francisco

This is the only daily transcontinental airer out of Frisco, and gives the city one of its few claims to big-time network production such as it knew in the days before the hot programs trekked to Hollywood. The ever-hopeful Frisco radio contingent likes to think of this zany show as the forerunner of many more TC programs, and on this basis it has been handled with loving care.

Show has format somewhat similar to a Fred Allen program, and draws laughs from same type of situations, from the cockeyed news via 'Madhouse Tabloid' to the 'Madhouse Theatre.' Gags are generally good, sufficiently zany, and not too corny.

Program moved along at a noisy and fast pace, generating the type of comedy and incidental music that draws an audience.

Kirkwood is versatile as m.c., and rest of cast works smoothly together, most of them having been on Kirkwood's 'Breakfast Club' airer on the Don Lee net for five years. Tommy Harris, straight man, and Barbara Lee, ingenue, double on the vocals, handling this department adequately.
Mill.

DORA MAUGHAM
NOW WRITING
SPECIAL MATERIAL
Stage - Radio - Cabaret
TELEPHONE
LONGACRE 5-1612
54 West 47th Street, New York

"GLOOM DODGERS"
★ BOB HOWARD ★ BARRY SISTERS
★ TINY RUFFNER ★ IRV KAUFMAN
★ MORT LAWRENCE ★ ADRIENNE AMES
★ DON BESTOR and his fifteen piece orchestra
★ MAURICE ROCCO ★ CHARLES MAGNANTE
★ KAROLE SINGER ★ KAY STEVENS
★ DON SAXON ★ JEAN COLLINS
Total weekly TALENT COST $4,700!

$4,700 worth of star talent blended into one gay, informal, showmanship program!

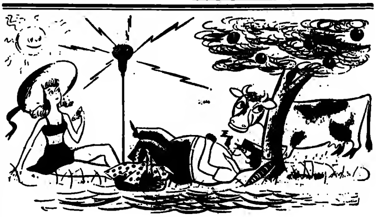
"GLOOM DODGERS"
MONDAY through SATURDAY – 9:00 A. M. to 1 P. M.

Four hours of songs and fun when the major competition is the daytime serial.

You can buy a fifteen-minute participating strip, six days per week, at an amazingly low package price for TIME and TALENT!

It's a great radio buy!

STATION WHN NEW YORK
NEW YORK 19 N. Y.



The Blue is Having Fun

On Thursday, June 24th, nearly 200 of our girls and boys will be on an Outing at Hewlett, Long Island.—You know, tennis, golf, swimming, eats and, we hope, sunshine.

So, if someone you want to reach on the phone turns up missing just remember, he or she has been working hard and is enjoying a needed holiday. Excuse them and wish them a good time.

Oh yes—BLUE BROADCASTING goes on just the same —only better.

CBS Entertainment-Slants Sustaining Pinchhitters; NBC's Have War Pitch

CBS and NBC have taken a distinctly different approach in their selection of sustaining programs as fillers for commercial shows taking their customary summer hiatus. Columbia is confining itself strictly to entertainment for such sustainer pinchhitters, particularly comedy, while NBC has elected to slant its replacements toward the war, be the programs story scripts, documentaries or music.

Following is a compilation of the NBC-CBS sustainer pinchhitters, the starting date, the show they replace and the return dates for the commercials:

REPLACING SUSTAINER	STARTING DATE	REPLACED COMMERCIAL	RETURN DATE	WEB
'The Colonel'	July 6	Burns & Allen	Aug. 31	CBS
'Corliss Archer'	July 2	Kate Smith	Oct. 1	CBS
'Romance' / 'B'way Bandbox	July 19	Lux Theatre	Sept. 13	CBS
'American Comedy Theatre'	July 9	Camel Caravan	Oct. 8	CBS
'Men At Sea'	July 4	'Gildersleeve'	Aug. 22	NBC
'Music in Air'	July 9	'Aldrich Family'	Aug. 5	NBC
Variety Show	July 8	'March of Time'	Aug. 19	NBC
'Words At War'	June 24	'Maxwell Time'	Sept. 2	NBC
'Hot Copy'	July 3	'Truth-Consequences'	Sept. 4	NBC
'Sundown Serenade'	July 3	'Abie's Irish Rose'	Sept. 4	NBC
NBC String Quartet	July 4	'What's My Name?'	Sept. 19	NBC

Frisco Stations Move Into War-Booming East Bay Section for Biz

San Francisco, June 22.

Invasion by Frisco stations of the war booming East Bay district, in competish with the three indies operating from there, has started, with KGO, Blue net station, expanding its transbay activities by shifting a studio into the swank Claremont hotel, Berkeley, and adding a Don Kaye band pickup from the hotel to its schedule.

Torrid biz conditions in the transbay sector, center of shipbuilding activity and Army and Navy bustle, prompted KGO to install a more pretentious East Bay studio than it formerly maintained at the Women's City Club in Oakland. Hope is to hook onto more of the East Bay biz than in the past.

Remoting of Kaye's orch three times a week, two of them on the Coast Blue web, is part of deal for hotel studio, and gives Frisco station two programs, the second a commercial, emanating from the East Bay. The commercial program is for Remar Baking Co., which peddles its bread only in the East Bay, but which, despite this, signed with the Frisco station to sell its product to the transbay listeners.

Spot biz of some of the other firms that formerly used East Bay local stations has been taken over by Frisco cleared channel and regional outlets. Three indies that may have to put up a still stronger fight with the Frisco sales boys for the East Bay biz are KLX and KROW, Oakland, and KRE, Berkeley.

Clinic for Gabbers

Cleveland, June 22.

Ralph Worden, WGAR news editor, announced series of news clinics for staff members.

Idea is to bring more uniformity into programs, standardize pronunciation of names and places, and keep newsmen informed of current trends of world developments.

MUTUAL DEFERS CHI AFFILIATES' POWWOW

Mutual has called off the meetings that it had scheduled with its affiliates who are also associated with the Blue Network. Mutual's officials last week came to the conclusion that the meetings ought to be deferred until the directors and stockholders had decided on just what segments of time the network would option from affiliates under the FCC's rules on chain broadcasting.

The meetings were to be held in New York and Chicago.

WJW and WHDH Get Green Light from FCC

Washington, June 22.

The Federal Communications Commission today (Tuesday) reversed its decision of last week and granted the petitions filed by WJW, Akron, and WHDH, Boston, requesting that th original FCC rulings regarding those stations' stand, and that a hearing set for June 30 on the clear channel cases and WJW be called off.

According to today's action, WJW will be able to move to Cleveland and operate switch from 1,240 to 850 k.c., and WHDH will be permitted to operate nights on the 850 k.c., band hitherto held by KOA, Denver, exclusively, after sundown.

WEBR Prize Contest To Promote Home Front

Buffalo, June 22.

WEBR, in cooperation with 60 industries in the Niagara area, launched yesterday (Monday) its $1,000 prize contest series for the promotion of a curb to absenteeism and of safety on the home front. The campaign is to run for six weeks.

There will be a program each night of the week, using dramatizations, transcribed music, safety jingles and interviews with plant personnel departments and representatives of labor unions.

Miles' Extension

Miles Laboratories has extended through the summer its daily minute-announcement campaign serviced by the Keystone Broadcasting System (transcriptions). The list involves 124 stations.

The account had originally planned to give the series a 13-week layoff, resuming it in September. The discs plug Nervine and Anti-Pain pills.

Vitamalt Buys News

Vitamalt (Elway Food Products Corp.) is buying five-minute news periods Monday through Friday in midwest and other markets.

H. A. Salzman is the agency.

Lever, P&G Revise Brand Budgets As Shortages Prompt Reallocations

Lever Bros. and Procter & Gamble are in process of revising their merchandising setups and realigning their brand budgets as the result of the need for reallocating materials. The reallocations are prompted by shortages. The company, when shortages develop, decides on which brand to drop and to what other brand or brands the remaining stocked ingredients should be assigned. The same applies to the advertising money that had been appropriated for the discontinued brand.

One brand already so affected is P. & G.'s Chipso. Starting July 1, Chipso will no longer be linked with 'Pepper Young's Family.' Camay will be the sole brand plugged on the NPC section of this serial, while Ivory Flakes will get the full benefit of 'Young's' CBS broadcasts.

"I LOVE A MYSTERY"
Cast: Michael Raffetto, Barton Yarborough, Gloria Blondell
Writer-Director: Carleton E. Morse
15 Mins.; Mon.-Fri., 7 p.m. EWT
PROCTER & GAMBLE
WABC-CBS, New York
(Compton)

Ace bid for "Mike fright"—on the receiving end—hit the airways March 22. "I Love a Mystery" is something really new in whodunits—a super thriller-diller in a five-a-week serial setup. Angel for this hair-raising, hilarious strip is Procter & Gamble.

Carleton E. Morse, writer-director-producer of the show, is one of the top-billing boys when it comes to dishing out spine-tingling thrillers. Opening episode of "I Love a Mystery" certainly proved that. No ifs, buts, maybe's. If stanza caught is pace-setter for series, dial twisters by the millions will be up to their shoulders in their loudspeakers every weekday at 7.

"Jack Packard," "Doc Long," and their sleuth-secretary "Jerry Booker" are a trio well worth following as they whiz in and out of one nerve-shattering crisis after another.

Even the commercials on this breezy mike mystery are speedy, full of snap. Opener goes to Ivory Soap, closer to Oxydol.

Looks as though P.&G. is spending its money on a mighty good thing.

Peegee.

NAB Satisfies Civic Group Radio Will Not Nix Labor Union Programs

The Radio Committee of the Council on Freedom from Censorship last week accepted the assurance of the NAB Code Compliance Committee that there is nothing in the trade association's code which discourages local stations from selling time to labor unions. After a two-day meeting in New York, the conferees parted agreeably. The NAB felt that it gained a major point in that no need was found for modifying the code, while the CFFC's contingent seemed content with the fact that it had established a record for the future.

According to the conferees' agreement, individual stations remain the final judges of what constitutes controversial or non-controversial matter, although unions per se are not to be deemed controversial. The meeting had been prompted on the CFFC's part by the fear that an amendment to the NAB's code, which was passed at the NAB convention in Chicago May 5, might be interpreted by some broadcasters as a bar to selling time to labor unions. The amendment dealt with membership solicitation.

The broadcasters pointed out that the code is simply advisory to the industry and likewise any action of the NAB Code Compliance Committee. They also brought out that there is nothing in the code which bars labor unions from buying time if their scripts do not violate regulations covering controversial issues.

Code Self-Explanatory

Thomas R. Carskadon, chairman of the council committee acknowledged this viewpoint in a prepared statement:

'The NAB code as now written provides ample opportunity for labor and other organized groups to get on the air. No changes are recommended. The basic principles of broadcasting are adequate to insure labor's representation. The application of these principles presents the only difficulty, for it involves the definition of controversial subjects and acceptance of program material by local station management. Our committee intends to advise labor and other organizations of their opportunities for broadcast privileges and how to take better advantage of them. At the same time we shall continue to work with the NAB, particularly through the Program Manager's Executive Committee to improve understanding.'

Carskadon later added that labor's failure to make better use of existing radio facilities is due to two factors: one, fear that unions will always be turned down by local stations and networks when requesting sustaining time on public service programs; and two, fear that they will not be able to buy time under any circumstances.

Both impressions, the committeemen agreed, are generally unwarranted. Carskadon disclosed that his committee is planning a confab of labor leaders and of program managers to work out means of increasing labor representation on the air.

In addition to Carskadon, the Council on Freedom from Censorship was represented by Morris Novik, director of WNYC, N. Y., Norman Thomas, former Socialist presidential nominee, and Paul Lazerfeld, director of radio research, Columbia U. The NAB code committeemen present were William B. Quarton, chairman, WMT, Cedar Rapids; Grant F. Ashbacker, WKBZ, Muskegon, Mich.; William S. Hedges, NBC; Felix Hinkle, Canton, Ohio; Herbert Kendrick, WJLS, Beckley, W. Va.; Jan Schimek, CBS; Eugene O'Fallon, KFEL, Denver; Arden X. Pangborn, KEX, Portland, Ore.; Lee B. Wailes, KYW, Philadelphia and Russell P. Place, NAB counsel. Neville Miller was also present.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

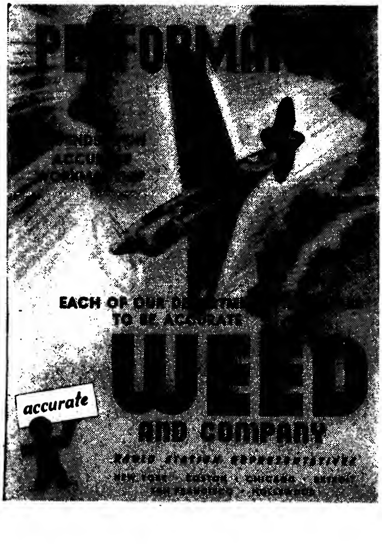
Mgt.: LOU CLAYTON

KDKA, Pitt, Launching Half-Hr. Variety Show

Pittsburgh, June 22.

KDKA will launch its own first big-time variety show this week, which starts as a sustainer for the remainder of the summer with an eye on a bankroller in the fall. It'll hit the air Thursday (24) under the title of 'It's Thursday Night,' from 8 to 8:30, with Bob Shield producing and also m.c.'ing.

Program will feature, in addition to Shield, Bernie Armstrong and his band; Buzz Aston, staff singer who was with Benny Goodman for a while; Stephanie Diamond, comedienne, and singing trio called the Three of Us. Latter is a threesome organized and directed by Mrs. Shield, formerly one of the Kinder Sisters, featured artists on local Westinghouse station for couple of years.



HUNTS GABBERS

General Mills Queries Stations on Commentators, Newscasters

General Mills is inquiring among stations for availabilities on their ace commentators and newscasters. This account formerly spent its spot money on baseball broadcasts.

Cancels Ivory Spot Campaign

Procter & Gamble has cancelled through the Compton agency, the evening spot announcement campaign that it is now carrying in Ivory Flakes' behalf on 60-odd stations. The cancellation takes effect June 30.

The explanation given for the move is exhaustion of Ivory Flakes' current budget as the result of the purchase of full networks for the various soap operas plugging the product. The spot schedule was anywhere from three to seven blurbs a week.

RAP HILLBILLY CREW FOR GAS VIOLATIONS

Louisville, June 22.

Cliff Gross and His Cowboys, hillbilly combo, were grounded by OPA investigators, Thursday (17) when it was charged that the radio performers made numerous purchases of gasoline through black market channels. Outfit has been playing dates in this vicinity, as well as airing a daily noontime program for a local sponsor.

Rationing of gas and tires is working quite a hardship on the hillbilly combos, which usually work on local stations and play dates in schoolhouses, churches and pic houses within a 100 mile radius. Allotment of supplementary gas is said to be far short of what the entertainers need to fill their dates.

Mamoulian's 1st Radio Director Stint on WOR

Rouben Mamoulian will guest-direct the Treasury Department's 'Bond Wagon' program Saturday night (26) on WOR-Mutual. It will be the first of a series of guest stints on the series by name directors from Broadway. Mentioned for subsequent assignments are George Kaufman, Brock Pemberton, Jose Ferrer, John Golden and George Abbott. The directors will not be heard on the air. Understood there will be a regular director from radio standing by in each case to handle technical details.

Mamoulian's appearance will be his first experience with radio production. He staged the Theatre Guild's current 'Oklahoma' musical at the St. James, N. Y., and has directed numerous films.

Linton Moving to N. Y.

Chicago, June 22.

Ray Linton is moving to New York around July 15 to establish headquarters for his station rep firm. Linton recently returned to that field after several years in station management.

Linton entered the rep business with Greig, Blair & Spight (now John Blair & Co.), and from 1934 to 1939 he operated his own rep concern.

Diana Bourbon to Lyons

Hollywood, June 22.

Diana Bourbon, who had been with Ward-Wheelock and the Transamerican Broadcasting & Television Corp., now heads the radio department of the A. & S. Lyons agency.

Her main job will be to package shows for the agency's clients.

MARTYN OUT OF HOSP

Denver, June 22.

Gilbert Martyn, Blue network announcer and narrator for Paramount newsreels, was released from Mercy Hospital in Denver last week.

He had been undergoing treatment for a chronic abdominal ailment.

Wauhilla LeHay With Ayer

Wauhilla LeHay has joined the N. W. Ayer Agency staff as publicity director. She replaces Rusty Pierce, who resigned several weeks ago and is now at Quantico in the Marine Air Corps.

Miss LeHay was formerly radio editor of the Chicago Sun.

War-Boomed Coney Island

Continued from page 1

one of those paradoxes perhaps caused by the war—there were as many people on the streets in the early afternoon, buying up every amusement device in sight, as there were on the beaches. In the past, Coney concessionaires got their business chiefly at night, after the swimming was over and time for more earthy fun began.

Like the 5c hotdog, the nickel ride has also disappeared. Most have doubled that admission price, and some have tripled it. The 15c rides are now 20 and as high as 25c, depending on the thrill. But regardless of the price, all are doing business, and big.

Aside from the many soldiers and sailors in sight, the war has very little place at the playground. There's an exhibit of Axis Tortures, and all of the milk bottle pitches have cartoons of Hitler, Musso and Tojo painted on the backdrop to be lambasted by the baseballs, but that's about all. Most of the barkers appear to be a.k.s, and at one Bowery stand there's a femme weight-and-age guesser, but that's as far as the manpower exigencies of the times assert themselves.

With such prosperity as Coney Island is presently enjoying, it's not surprising that not a single new attraction has cropped up. All the oldies—the loop-the-loops, Virginia Reel, merry-go-rounds, Whips, drive-it-ur-self, etc.—are back. Also all the shooting galleries, but they've got an ammunition problem, indicated by a six-shots-for-25c pitch, as against 15 shots for 15c before the war. However, with all the servicemen about, there's plenty of sharpshooting at the clay pipes even at that high price.

Also in full flower are Coney's oldest standbys, the Irish Houses, such as Dan Lane's Irish House, Shamrock Irish House, Paddy Shea's Clam Bar & Beer House, and the Stable Irish House. All have their singing waiters, sudsy tables and sweaty customers—and with the exception of the Stable, all were doing a rushing biz Sunday afternoon. About the only modern touch at any of these spots is the Shamrock's billing of 'Marty Bookston at the Novachord,' and the 15c tap for beer at all of them.

With all the war-booming of its major 'industries,' Coney is now a considerably 'cleaner' playground than it was before the LaGuardia administration. In fact, License Commissioner Paul Moss appears to bend backwards, sometimes strangely, in keeping out clip games. Thus he recently clamped down on the milk bottle game, but didn't interfere with the Pop-'em-In gimmick, in which a customer, a the rate of three balls for 10c, tries to pitch them into holes set in three lines. Before the customer gets hep, the pitchman has him playing 'on the double,' which means three balls for 20c, and the take is plenty if the yokel doesn't scream too loud.

Moss has likewise clamped down completely on girl shows, with one remarkable exception. Tirza and her Wine Dance, with its promise of nudity, is operating off Surf avenue, but no other sex-appealing layout is in evidence. Last year, Tirza, after a loud squawk, was given a license to operate in the Music Hall in Luna Park. Singer's Midgets are now in that spot, and doing well, too, as is everything else in Luna. Latter park is now being operated by Bill Miller, working solo in the absence of his two partners, Eddie and Harry Danziger, both lieutenants in the Army. Luna has a free gate, but sells a 12-ride combination ticket for 55c.

Steeplechase is also enjoying fairly good business, though this park really doesn't hit its stride until the kids are out of school at the end of June. Here also the H.C. of Entertainment is evident, with the weekend combination ticket price (the only admission into the park) now 99c. During the week the tap is 55c, which was the pre-war weekend price also. Separate from the combo ticket is Steeplechase's popular pool, which has a swim-charge of $1.10.

Servicemen get no extra privileges at Coney Island. Not one amusement has a price-reduction for the men in uniform, but one operator frankly confessed that the only reason for such neglect is the general distruat of the general run of Coney Island cashiers. In order to provide the servicemen with a discount, the cashiers would have to be provided with two different rolls of tickets. The operator pointed out that it would be impossible to keep the cashiers from selling servicemen's tickets to civiliana and pocketing the difference.

The fears that Coney would suffer from the dimout haven't held true. Naturally, all the lights are guarded with reflectors that hold the rays down, and Coney isn't near as brightly lighted as in the past, but that has not hurt night business.

And even though the boardwalk blackout assures lovers complete privacy, the most popular concessions at Coney are still the dark rides—Tunnel of Love, etc. Getting a heavy play from servicemen, these rides have also hypoed prices, going as high as 20c at night.

As a matter of fact, the only nickel ride is the subway to Coney Island.

D'ARTEGA

AND HIS

ALL GIRL ORCHESTRA

Now On

USO Camp Shows

Personal Management

ERNEST LIEBMAN

1440 Broadway, New York

In Detroit...

America's greatest industrial market with a population GAIN of more than 300,000 since 1940...

It's WWJ

that's listened to most!

WWJ

America's Pioneer Broadcasting Station—First in Detroit

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

Owned and Operated by The Detroit News

From the Production Centres

IN NEW YORK CITY . . .

Parks Johnson (Vox Pop) is vacationing on his ranch in Wimberley, Texas. Hedda Hopper takes over one broadcast, and Carole Landis the last two....When 'Duffy's Tavern' leaves the air June 29, Tito Guizar will head for Mexico to make a film....Ruthrauff & Ryan auditioning for a new Ellery Queen. Carleton Young leaves the program for Hollywood to take up his contract with 20th-Fox....Maurice Hart, WNEW disc Jockey, has had his contract renewed for three years....Jack Hurdle, producer at Benton & Bowles, now in Army at Camp Lee, Virginia. Lillian Steinfeld, formerly McCann-Erickson, took over at B. & B.

Merrill Mueller, NBC correspondent in North Africa, has been awarded the Order of the Purple Heart at the direction of President Roosevelt.... Cecil Carmichael, of NBC's Sales Promotion department, has entered the Army....Max Wylle has returned to violin playing, as a hobby. A childhood accomplishment, he gave it up while in college. Now he's taking a lesson a week....Helen Carew, of the Broadway production, 'Harriet,' has joined the 'Snow Village' cast. Joan Tetzel and Seth Arnold, two other 'Snow Villagers,' also came there via 'Harriet'....Jack Mitchell, of NBC, is giving legit productions the once over Saturday nights via WBNX.... Barry Wood planed to Ottawa last week to sing for the R. C. A. F. cadet corps.

Blanchard McKee's 'Neighbors' disc, heard daily over WOR and WJZ, will be carried by seven additional stations in the Middle Atlantic states starting July 5....Bill Bernbach, publicity director of William H. Weintraub agency, was inducted last week.

IN HOLLYWOOD . . .

Felix Mills' baton will be smoking this summer. 'Silver Theatre' has been added to his current musical direction of 'Date With Judy' and the Tommy Riggs show. Hendrik Booraem throws the cues on the Silver show....Many a toast was drunk around town to Ed Cashman, elevated to a vice-presidency at Foote, Cone & Belding. One of the nicer guys the Coast hated to lose....Sid Strotz barged back into town after talking over this 'n' that with NBC's high 'n' mighty at the home plate....Eddie Cantor calls it a season June 23 with Vera Vague gushing over the males at the El Toro (Cal.) marine base....Don Gilman, western division boss of the Blue network, sidled up to the mike and welcomed KENO, Las Vegas, Nev., into the fold. That's No. 158 on the Blues right-of-way.... No sooner was Betsy O'Crotty taken out of KNX publicity and put on the production staff as Bob Hafter's assistant than she was hauled off to a hospital....Glenhall Taylor back behind the mahogany at Young & Rubicam after a few weeks off for a rest cure. On his return Paul Rickenbacher, who came on from New York to sit in, took time out for minor surgery....Templeton Fox (Mrs. Bob Welch) will be in there regular on 'Those We Love' in the Jack Benny time....Compton agency debuting in Hollywood with an office to look after 'I Love a Mystery,' segments of 'Breakfast at Sardi's' and NBC spots for Aspertane....Blue network lost its auditor, Sidney Dorais, to the army and acquired Kenneth Stedman from the Chicago office....Harry Saz turned over the sound effects department at NBC to his assistant, Ed Ludes, and moved upstairs to John Swallow's production department....Cal Kuhl will be in New York till mid-July gabbing with Milton Biow on policy, new show ideas and what goes generally....Bob Purcell, lately with WCFL, Chicago, is the new special events director at KFI-KECA.

CBC FEARS POLITICAL GRAB ON NET TIME

Ottawa, June 22.

Fear that the political party with the biggest bankroll would monopolize air time was the reason given by Dr. J. S. Thomson, Canadian Broadcasting Corp. g.m., to the parliamentary radio committee for nixing sale of time on the CBC national network for political broadcasts. Committee mulled the controversy over CBC's refusal to air speeches by Rt. Hon. Arthur Meighen, of Toronto, and H. R. Milner, of Edmonton, at last December's Conservative convention in Winnipeg.

Dr. Thomson told the committee refusal was by a vote, not unanimous, of the governors of the CBC. The g.m. was a governor himself at the time, but was slated for the post of g.m., so consulted Gladstone Murray, then g.m., on the matter. Conservatives later asked for time when he was appointed, but he refused. Requests by party were for sustaining or paid time.

Governors decided earlier that time for political speeches during election campaigns was not to be sold on the CBC nets.

2 NBA-ites Into Service

Washington, June 22.

Two top members of the NAB administrative staff here left Friday (18) to join the armed forces, C. E. Arney, NAB secretary-treasurer, has announced.

Russell Place, NAB general counsel since November, 1939, has entered the Office of Strategic Services of the Army.

Everett E. Revercomb, auditor, who has been with NAB since September, 1935, received a commission as ensign in the Naval Communications Division. He was senior member of the staff in length of service.

McGillvra's Addition

KPAC, Port Arthur, Texas, has named Joseph Hershey McGillvra, Inc., N. Y., as its sole representative throughout the U. S.

The station, a Mutual affiliate, is owned and operated by Fort Arthur College.

WJR, Det., Forum Scrapes Sensitivities When Canadian Talks Merger with U.S.

Detroit, June 22.

One of those 'international incidents' was touched off here last week by WJR's 'In Our Opinion' broadcast. Forum, which the station operates in conjunction with the Detroit Free Press, has scored high previously, including a scoop last fall when it brought together Prentiss Brown, now OPA head, and Senator Homer Ferguson, then political opponents, for a verbal slugfest.

However, last week's (13) broadcast set all Canada to rocking after Major James H. Clark, speaker of the Ontario Legislature, opined off the cuff during the course of the forum that 'from 40 to 45% of Canada's citizens would vote for union with the United States if an election was held at this time. * * * I'm not saying our people have any enmity toward England, but many feel that the Canadian standard of living would go up 25% overnight if we became politically united with the United States. * * * A lot of people who express this opinion privately are afraid to do so publicly for business reasons.'

Maj. Clark appeared on the program with Senator Millard Tydings and his remarks put the Dominion in an uproar, with rumors of repercussions in the U.S. State Department. While some of the Canadian press treated the remarks impartially, scores of papers, including those in London, hopped to the challenge and insisted that the Canadian official's remarks were strong enough to create a rift in the United Nations front. American press also sounded off on the issue created, a few saying that Canadians could make up their own minds, while others declared it was ill-advised to bring up such an issue at this time.

Maj. Clark stuck to his guns and backed up his opinion with a recent survey in Canada.

Station was set to bring him back for a repeat performance on June 27 to clash with A.R. Douglas, K.C., past president of the West Ontario Conservative Association, who would defend the other side, but George Cushing, moderator of the program and WJR's news editor, finally decided issue was getting too hot and canceled the plan. Cushing's views were that the controversy could be let slide in view of the tendency, which it was feared might come from high places, to stress that any question of Canada's union with the United States was a sour note on the allied front.

Want Ads Via Radio Used by Hub Shipyard

Boston, June 22.

'Want Ads' via radio is something new for this secition, and started by Bethlehem-Hingham Shipyard in quest for male and female help.

Account is using several local stations. WEEI has produced a special program for the shipyard, using Dorothea Davis, free-lance writer, and Jack Maloy, staff announcer. Other similar advertisers have made arrangements to come in.

Beth-Hingham has been using full-page ads in color in all of the Boston newspapers.

NBC Sells Waxings

Southern Bell Co. has just signed for a series of NBC-Recording-produced station break spots illustrating the proper use of phone service in wartime. They will be aired 10 times weekly by CBS, Mutual and NBC outlets throughout the south. Tucker Wayne & Co., Atlanta, is the agency.

Another NBC transcribed show, 'The Wierd Circle,' has also been picked up. The Longines-Wittnauer Watch Co. will sponsor the program in the United States, and Imperial Tobacco Co. has bought it for the Canadian market. Neither stations nor dates have been set.

He knew too much about the Japs!

For fourteen years, W. R. Wills was Tokyo correspondent for CBS, and editor of the anti-Axis paper, "Japan News Week." Came Pearl Harbor and Wills was arrested, falsely charged with espionage, thrown into jail. *He knew too much!*

When prisoners were exchanged, Wills came home on the Gripsholm . . . home to St. Louis and, of course, to KMOX. Now Mid-America listens to KMOX every morning at eight to hear Wills report, digest and analyze the news.

Such service is part of the KMOX tradition. The KMOX news room is one of the most complete in radio. The KMOX Downtown News Post is always a popular center for news-hungry St. Louisans. Pouring into the news room and to this News Post are the world-wide news reports from CBS (which TIME calls, "the most adult news gathering organization in radio"), the complete services of both the major news associations and the 'phoned-in reports of a local staff of top-flight reporters.

The way KMOX handles news is the way KMOX handles music. And drama. And comedy. It's polished, sure-footed, professional KMOX-radio, 24 hours a day. It's what has made KMOX *The Voice of St. Louis* and of over 800,000 radio families throughout Mid-America.

KMOX

Represented by Radio Sales, the SPOT Broadcasting Division of CBS.

Madriguera Torrid $110,000 in N. Y.; J. Dorsey 50G, Prima 20G, Both Chi

(Estimates for This Week)

Bob Allen, New York (Capitol; 4,820; 35-$1.10)—With Helen O'Connell, Willie Howard and William Gargan, in person, and 'Bataan' (M-G). Combo of stagebill and picture holding gross to nearly $40,000, okay, on current (third-final) week, while previous two stanzas were very socko.

Mitchell Ayres, Providence (Metropolitan; 3,200; 30-55)—With Andrews Sisters, on stage, and 'Gentle Gangster' (Rep). Near house record at smash $10,500 for three-day weekend run, with Andrews combo the big magnet.

Gracie Barrie, New York (Paramount; 3,664; 35-$1.10)—With Frank Sinatra, others, on stage, and 'Five Graves to Cairo' (Par). Continued pull of Sinatra and the Barrie band, plus that of picture, brought $44,000 for fourth (final) frame ended last night (Tuesday) for very fine profits on run.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Now in fifth week and satisfactory at $34,000 or better, holding.

Carmen Cavallaro, Baltimore (Hippodrome; 2,240; 17-66)—With Merry Macs and vaude on stage, and 'Two Senoritas Chicago' (Rep). Punching out a solid week at rousing $17,000.

Jimmy Dorsey, Chicago (Chicago; 4,000; 35-75)—With 'Stranger in Town' (M-G). Big $50,000, bulk of it coming from band's draw.

Lionel Hampton, New York (State; 3,450; 35-$1.10)—With 'Lady of Burlesque' (UA) (2d run). Good $27,000 or over indicated, best in weeks here.

Horace Heidt, Cleveland (Palace; 3,700; 35-85)—Plus 'Follow the Band' (U). High $31,000.

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th). Combination of in-person show and picture counting in smash fashion at b.o., first week concluded last night (Tuesday) having mounted to terrific $110,000.

Louis Prima, Chicago (Oriental; 3,200; 28-55)—Plus 'He Hired Boss' (20th), and Beatrice Kay, on stage. Nifty $20,000, via stage layout.

That Young Chip

Springfield, Mass., June 22.

Paul Robeson, Jr., son of the singer and a student at Technical high school here, won three firsts and set a local record at an interscholastic track meet recently. The family makes its home at Enfield, Conn.

Robeson, Sr., was an All-American footballer at Rutgers some 20-odd years ago.

DEAR MAESTRO:

I am a baritone, having been with several name bands prior to joining the armed services. Having received a medical discharge from the navy, I would like to become associated once again with a name orchestra.

My experience includes being featured with such bandleaders as Bobby Byrne, Vincent Lopez and Jack Jenney, plus records for Decca and World Transcription, and two years as featured soloist on WHN, N. Y.

JERRY BURTON
BOX 601, VARIETY, 154 W. 46th Street, New York 19, N. Y.

Band Review

RAY VENTURA (20)
Embassy, Buenos Aires

This is the second season Ray Ventura, one-time top French jive outfit, has been in Latin-America and so far as Latin-America is concerned band's pretty well set for keeps. Band still retains its essential Parisian flavor and there has been only one replacement since the boys, most of them war vets, managed to beg, borrow and bribe their way out of then-unoccupied France and on to a boat for Brazil and points south. Ventura, who abandoned nitery and music publishing enterprises on the Continent when the Nazis took over, is still a smart showman by any standard and has spiced combo's rep with enough congas, sambas and latinos to develop a following.

Booked into the Embassy, one of the smarter supper clubs after last season's theatre dates and Ta-Ba-Ris cabareting appearances, group has let some of its purely footlight pieces go by in order to concentrate on more subtle dansapation.

Style is sweeter than hot. Ventura has always emphasized his violins so that trend in this connection is hardly new for them. Like Jean Sablon, with whom they have recorded both overseas, here and in Rio, Ventura's found that Latin public wants French jazz more than the U. S. dig. Top numbers this year include 'C'est la Premiere fois' ('This Is the First Time'), a new number on the style of their last season's hit, 'Insensiblement,' both by Paul Misraki. Vocalled by Henri Salvador, it's a haunting, nostalgic tune that bids fair to equal the previous smash. Misraki has also done new bolero, 'La Pequena Cancion' ('The Little Song'), being featured in forthcoming picture with Libertad Lamarque, top Latin tango warbler.

Coco Aslan, band's top comic, handles 'La Bien Paga' in Spanish. Incidentally, both he and Ventura have developed an excellent castillano delivery so that latter can m.c. for both nitery and radio dates.

In show done right from the stand band features an operatic takeoff with Aslan as the prince, Max Michrat as the princess, Louis Vola as the king and G. Moulin as 'danseuse d'etoile.' It's a wow from start to finish with plenty of belly laffs.

Of U. S. numbers, top tunes from Astaire-Hayworth 'You Were Never Lovelier' (Col) were introed into Latin-America by Ventura under special tieup. 'Dearly Beloved' and 'I'm Old Fashioned' got most requests. Ventura hopes for a possible trip to the States; has been smartly grooming boys to do as much that's different from the top-name ensembles in the U. S. as possible, since it will be the unusual numbers that will have value if they get a Yanqui tour. Deal for Canadian jaunt is already reported set. Ventura's luck in straightening out affairs with local unions gives him hope things can also be arranged in U. S. *Ray.*

Maurice Spitalny opened limited engagement at William Penn hotel's Terrace Room, Pittsburgh, Monday (21), replacing Ramon Ramos, who takes his rumba outfit to Hotel Blackstone in Chicago. Spitalny's personnel is made up of men from both his Stanley theatre and KDKA Tap Time outfits.

Al Marsico orch, at Nixon Cafe, Pittsburgh, now has two piano players, Jimmy Borelli and Everett Neill, alternating for half a week each since both have other jobs, Borelli in a war plant and Neill on station KQV.

British Best Sheet Sellers

(Week Ending June 10)

London, June 10.

Whispering Grass	C-C
Darling	Maurice
Wore a Tulip	Aschberg
Time Goes By	Chappell
Know Not Forgotten	Southern
Little Raindrop	Sun
Fall In Love With Me	Chappell
Craziest Dream	Chappell
Dearly Beloved	Chappell
Want Somebody	C.C.
Going Get Lit Up	P. Maurice
Me and My Gal	Feldman

TOMMY DORSEY PULLS $5,600 AT LONG BEACH

(Estimates)

Earl 'Father' Hines (Municipal Auditorium, Kansas City, June 19 and 21). Each of the sessions by 'Father' and the boys, the second for Negroes, drew about 3,500 paid admissions at $1 top. Total of nearly $7,000, not bad.

Jimmy Joy (Pla-Mor B., Kansas City, June 18). Joy and his orch have drawn nicely at other locations in the middle west, but one-nighter here pulled only about 900 admissions at a 90c top.

Al Donahue (Totem Pole B., Auburndale, Mass., June 16-19). With pleasure-driving out the window in this section, biz naturally slipped some more when bus transportation was cut further, but Donahue had them coming by bicycle and train to the tune of 3,200 in four days for okay $2,400 gross.

Charlie Barnet (June 20, Ritz B., Bridgeport). Because of shuttering of name-band policy of Pleasure Beach amusement park, Ritz ballroom—located on main bus lines—is trying new policy of Sunday names in summer. Barnet drew 1,463 payees at $1.10. Ritz has set Al Donahue for June 27 and Bob Astor for July 4.

Louis Jordan (Municipal Auditorium, Kansas City, June 14) did $1,207.

Tommy Dorsey (Civic Auditorium, Long Beach, Cal., June 19). Caught 5,624 hoofers in second repeat, with tariff at $1.10, halved for servicemen. Strong biz, but Harry James still kingpin there with record 10,000 admissions.

Louis Armstrong (Tex D, Oakland, Calif., week ending June 16), hung up $18,748, putting himself next to the Tommy Dorsey unit, which broke the house record with $23,482.

K.C. SYMPH'S FUTURE DIM AS DIRECTOR QUITS

Kansas City, June 22.

The future of the Kansas City Philharmonic orchestra, which in 10 years has become one of the outstanding cultural forces in the southwest under Karl Krueger, appears extremely uncertain following acceptance by its executive committee of a resignation submitted June 15 by the director.

In a letter to the committee, Krueger said that his original intention had been to resign after 10 years with the orchestra, but that he later had hoped to remain an additional year to effect a plan for a larger group spanning Kansas City, Wichita and Tulsa. Krueger abandoned this plan, however, when the war and accompany circumstances made the success of such a venture doubtful.

Herman Middleman, who used to have a band of his own at Yacht Club, Pittsburgh, now doubling between a defense job and a spot on Max Tarshis' staff orch at KQV, Pitt.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	1	1,500	2,800
Lani McIntire*	Lexington (300; 75c-$1.50)	71	2,214	121,214
Jerry Wald*	New Yorker (400; $1-$1.50)	10	2,068	19,268
Charlie Spivak	Pennsylvania (500; $1-$1.50)	4	3,711	13,511
Xavier Cugat	Waldorf (550; $1-$2)	6	3,371	19,898
Bobby Sherwood	Lincoln (275; $1-$1.50)	1	900	1,350
Guy Lombardo	Roosevelt (400; $1-$1.50)	14	1,900	23,575
Harry James	Astor (750; $1-$1.25)	5	6,248	28,773

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Dropped a little but Williams and floor show headed by Larry Adler played to 6,500.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel, a perrenial favorite here, kept business up to around 3,800 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Not much change in weekly patronage here. Bondshu and Dr. Giovanni accounted for 2,150.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown keeps 'em coming, bringing in around 5,800 last week. Jan Savitt opens Friday (25).

Russ Morgan (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Morgan working out a four-week notice will be succeeded July 17 by Eddy Oliver's orchestra. Combined patronage of Beach Walk and Marine Room around 10,000 for week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Choice spot for graduation parties and it's telling in the cover count. May get past 4,000 this stanza.

Ted Lewis (Biltmore; 1,000; $1-$1.50). It's like old times in the Bowl with Lewis and his bang-up floor show really breaking it up. Cinch for another big 5,500.

Minneapolis

Dorothy Lewis (Minnesota Terrace, Hotel Nicollet; 500; $2-$2.50). Miss Lewis, ace drawing card here and her new ice show, 'Moderne-Tasia,' winning same favor as three predecessors. Packing 'em in nightly to tune of approximate 1,000 customers.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, fifth week). With the gobs back in town after the zoot-suit uprising, things are looking up once more and the stubs will add up to solid 23,000. Graduation parties helping here, too.

Jimmie Lunceford (Trianon B, Southgate, second week). Plenty okay with the trade in this end of town and right through the middle for a snappy 7,000.

Noble Sissle (Casino N, Hollywood, 13th week). Biz holding despite length of the run and will pull up with a substantial 4,500 patrons. Sissle's floor show the magnet. Benny Carter moves in July 7.

Emil Coleman (Ciro's N, Hollywood, fourth week). Name draw of Victor Borge contributed importantly to the 1,400 covers.

Benny Carter (Casa Manana B, Culver City, fifth week). Big improvement over his predecessors and playing to around 4,500 hoofers. Vaughn Monroe comes in July 2 for four nights.

Jan Garber (Casino Gardens, B, Ocean Park, third week). Foggy weather has been hurting the beach spots and kept the count here down to 6,000. Nearly all on the weekend.

Count Basie (Aragon B, Ocean Park, third week). The zoot-suiters have come out of hiding in regulation habilaments and the ticket rolls are spinning again. Will better 6,500. Alvino Rey (sans the King Sisters) takes over the stand July 14, the band's first regular engagement since going into defense work.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese and Mitzi Green, heading the floor show, keeping figure up around 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster a big favorite with the younger element holding customers to around 3,700 mark.

(Minneapolis)

Don Reid (Happy Hour; 650; no cover or min.). Band going along well. Big nightly crowds, averaging 600.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Don't Get Around Much (13) (Robbins)	Inkspots Duke Ellington	Decca Victor
2. As Time Goes By (10) (Harms)	Jacques Renard Rudy Vallee	Decca Victor
3. Velvet Moon (4) (Witmark)	Harry James	Columbia
4. Let's Get Lost (6) (Paramount)	Kay Kyser Teddy Powell	Columbia Bluebird
5. Paper Doll (2) (Marks)	Mills Bros.	Decca
6. All or Nothing At All (2) (Leeds)	Sinatra-James	Columbia
7. Taking Chance on Love (8) (Feist)	Benny Goodman Ella Fitzgerald	Columbia Decca
8. It Can't Be Wrong (1) (Harms)	Dick Haymes Willie Kelly	Decca Hit
9. Comin' Wing and Prayer (1) (Robbins)	Song Spinners	Decca
10. Murder, He Says (8) (Paramount)	Dinah Shore	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Cabin In Sky (4) (Feist)	Vaughn Monroe	Victor
Brazil (21) (Southern)	Jimmy Dorsey Xavier Cugat	Decca Columbia
Johnny Zero (Santly)	Song Spinners	Decca
You'll Never Know (BVC)	Willie Kelly	Hit
In Blue Evening (Shapiro)	Tommy Dorsey	Victor

DUKE ELLINGTON'S

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RADIO'S OWN RECORDING CO.

Top English Maestri—Hylton, Geraldo, Ambrose—Eye Post-War U.S. Invasion

By BOB MUSEL

London, June 3.

Almost every place I've been people stop me and say 'I'll be on the first boat to the States after the war.' This, then, is a memo for the ship news reporters who draw that happy assignment—just a taste of the most glittering ships list of English maestri you could compile without casting for the staterooms.

For instance, Jack Hylton will be aboard and by that time this canny little Lancashireman will be even more of a power in show business over here than he is today. His last trip to our land was about a decade ago, for Hylton is probably best remembered as a maestro, and one of the two bandleaders from this side who pioneered band business innovations. The big production number—that was the Hylton brainchild and few maestri before or since have done as well or on as grandiose a scale.

He started as a pianist and still plays, but he never pretended to the Eddy Duchin class. He was best known for his personality on the stand (he's still got that) and his willingness to have a horse gallop on stage if he had a song that carried the idea. He was also the central figure in early band biz intrigue, equalling some of those E. Phillips Oppenheim spy thrillers, with advertising agents photographing purloined documents, etc.

It involved Hylton's visit to America as a big broadcast band, but who the sinister gentlemen were will never be told—publicly, anyhow. It's worth recalling though that he wasn't permitted to bring his English musicians along and had to use Americans who—to perpetuate the fiction—had to adopt broad a's and other presumed British touches. Hylton finally got tired and tipped the deal at a football game into the microphone of a perambulating interviewer. So the whole world knew.

The last few years he has been developing as one of the Empire's topflight agents at the same time moving into production. He's had a number of smash shows and gave a spanking intimation of how well he's doing by buying $360,000 worth of stock in a theatre-owning operation. He sold out to a friendly purchaser not long thereafter, but swinging that kind of money is really swinging—for a former bandleader. Hylton helped produce 'Flare Path,' a smash hit here, and his other shows range from a revue, 'Hi-De-Hi,' to a revival of 'The Merry Widow.' Arthur Askey and Flanagan & Allen, who are among Britain's gilt-edge comics, are under personal contract to him. Yes, he's come a long, long way.

Bert Ambrose, Too

Then there's Bert Ambrose, the second of the British maestri, who made great contributions to band biz. He, of course, was in the beat. His band was playing the kind of tempos our best American bands use today at least a decade ago. He paid the biggest money and had the best musicians. And he was one of the first bandleaders whose presence in front of a band meant money at the boxoffice. Not that Ambrose is cut along glamor boy lines but for an indifferent violinist his absolute power over the men under his baton has rarely been matched. The proof is that even today 'Make Believe Ballroom' and other recorded programs play his arrangements right up there with the newly minted stuff—and no apologies are needed.

Ambrose is a little man who is reputed to have made about $3,000,000 from show biz, most of which he tossed back or away. Now that he is a successful agent and about to branch into production he is less apt to talk about the days when he was a constant visitor of the Prince of Wales, when Amby (as he is known) might toss a fortune on a card at Monte Carlo. They say he once bet $30,000 on a card with Max Bacon, then of his band, standing behind him. Amby lost and walked away—Bacon fainted.

Ambrose manages Ann Shelton, a really good singer somewhat along Sophie Tucker lines, and Evelyn Dall, an American who came here with an adagio act and has blossomed into a screen, stage and radio star. With Misses Shelton—who rates among Britain's best in the pipes department—and Dall as nucleus, Amby has built himself quite a business. Every now and then musicians try to get him into band biz fulltime but the best he will do at the moment is an occasional recording date.

Geraldo's Plans

Geraldo is another who is making plans for that first boat. He is the leader of one of the most popular bands in England at the moment and recently was signally honored by twice playing at parties given by the King and Queen (who know their bands). Geraldo started a dozen years ago at the Savoy with a tango band, although he is English (Gerald Bright), and his evolution has been gradual. He is now one of the most broadcast bands in the isles, a favorite with American troops and a most ambitious fellow. His band has amazing variation, since he uses as many as 70 or as few as a dozen, depending on the occasion. Where most bands are content with a trio or a quartet inside the band Geraldo has all sorts of instrumental and vocal combinations.

Tin Pan Alley may well be cleaned out temporarily. Eric Adams, of Bradbury Wood; Jimmy Phillips, of Peter Maurice, and John Abbott, of Francis, Day & Hunter, are among the covey who plan to zip over and pick up new wrinkles that may have developed during the war. Of course the stage traffic will be enormous with Firth Shephard, Lee Ephraim and any number of performers such as Ben Lyon and Bebe Daniels angling for the cabins. Or maybe by then it will be mostly Clipper.

'New' Vancouver Gives A. K. Fun a Big Play; War Workers Yen Corn

By DAN CASWELL

Vancouver, B. C., June 22.

Here in Canada's third city, and now probably the Dominion's most important city for war activity (barring government headquarters at Ottawa), corn is king and with a vengeance. And this goes for films in theatres as well as tunes in jukeboxes scattered over the entire Vancouver area. Inquiry made of the young femmes who preside at the headquarters for wired music installations discloses that one out of two selections asked for are in the cowboy and hillbilly idiom. Jukeboxes also feature the cornfed tunes and, in the downtown district, the preponderance of western and rural pictures is heavier than for years.

Radio hereabouts likewise devotes considerable time to mountain and western music.

Unique in history of this practically new city (in 1900 population here was 30,000) is number of ballrooms now operating in and around the city, with the majority devoted to what they advertise as 'old time dances.' These spots feature a Gay Nineties setup in instrumentation. With the music goes the services of the caller, who stands up at the mike and in tones that are clear, if not dulcet, gives out with directions and instructions while the patrons go through the intricate gymnastics of the Waltz Quadrille, the French Minuet, the Scotch Quadrille, old-fashioned waltzes and three steps. Now and then is played a rare fox trot for those who cannot essay the fancy steps.

Young folks are among the strongest supporters and patrons of the ancient dance sets. With plenty of coin flowing here from shipyards and aeroplane factories, workers, male and female, are out for fun from Monday to Saturday and jamming the many places open. Inasmuch as Western Canada is still pretty puritanical, Sunday is a dead issue for everything in amusements.

Ballrooms charge 25c and 30c admission, plus a checking charge of 10c. Refreshments are limited to soft drinks.

COUNTER-MOVE TO PETRILLO BAN

Reports emanated from broadcasting circles last week that consideration was being given to a line of strategy that entailed the creation of a radio industry-financed recording company and the eventual forcing of the American Federation of Musicians' recording shutdown into the hands of the War Labor Board. As described, the phonograph record venture would be something akin to the industry-owned Broadcast Music, Inc. Title proposed is Recorded Music, Inc. (RMI).

The suggested counter-offensive against the AFM would involve the subscription of a fund of $1,000,000 for the purpose of underwriting five-year contracts for around 500 musicians. The progenitors of the idea feel convinced that that many members of the AFM would jeopardize their cards if they were guaranteed a reasonable income for five years. As a preliminary step to the project, the broadcasting industry would enter into an alliance with the film producing industry. The 500 musicians would be guaranteed minimum incomes by the joint industries. When not engaged in making records, these musicians would be employed in the film studios.

According to the report, the spinners of the anti-AFM plan figure that as soon as such non-AFM records were broadcast, James C. Petrillo, AFM prez, and his executive board would have no alternative but to call a national strike. Once a strike was called, the controversy would become the concern of the WLB.

Dr. John R. Steelman, at the request of seven transcription manufacturers, last week assigned an aide, James W. Fitzpatrick, to attempt to mediate that phase of the recording ban. Negotiations between the AFM executive board and the transcription men was broken off several weeks ago when the latter refused to accept a proviso that would make it mandatory for them to halt the service of a station subscriber which had been declared unfair by the union.

Roy Eldridge Setting Up Own Colored Band

Roy Eldridge, featured colored trumpeter with the Gene Krupa orchestra for the past two years, will front his own combo, which will include seven brasses.

The Eldridge orchestra, comprised of colored musicians, will make its bow in about three weeks, with a probable opening at the Apollo, N. Y. The band is being handled by Music Corp. of America.

Woody Herman Adding Negro Quartet to Band

Woody Herman's orchestra will add a Negro quartet within the next couple of weeks to interpret spirituals only. To be called the Woodmen (Herman's jazz band from within the big band is called the Woodchoppers) the group has been together for some time, hailing from New Jersey. It's said they have a library of 300 tunes, all spirituals, a type of number which Herman has frequently used, though he leans heaviest toward blues.

This is Herman's first venture in the use of Negro performers in his band. Quartet will not be situated on the bandstand, but will be used as an act in theatres, nightclubs and, when possible, in hotels.

Ohio Resort, Set Back 40 Yrs. in Travel Snarl, Reopening With Name Bands

Cedar Point, O., June 22.

When this resort opens June 26 for the summer season, name bands will again be the feature attraction. Tommy Tucker will head the first of a parade of orchestras which will appear at the ballroom, each for a week's engagement, followed in order by Carmen Cavallaro, Bob Allen, Ted Fio Rito. Subsequent bookings, which end on Labor Day, will be announced at a later date.

Mutual Network, thru WHK, Cleveland, will have a wire in for the first time, with radio time set for Tuesdays and Thursdays at midnight and Fridays at 12:30 a.m.

Resort now finds itself in the same position it was in over 40 years ago, depending on boats and trains for customers. However, due to it's strategic location, close to the war industrial centers of Detroit and Cleveland, it should be able to survive the gas situation without too much trouble.

Management intends to open the Midway, bathing beach and Breakers hotel as usual, including the Green and Silver Grill and the outdoor Terrace Cafe. Jack and Heintz, Inc., nationally famous Cleveland war industry has already engaged 200 rooms to be available for it's employes for the entire season, which should help considerably. The labor situation will be difficult, but the season is expected to click in spite of war-time handicaps.

Burton Out of the Navy

Jerry Burton, baritone who sang with several name bands before joining the navy, has been given a medical discharge.

Burton, who's recorded for Decca and was a featured soloist over WHN, New York, for two years, has had several offers to join bands, but is currently dickering with a couple of name outfits.

Musicians Add To Camp Work

Agreeing as to the important role of band music in hypoing the morale and spirits of soldiers about to be transferred overseas, USO-Camp Shows and local 802, American Federation of Musicians, have decided on a more complete coverage of the four embarkation camps in the New York area.

In the past, the AFM local has contributed on a large scale via band entertainment toward the Camp Shows program, but under an arrangement reached last week between the morale organization and the Associated Musicians of Greater New York, the stints will take on an even greater importance.

Responding to a request from Camp Shows prexy Abe Lastfogel to provide the band music in the embarkation centres in the N. Y. area, William Feinberg, secretary of local 802, pointed out 'our Executive Board has expressed its deep appreciation of the loyalty and patriotism you express towards our boys in training camps, and wishes to assure you that this local is with you 100% in your efforts.'

Edgewater, Chi, Cancels Russ Morgan Orc After Objections to Gabbing

Chicago, June 22.

In a surprise move Friday (19), William M. Dewey, president of the Edgewater Beach hotel, took advantage of the four-week cancellation clause in Russ Morgan's contract and gave him his notice. Morgan winds up here on July 16 and will be replaced the following day by Eddy Oliver's orch, which will be augmented to 19 men.

Morgan's dismissal is attributed to his insistence on talking too much from the floor. He was warned repeatedly by the management, but continued the practice until the management could do nothing else but make the move it did. When Morgan opened at the Edgewater Beach hotel several months ago it was anticipated he would remain for the duration. He had an indefinite contract with a four-week cancellation either way.

Morgan Sets Roxy Date

Russ Morgan this week closed a deal to go into the Roxy, New York, in mid-July, following the current show's stand.

Last time Morgan played on Broadway was at Warner Bros.' Strand.

Coast Guard Glee Club

Washington, June 22.

Bill Schallen, former trombonist and vocalist with Alvino Rey, is organizing a glee club composed of Coast Guard personnel — both men and women.

The Spars-Coast Guardsmen group will be presented on the regular Coast Guard program over the Blue net as soon as it is properly organized and rehearsed. Effort is to stimulate better cooperation between the two groups, who work together.

Schallen is leader of the popular Curtis Bay Dance Band of the Coast Guard.

Cal. Town Bans Swing Shift Dances; Upsets Sleep of War Workers

San Francisco, June 22.

The city council of the transbay community of Richmond, booming shipbuilding center, turned thumbs down on swing shift dances after midnight. The council took the action in answer to a request of swing shift workers for permission to hold dances regularly at Alvado Park.

Council said many complaints had been received from persons whose sleep was disturbed by the after-midnight hoofing.

A. C. STEEL PIER SETTING NAME BANDS AND ACTS

Atlantic City, June 22.

Frank Gravatt's Steel Pier will commence daily operation for the summer season beginning Saturday (26). Alex Bartha and his band will start the daily dancing sessions in the over-the-ocean ballroom, while Bob Chester and his musicians will take over a week beginning July 2. Sammy Kaye's band is booked for the weekend of July 10-11.

President Gravatt declared the amusement centre plans to present the usual seasonal calendar of name bands for dancing, and outstanding stars of the stage, screen and radio worlds for personal appearances in the Pier's Musical Hall.

Army Takes Ballroom

Philadelphia, June 22.

The Brookline Country Club, used until recently by Tom Cavanaugh as a ballroom with name bands, was taken over last week by the Army for use as a barracks and messhall for men at the Signal Corps base near here.

Brookline had enjoyed a banner season until early this spring, when the pleasure driving ban was stringently enforced.

FEMMES CREEP IN

Detroit, June 22.

More women are being dubbed into bands here as musicians depart for Army service or war plants.

Don Pablo, at the Palm Beach cafe, is on the way to shaping up an all-girl band, with his two latest replacements being Ada Leonard and Carol Brown; latter was trumpeter for Rita Rio. Miss Leonard formerly led her own band.

INTER-OFFICE COMMUNICATION

WALTON GOLDMAN, INC.

1619 BROADWAY • NEW YORK CITY

FROM WALTON GOLDMAN, President
AL JACOBS, Professional Manager

TO OAKLEY HALLMAN, General Manager

DATE JUNE 23, 1943

Am very pleased with your report of the current activity on Allie Wrubel's great song, "MAY IN MEXICO".

I note with great pleasure, what you say regarding the splendid reaction on the song as given you and your staff by America's greatest bandleaders, radio and stage artists.

I agree with you, "MAY IN MEXICO" will be the nation's next Number One Hit.

Walton Goldman

NEW YORK — CHICAGO — HOLLYWOOD

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 14-20, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin In Sky'	Feist
Comin' In On a Wing and a Prayer	Robbins
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Don't Want Anybody	ABC
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Let's Get Lost—†'Happy Go Lucky'	Paramount
Nevada	Dorsey
Now We Know	Mutual
Oklahoma—*'Oklahoma'	Crawford
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Sunday, Monday or Always—†'Dixie'	Paramount
Take It From There—†'Coney Island'	Miller
Taking a Chance On Love—†'Cabin In Sky'	Feist
Wait For Me Mary	Remick
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 27

Do I Know What I'm Doin'	Melodylane
I'm Thinking Tonight of My Blue Eyes	Peer
More Than Anything In the World	Remick
Violins Were Playing	Lincoln
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
Heavenly Music	Feist
Change of Heart—†'Hit Parade'	Southern
Johnny Zero	Santly
That Old Black Magic—†'Star Spangled Rhythm'	Famous
Tonight I Shall Sleep	Allied
You're Irish and Beautiful	Harms
Don't Worry—†'Salute For Three'	Paramount
Giddap Mule	Advance
Murder, He Says—†'Happy Go Lucky'	Paramount
Poinciana	Marks
Surrey With Fringe on Top—*'Oklahoma'	Crawford
There'll Soon Be a Rainbow	Santly
For Me and My Gal—†'For Me and Gal'	Mills
Close to You	Barton
Goodnight Little Angel	Wells
It's Like Old Times	Kaycee
I'm Sending X's to a Girl in Texas	Melodylane
May In Mexico	W. Goldman
Never a Day Goes By	Miller
Night We Called It a Day	Embassy
On the Sands of Time	Paull
Secretly	Southern
There's No Two Ways About Love	Mills
Time on My Hands	Miller

† *Filmusical.* * *Legit Musical.*

White May Lose Leg

Joe White, once billed in radio as 'The Silver-Masked Tenor,' and who in recent years has been employed in NBC's music department, may lose his left leg because of an accident suffered six weeks ago. Infection had set in, following a fracture, and White was informed last week that it looked as though amputation was inevitable.

The accident occurred in the offices of Shapiro, Bernstein & Co. He slipped on the waxed linoleum.

Variety Music's Revamp

Hollywood, June 22.

Variety Music, Inc., going through reorganization, with Arthur Freed taking over interests formerly held by Irving Mills.

Also in new setup will be Jimmy Campbell, Clarence and Hugh Freed.

J. Kiern Brennan cleffed 'Forty and One For All,' for 'Ali Baba and the Forty Thieves' at Universal, for which Edward Ward is arranging the score.

15 Best Song Sellers

(*Week Ending June 19*)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
In My Arms	Pacific
Johnny Zero	Santly
Blue of the Evening	Shapiro
Don't Get Around	Robbins
As Time Goes By	Harms
Let's Get Lost	Paramount
It Can't Be Wrong	Harms
Wait For Me, Mary	Remick
It's Always You	Famous
Star-Spangled Banner	Miller
What's Good Word	Berlin
Harbor of Dreamboats	Shapiro
I Heard You Cried	CLP

E. H. Morris Buys Melrose Catalog

Edwin H. (Buddy) Morris has acquired another catalog, the latest being that of the Melrose Music Co. The price was somewhat over $100,000. Melrose will continue to operate as a separate entity with George Simon, the seller, being retained in the capacity of v.p. and general manager under a five-year contract. Simon will also retain a stock increase in the firm.

The Melrose repertoire contains a number of much-used collegiate numbers, such as 'Sweetheart of Sigma Chi' and 'Notre Dame Victory March,' popular boogie-woogie compositions and 'Maple Leaf Rag.' The firm in 1942 received $15,000 from ASCAP and holds an availability rating of 750 points in the Society. Simon was associated with Morris in 1932 in the operation of what was then the house of Mercer & Morris.

Morris' other holdings are the E. H. Morris Co., which includes the White-Smith catalog, and the Mayfair Music Co.

BUDDY ROBBINS' PLUG FOR WB FILM SCORES

Hollywood, June 15.

Editor, 'Variety':

Fine film music is no longer going to waste and will not die when a picture stops being shown. The 'Jungle Book' (UA) record album proves that. It's just too good to be thrown away.

Out here they have the finest musicians, orchestrators and writers at the studios. At Metro, Leo Arnaud and George Bassman, for instance; at Warners, Max Steiner, who is the greatest; Ray Heindorf, one of the finest orchestrators in the country. At 20th, Ed Powell and Herb Spencer, orchestrators, and of course, Al Newman.

Warners in general has the best staff of scorers and dramatic pictures, including Steiner, Korngold, Franz Waxman and Adolph Deutsch. Just notice the scoring in some of those WB dramatic pictures; as the great example, Waxman's 'Edge of Darkness.'

One of these days all of these great scores will be published and recorded in albums, and they will be played as American symphonics, which they richly deserve. Wait and see.

Buddy Robbins.

(*Pvt. Howard ('Buddy') Robbins is the son of music publisher Jack Robbins (Metro ally), rival to the Warner Bros. group. Young Robbins has been stationed on the WB lot for the past several months as part of 'This Is the Army' music staff.—Ed.*)

Morris Quits ASCAP Appeals Board; Protests Inequities of Writer Ratings

Edwin H. Morris submitted Monday (21) his resignation as chairman of the ASCAP appeals board, with the explanation that recent hearings on the rating protests of writers had convinced him that inequities existing within that faction of the Society were too many and too deep for solution without a drastic revision of the writers' method of classification. Morris said that it seemed to him that even the new classification system for writers, which becomes effective next year, won't be able to correct the underlying wrongs.

Morris declared that his functioning as chairman of the appeals board has often caused him much mental discomfort in the realization the writers' classification was so fundamentally off kilter as to make it impossible for protesting members to obtain the fair treatment they sought. Many writers who are entitled to a larger share of ASCAP royalties cannot, he said, under the new system get what is fully theirs for perhaps another three years because of the slow-working classification mechanism that has been set up. Also that many writers who are collecting far more than is due them will be able to hold pretty much to their present brackets because of the same reason.

Morris stated that the publisher method of classification may have its defects, but that system can only be 30% wrong, whereas the writer classification structure can be 100% wrong. The only portion of the publisher payoff method that is left to administration of a committee is the 30% apportioned for availability, or value of a publisher's catalog to the Society. The administration of the remaining 70% is entirely a matter for the Society's bookkeeping department.

The appeals board consists of three writer and three publisher members.

Irwin Dash Planning To Return to London

Irwin Dash is planning to turn over his Dash, Connelly Music catalog to other U. S. publishers and return to London where the Dash Music, Ltd., company has been doing exceedingly well. For instance, last week's gross, according to a cable to Dash in N. Y., was over $4,500, which is terrific, considering that British sheet music retails at less than half the U. S. price.

Reg Connelly returned to his native London a month ago, and Dash, albeit an American citizen, is anxious to resume activity abroad, especially since he's stymied by the recording impasse.

ODD EVALUATION POINT IN PALMA VS. SAM FOX

In an added memorandum to the dismissal of the $100,000 suit brought against Sam Fox Publishing Co., by Frank I. Palma, handed down Saturday (19), the value of purchased catalogs to music publishers, in relation to the latter's bulk classification by ASCAP, will be revealed for the first time. Action, which is unprecedented in the music industry, calls for a Special Master to determine what formula should be used by a publisher in paying royalties on a catalog in connection with bulk classification, where the catalog has been absorbed by an ASCAP member.

Claim by plaintiff, Palma and Stanley Warner, that Fox had purchased their catalog in 1928, paying $10,000 as advance royalties, but that latter had failed to exploit the songs, and work the copyrights, were dismissed by Judge Mandelbaum in N. Y. federal court. However, Fox admitted that he had agreed to pay the ASCAP royalties on the Palma catalog, but that he had no formula to apply to the value of the catalog so far as his bulk classification in ASCAP was concerned.

Although it is possible to judge the amount of money earned by the songs in relation to performance credits granted by ASCAP, the court found no set method of determining any song's worth in relation to the other songs in the catalog (both original and absorbed) according to ASCAP's bulk classification allowance. One pertinent question remained: How much did the Palma catalog earn compared to the Fox catalog? There is a possibility that Palma may be allowed the same percentage of the bulk classification allowed Fox by ASCAP, as Palma's songs earned in performing credits as compared to Fox's.

Thinks Music Publisher Role Libels Him, Capano Sues Republic for 50G

Frank Capano, music publisher, charging Republic Pictures Corp. and Republic Productions, Inc., with libeling him in their motion picture, 'Hit Parade of 1943,' seeks $50,000 damages in a suit in N. Y. federal court.

According to the complaint, the defendants are charged with portraying his personal life and his business activities when they released the film early this year without his consent. He further charges that the portrayal of a music publisher by Rick Farrell, actor, is a portrayal of himself, and intends to convey to the public that the plaintiff, 'is a vulture, a heel and a wolf.'

He seeks the amount sued for because of injury to his reputation and his business as a publisher and creator of music. Capano has a Miracle Music Co., and a sequence in the film mentions 'Miracle.'

These Three From Miller

IT'S A NATURAL
TAKE IT FROM THERE
A LEO ROBIN-RALPH RAINGER HIT FROM THE HIT PICTURE, "CONEY ISLAND"

A NEW BALLAD
THE MOON KISSED THE MISSISSIPPI
By A New Hit-Writing Team • CHARLES NEWMAN, Lyric • LEW POLLACK, Music

BIGGER THAN EVER
NEVER A DAY GOES BY
By PETER DE ROSE • WALTER DONALDSON • MITCHELL PARISH

MILLER MUSIC CORPORATION • NEW YORK • Harold Wald, Prof. Mgr., George Dalin, Ass't. Prof. Mgr. Special Exploitation, Phil Kornheiser

Exploitation Mechanics Are Set, Now All That's Necessary Is Good War Song

With a major commercial network radio show lined up to launch the war songs selected by the Music War Committee of the American Theatre Wing, and a goodly number of name band leaders having made it known that they will cooperate fully in the exploitation of songs selected, it now only remains for the professional tunesmiths, in civilian and service life to write 'em. All indications, as revealed at a meeting of the songwriter's branch of MWCATW held Monday (21), point to the fact that there will be little resistance in channeling good war tunes to the public in an effort to find this war's 'Tipperary.'

Typical of the glad hand that is being extended to the committee's efforts, as viewed by chairman Oscar Hammerstein, II, is the Texaco summer show, with James Melton and Al Goodman's orchestra, which will feature one selected song each week, the first to be heard July 11.

Only possible hitch to the major plug outlet, as seen by some members, was fact that with a different song heard each week there would be little possibility to give any one song the push necessary to make it the No. 1 war tune. It was pointed out, however, that the initial idea of MWC was to saturate the country with war songs and consequently have 'the' song lift its head above the others by virtue of its inherent content, lyrically, musically and in morale value, rather than by artificial plugging.

Duke Ellington, Cab Calloway, Don Redman, Woody Herman, Ray Heatherton, Vincent Lopez, Phil Brito and Frank Sinatra have pledged cooperation on their part to help exploit the chosen tunes. When it is remembered that individual performers have virtually made war songs click overnight, such as Eddie Cantor's job on 'Coming In On a Wing and a Prayer,' the unified forces of top ranking entertainers getting behind prescribed war songs and lofting at the public, en masse, can easily be seen.

An informal meeting with bandleaders and their managers, to explain the committee's purpose, will probably be called this week.

Mechanics of selecting songs are all set up, with as yet unselected members of the MWC's Song Choosing Committee slated to meet the latter part of this week for the initial job of picking the hopefuls. To narrow the selections down, a final committee is being planned to include songwriters, as contrasted with the Song Choosing Committee, which is made up of 50 odd non-writing judges.

All material should be sent to the American Theatre Wing, New York.

This War Doesn't Lend Itself to Big Hit Song Thinks Harold Arlen

As long as this war is mechanized there is very little chance of repeating any of the last war's stirring songs, according to composer Harold Arlen, in New York. 'It's very difficult for a songwriter to get excited about a jeep, or a plane, or parachute jumpers, or any other of the facets that go to make up the present war and put them down in song form so that everyone feels like singing or whistling it.'

The best possibility, according to Arlen, is a war song about the future, and the world we're fighting to preserve. 'The great song of today will tell the people of America about the world of tomorrow, and will also give everyone a clearer understanding to man of his needs and rights. With the Allies anxious to clean up Hitler and get started on the idea of living in peace, the only tune that will most likely be a bell-ringer, will be one that deals with post-war.

'Arlen doesn't think there is a chance of another 'Over There.' Specifically, because the idea of getting over there has lost its kick, in the sense of an adventure. Today, with Russia only a matter of hours away, and London and South America the same, via plane, even the idea of getting over there to clean up isn't as thrilling as it was then.

Arlen believes that the great war song of this conflict will most likely just pop up one day, and will just be a simple, sincere effort about the world to come.

Music Notes

Herbert Stothart composing background music for 'Kismet' at Metro.

Edward Kay writing the score for 'Spotlight Revue' at Monogram.

Charles Newman and Lew Pollack writing 10 songs for 'By Jupiter' at 20th-Fox.

Freddie Rich will write and conduct the score of 'Tornado' for Pine and Thomas at Fine Arts studio.

David Snell composing the score for 'See Here, Private Hargrove' at Metro.

Leigh Harline working on score of 'Johnny Come Lately' for Cagney Productions.

ROBBINS SURPRISED AT HIS 'STANDARD' BIZ

Jack Robbins' 'Big Three' music firms (Feist, Miller and Robbins) have grossed $750,000 so far, in the first five months of 1943, and what surprises Robbins is that so much of it these days is 'standard' music. While he long dreamed of building up his standard catalog to possibly compete with such houses as Carl Fischer, Schirmer, etc., his three firms are dominantly 'popular' music publishers.

None the less a $7,000 order from a retail music store in Honolulu and one for $5,000 from far-off Australia proves that the scattered U. S. troops on all global fronts are demanding the Robbins-Feist-Miller 'standard' folios.

United Nations' Song Offensive

Concerted drive on the part of the major music publishers to plug songs of the United Nations throughout the country is now under way through the cooperation of the United Nations Information Office. UNIO at the present time is spreading some 1,000 folk, marching and songs of resistance of conquered countries, amongst the publishers, with the idea of getting the latter's contact forces to popularize the tunes here.

Catalog of songs was originally made for the OWI, which used them to shortwave the songs to the country of origin for one year, and then turned them over to UNIO. Since then, hundreds of other foreign tunes have been added with more being brought to this country by refugees just coming over.

List of songs, which include 10 occupied countries, 16 fighting countries, and 36 United Nations, will be distributed to publishers, with no one house duplicating the material of another house. In the case of where the material has been originally copyrighted in a foreign country some of the publishers have promised to buy the copyright. About three quarters of the songs now in the file are in public domain.

Arrangements with the publishers are for a tri-avenue of distribution, with some offering to put out folios, others a series of sheet music, and others offering basic texts of United Nations tunes for the public schools.

In addition to timeliness of movement, UNIO is stressing tunes that have a definite permanence so that after the war publishers can use same as commercial commodities. As a means of obtaining full distribution, after the publishers take the Allied songs, the remainder will be given to radio station libraries throughout the country.

Best-Selling Discs in South America

Buenos Aires, June 15.

Aided by radio plugs, 'Bien Paga,' Argentine-Spanish number, remained in top place among local best-selling discs this month, closely followed by Brazilian 'Tico Tico.'

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represent choice, not only in this country but also for adjoining South American republics.

La Bien Paga (Arg-Spanish)	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
Tico Tico No Fuba (Brazilian)	Ray Ventora	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon
Testimenlo Gitano (Arg)	Juan Carlos Barbara	Odeon
Cada Vez Que Me Recuerdes (Arg)	Libertad Lamarque	Victor
	Anibal Triolo	Victor
Ya Sale El Tren (Arg)	R. Tantari	Victor
	Miguel Calo	Odeon
Besame Mucho (Mex)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
Si Tu Ti Quisiras (Arg)	Miguel Calo	Odeon
	Carlos Di Sarli	Victor
Ninas de la Ventera (Spanish)	Feliciano Brunelli	Victor
	Francisco Canaro	Odeon
Manana Zarpa Un Barco (Arg)	Lucas Demare	Odeon
	Carlos D'Sarli	Victor
Acurrucatita (Mex)	Engene Nobile	Odeon
	Pedro Vargas	Victor

Pro-ASCAP Florida Bill Vetoed After Objections From NBC, CBS Affiliates

Tallahassee, June 22.

The bill which would have further legalized ASCAP's operations in Florida has been vetoed, by Gov. Spessard Holland because of the objections of two Florida stations affiliated with NBC and CBS. The latter two networks had also opposed the bill because of a provision which dictated the bookkeeping method which such organizations must adopt in treating with music royalty payments due from affiliated stations. The networks pointed out that they considered the provision as unconstitutional, since it interfered with the right of contract.

Under the arrangement which now exists between the networks and their affiliates in the matter of music fees, the webs pay ASCAP, or Broadcast Music, Inc., directly and then deduct the amounts from the money owed the stations for time used by network commercials. The disputed provision sought to so modify the network-affiliates basic agreement as to bar such deductions and leave it to the stations to reimburse the networks on receipt of an itemized billing. The networks feared that this would set a precedent of national-reaching consequences.

The vetoed bill had been co-authored by Senator Frank Beacham, part owner of WJNO, West Palm Beach, Fla., and Attorney General Tom Watson. Senator Beacham introduced the 1937 law which his present bill sought to replace. The fight against Senator Beacham's new bill was sparkplugged by W. Walter Tison, WFLA, Tampa, and NBC affiliate and Frank King, WMBR, Jacksonville, a CBS ally. Both are ex-presidents of the Florida Association of Broadcasters and ex-National Association of Broadcasters district directors, while King himself is now an NAB director at large. Beacham was supported by Gilbert Freeman, former WTAL operator.

It was suggested that the 1937 Beacham bill serves as an advantage for network-affiliated stations over that of non-affiliated stations. The latter outlets are restricted in their music uses to works actually registered by ASCAP with the Florida secretary of state, while the network affiliates, being fed programs from outside the state, are free to broadcast a far broader ASCAP repertoire.

ASCAP is at present complying with a 1939 law, which made the registration locally of copyrights mandatory for all licensing organizations.

Pubs Accuse E. C. Mills Of 'Befuddling' SPA Writers About Terms of Contract

Major music publishers last week accused E. C. Mills, general manager of the Songwriters Protective Association, of 'befuddling' SPA members about their rights under the SPA-publisher standard agreement. Mills was specifically charged with misinterpreting Clause 4E in the agreement and with seeking to have the writers disregard the terms of a pact which has several years to go.

In a circular letter to the SPA members the week before last, Mills urged that the writers refuse to signature any papers other than the standard contract when placing a song. It was pointed out by these major pubs that Clause 4E actually provided for 'side' papers. This clause reads:

'The said composition shall not be published in any folio or composite work until... (stipulated date)... after publication thereof in regular piano copies, and subsequent to said date, only upon such terms and conditions as *may hereafter be agreed in writing* by the parties hereto.'

As for Mills' warning against the writers signing away still other rights, the pubs pointed out that the administration of performing rights are specifically provided for in the standard contract, that the ownership of television rights is still a moot point and that a recent U. S. Supreme Court decision clarified the writers' rights to dispose of his copyright renewal at any time he elected.

ENLIST COLLEGE KIDS TO RAH-RAH WAR SONGS

Plan to stimulate college kids into writing war songs for their alma maters instead of the tried and loyal rah-rah tunes, was disclosed last week by Thornton Allen, music publisher who specializes in college music. Idea, which Allen has been working on for quite a while, is to gather the products of the song writing talents of the undergrad amateur, along with the pros who do the annual college shows ('Mask and Wig,' 'Triangle Club,' etc.) and old grads who wrote the marching songs for many of the universities, into a potpourri of war songs to be used by colleges and schools throughout the country.

Incentive for the plan came with the recognition of the 'V. M. I. Spirit' by General Marshall, chief of staff of the U. S. Army, who asked for reprints of the song to be sent to forces all over the world. Army officials indicated that with half of the 400 available colleges and universities throughout the country now housing servicemen, in one form or another, new war songs devised by the college students, and circulated amongst the campuses, would do a great deal to build morale.

Such writers as Dr. Mylo Sweet ('Fight on for U. S. C.'), W. R. Law ('On Iowa'), and Ed Sykes ('Bow Down to Washington') along with writers of Princeton University's Triangle Club, University of Pennsylvania's Mask and Wig, and the the Harvard Hasty Pudding shows have all been approached and are organizing amateur songwriters with the idea of turning out war songs.

KEEP YOUR PROGRAM

"IN TUNE" WITH THE HEADLINES

Sing and Play The Songs Of The Men In Service —

Salute them by their first name!

INFANTRY	Man To Man
QUARTERMASTER CORPS	Fighting Quartermaster Corps
MERCHANT MARINE	Men Of The Merchant Marine
NAVAL AVIATION	Sky Anchors
AIR TRANSPORT COMMAND	High Away
MARINE AVIATION	The Flying Marines
ARMORED FORCE	Roll Tanks Roll
PARACHUTE TROOPS	Look Out Below
WAVES	WAVES-In Navy Blue
NAVY NURSES	Navy Sweetheart Song
ARMY AIR CORPS	Toast To The Army Air Corps
MILITARY POLICE	MP — That's Me

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NLRB Would Balk Sunbrock Attempt For AFL Circus Charter in Secession From AGVA; See Company Union Rap

Any attempt by circus performers to secede from the American Guild of Variety Artists and form their own union will meet with opposition from the National Labor Relations Board and result in charges of dual unionism lodged against the organizers, according to AGVA execs.

The threat to apply to the American Federation of Labor for a charter on behalf of circus performers was hurled at the AGVA execs last week by promoter Larry Sunbrock during his feud with the vaude and nitery union over posting of a bond for his Big Top, Inc., circus on the lot adjoining the Roxy theatre, N. Y. Sunbrock contended that a poll of the performers lined up for his circus disclosed that 99% of them were anxious to set up their own union on the grounds that the conditions that apply to nitery and vaude performers differ from those working under canvas.

'The National Labor Relations Board has placed circus performers under jurisdiction of the Associated Actors & Artistes of America,' said Matt Shelvey, national AGVA administrator. 'The parent 4A's in turn has bracketed the circus people into AGVA. Any other setup would be purely an employer's (or company) union, without recognition from either the AFL or the CIO, with results that the labor board would step in immediately and clamp down on the dual unionism.'

NLRB legal aides say that, in the event AGVA files a complaint, it will investigate the relationship of the contemplated union between employer and employee in view of the NLRB's insistence that there be no company interference or support in the formation of any union. However, the legal aides add, the NLRB, in accordance with its practice, will not institute proceedings on its own initiative, acting only in the event that a formal complaint is filed.

AL TRAHAN-J. C. THOMAS A SAGA OF SHOW BIZ

Al Trahan's convalescence in the California home of John Charles Thomas highlights the unusual way the comic and singer met and became friends.

When Thomas was just starting his career, he was booked in a California theatre where the vaude headliner was appearing. Trahan, with a starring clause in his contract, saw the strange (to him) name of the singer in lights and the top-billing of the baritone burned Trahan plenty. On day of first matinee, Trahan agreed to go on, providing billing was changed pronto. Standing in the wings to get a load of the singer, the strains of an Italian song Trahan's mother had sung to him as a child burst from the Thomas pipes. Trahan, fighting his resentment, ended up with moist orbs. When Thomas came offstage, the comic shook his hand and said, 'As far as I'm concerned the billing can stand!'

That started a friendship that is well known in show biz. Trahan, who has a good pair of pipes himself, used to give parties with Thomas in attendance and play a Victor record of one of the famous Thomas discs. Gag was that Trahan had made the record, Thomas furnishing the label, and when the raves started for the Thomas rendition Trahan would confess the truth. Then Thomas would do comedy.

Trahan recently had a long siege at Polyclinic Hospital, N. Y., with pneumonia.

Ex-Det. Cafe Owner On Trial in Citizenship Rap

Detroit, June 22.

Billy Shaw, former owner of the Barbary Coast nitery here, went on trial last week in Federal Court charged with violating the naturalization laws. Former Canadian boxing champ had been in the nitery business here for some years until an investigation disclosed that he had been voting as an American citizen although he never had completed his naturalization papers.

Results of Federal check had caused the State Liquor Control Commission to order him to dispose of his nitery holdings here.

West-Page Win $919 Pay from 'Roller Follies'

Settlement was reached last week in the claim filed by Buster West and Lucille Page against Harold Steinman, Cincinnati promoter, whose 'Roller Follies' folded in Texas last November. Steinman, who owed the acts for 10 days pay, settled with most of them for 50c on the dollar, but West and Miss Page held out for the full amount and pressed their claim through the American Arbitration Assn.

Meanwhile, however, the American Guild of Variety Artists, under whose jurisdiction roller shows are placed, stepped into the picture and, on threat of placing Steinman on the national unfair list, obtained the full amount due the team. Sum owed was $919.

Settlement mutually releases both parties from pact under which West and Miss Page were to go into Steinman's new roller show, skedded for opening in Chicago next month. AGVA says it won't permit Steinman to open unless he posts bond with the union covering week's salary for acts.

10G AGVA Surplus, $200 6 Mos. Ago

Regarded as indicative of the current boom in vaude and nitery circles is the comparative affluent financial structure of the American Guild of Variety Artists.

Whereas six months ago national AGVA's treasury boasted less than $200, today it is more than $10,000 in the clear, with funds rolling in weekly from the various AGVA locals throughout the country. With the current demand for acts of all types, the paidup membership of AGVA is at an all-time high. It's reported, with the locals contributing their per capita share of 35% of all assessments to the national office.

New York local of AGVA last week turned over a per capita check for $250 to Matt Shelvey, national administrator.

'Ice Capades' Chorines Get $15 Wk. Rehearsal Boost

Los Angeles, June 22.

Rehearsal pay of 75 members of the Ice-Capades chorus was raised from $25 to $40 a week through an agreement between Florine Bale, regional director of the American Guild of Variety Artists, and John Harris, producer.

Agreement also provides a tilt from $50 to $55 per week for choristers when the skating show opens in September.

Holyoke 300G Fire Shifts Weekend Show to Aud.

Holyoke, Mass., June 22.

To avoid disappointing the customers who crave weekend entertainment, Manager Homer Rainault of the Valley Arena Gardens, which was gutted by a $300,000 fire last week, switched his bill for Sunday (20) to the city's War Memorial Auditorium. Mayor Henry J. Toepfert offered the use of the hall.

Because of the fireproofed walls required in a tenement district, it was thought possible to use most of the Arena's standing partitions for roofing over a one-story building. The Pine Room can be fixed without too much trouble, Rainault said, though war priorities prevent returning the structure to its former height. The desire to retain his liquor license prompted Rainault to try this temporary expedient.

Instead of the usual three Sunday shows at the Arena, Rainault booked five for the city auditorium, with the bill featuring Lucky Millinder, the Ink Spots, Sister Rosetta Tharpe and Peg Leg Bates. Central location eased transportation problem, too.

Comedian Jack Pepper has joined Bob Hope for tour of Army camps overseas.

Corio's Billing Row

Oakland, Cal., June 22.

Stripper Ann Corio is putting in a stormy week at the T & D, where she's in a vaudeville unit with Frankie Masters' band and the Glenn Miller Singers with Marion Hutton.

Row began over billing, Miss Corio contending she rated top position. Clarence Laws, operator with Joe Blumenfeld of the theatre, held that contract didn't specify billing and in his opinion Masters and Miller troupe topped her. After threats of cancellation and walkout, Miss Corio agreed to go on for the opening show (17) only to discover trunk containing her strip costumes was missing. She played half of her act—a kissing bit from burlesque with Charlie Stewart—at opening show.

By coincidence, Miss Corio is opposition to Johnny 'Scat' Davis, at the Orpheum. Davis has part of the show that she will use on her eastern unit tour.

Dancers' Debt Should Not Have Been Deducted From Pay, Sez AGVA; Quiz Set

Philadelphia, June 22.

A hearing has been scheduled for Thursday (24) by the board of directors of the American Guild of Variety Artists on charges brought by a dance team against the Shangri-La, charging that Noel Sherman, producer at the spot, had allegedly held out $60 of their salary.

The charge was brought to the attention of the New York office of AGVA last week by Renee and Laura, who appeared at the Shangri-La some weeks ago. The hoofers claimed that they received a check for $96 from Dewey Yesner, operator of the club, but that the check was stopped on orders from Sherman and they received only $36 for the week. They alleged that Sherman had taken $60 of their pay on the grounds that he had advanced them that sum for costumes.

Sherman, when apprised of these charges, said he knew nothing of the complaint until it was brought to his attention by Matt Shelvey, national AGVA administrator.

AGVA took the position that Sherman had no right to deduct from the girls' salary any money due him personally. The proper proceedure, according to AGVA, was for Sherman to make his claim through the union.

The New York office of AGVA at first set 2 p.m. Friday (18) as the deadline for the settlement of the claim against the Shangri-La, after which the place was to be placed on the 'unfair list.' However Sherman went to New York and conferred with Shelvey, and the hearing on the charges was ordered.

N.Y. ROXY, AGVA STILL AT ODDS ON REHEARSALS

Despite new efforts last week to reach an agreement rehearsal clauses continued to stalemate Roxy theatre, N. Y., reps and the American Guild of Variety Artists on working conditions for the Gae Foster Roxyettes, house line. Claimed by the Roxy that rehearsal restrictions as set forth under AGVA terms would drastically interfere with the Roxy stageshow standards.

Stalemate over the new working conditions, with the Roxy reps opposed to overtime pay for the hours it feels necessary to whip shows into proper shape, stems from the fact that the last contract pacted between the theatre and AGVA occurred when the Roxy was changing its bills weekly. Hence it wasn't confronted with a situation requiring a switch-in hours during the week immediately preceding a new show, when the chorus is put through rehearsal paces.

Roxy wants to work the chorus 20 hours during such weeks, with no overtime, but AGVA nixes the proposal, placing a 15-hour limit and demanding overtime for the extra five hours. On weeks other than those preceding a new show, Roxy wants the chorus to work 13 hours without extra pay, but AGVA puts the figure at 10. Roxy, meanwhile, has applied to the War Labor Board to increase the salaries of the chorus.

Billy Diamond Joins Fisher

Chicago, June 22.

Billy Diamond is leaving the Central Booking Office where he has been associated for the past two years, to join the Arthur Fisher office in New York.

Independent Contractor Setup, Where Performers Would Not Be Subject To Withholding Tax, Snags Talent Unions

Talent unions and their legal representatives are being swamped with requests from performers throughout the country seeking clarification of their status in regard to the 20% withholding tax. Question of whether they are independent contractors, with the resultant non-deduction clause, or employees, under which circumstances the deduction is to be made, has the legal minds double-checking on the newly-formulated law.

Situation in particular presents a problem to USO-Camp Shows, Inc., in regard, notably, to acts currently circuiting the army camps and navy bases in this country and offshore. Since the entire Camp Show setup is predicated on the raising of funds via public subscription, with the attendant desire to keep bookkeeping and other administrative expenses to a minimum, the CSI execs are currently consulting their legal reps to determine if they can't give them an 'independent' rating, thus relieving the morale organization of the bookkeeping headaches involved in making the deductions.

With upwards of 1,200 performers, stagehands, advance men, etc., to be accounted for, the Camp Shows execs find themselves faced with the problem of expanding its administrative setup to handle the complicated bookkeeping stance unless provisions are made whereby the acts, given the status of independent contractors, can continue to receive their full contractual salary, thus switching to the performers the obligation of filing their own tax returns at the end of the year. It's contended by the CSI execs that, in view of the fact that it's been the practice in the commercial theatre to recognize the performers as independent contractors, the same situation should apply to Camp Shows.

AGVA's Suggestion

At the same time, the American Guild of Variety Artists, besieged with hundreds of communications from vaude and nitery performers seeking clarification of the law, is suggesting to acts not wishing the deductions to be made to provide in their employment contracts that they are considered independent contractors.

Views expressed by Mort Rosenthal, associate national counsel for AGVA, has a direct bearing on all acts currently engaged in vaude and nitery work.

'The 20% deduction provided for by law to be made from the salaries of all employees, in our opinion,' says Rosenthal, 'applies only to people who are in the relationship with the party paying for their services of an employee and employer. If an artist is not an employee, but is an independent contractor, the deduction should not be made. The question, therefore, will often arise as to whether a particular person or act is an independent contractor or an employee. The usual test is whether a person is an employee (for example, the right to hire or fire, to direct the manner in which the act shall be done, etc.).

(Continued on page 57)

Ice Show Settles Pact With Atlanta Hotel

'Star Spangled Ice Revue,' which had recently been booked into the Henry Grady hotel, Atlanta, and subsequently cancelled when a city ordinance put a clamp on night drinking in public places, settled with the hotel management last week, agreeing to accept $500.

Ice show had been booked into the hotel's swank Paradise room on a long-term contract at $1,000 a week. When the liquor clamp went into effect, Juddy Johnson, manager, served notice he'd have to shutter and won a cancellation, stipulating, however, he'd rehire the act when and if the spot reopened.

Subsequently it developed that the room never closed, with a drastically curtailed floor show policy since prevailing, with bandsmen doubling into specialties, etc. Ice show in turn contended that the continued operation voided the cancellation and demanded it be spotted into the room. In lieu of the latter agreement the act last week accepted the $500.

R. C. Music Hall Wins S. S. Refund

Federal Judge Simon H. Rifkin, on Friday (18) ordered that judgment of $1,079 be entered against the Government in an action brought by Radio City Music Hall Corp., to recover that amount paid under protest in 1939, as Social Security taxes.

The Music Hall had protested the taxes paid on the wages of 117 feature performers in 1938. It claimed that the 117 were not 'employees' within the meaning of the Social Security law but were 'independent contractors.'

Judge John W. Bright granted the Music Hall a refund, and the Government appealed but lost when the Circuit Court of Appeals affirmed the decision.

Parisienne, Zanzibar Signed by N. Y. AGVA

Providing for a $60 minimum for principals under a 'B Plus' classification, a contract was pacted last week between the American Guild of Variety Artists and La Vie Parisienne, N. Y. nitery. The contract makes no provisions for chorus minimums, since the spot operates without a line.

Skedded for signaturing this week is a pact covering minimums and working conditions for performers at the new Zanzibar, Broadway nitery located at the spot formerly occupied by Benny Davis' Frolics atop the Winter Garden theatre. Zanzibar, which will feature all-colored entertainment, is slated for opening about July 1. Spot is given an 'A' classification, with $75 minimum for principals and $45 for chorus.

Philly's Competition

Philadelphia, June 22.

In order to compete with the plethora of names at midtown clubs, operators of 'musical bars' in this town have turned to this type of entertainment as attractions instead of the usual cocktail units which provided the sole entertainment in these spots up to now.

With patrons flocking to the Shangri-La to hear Harry Richman, Ritz Bros. et al, and the Bali presenting Jackie Gleason and others, the musical bars are now on the lookout for vocalists and instrumentalists known to the public.

The Cove, one of the midtown spots under Frankie Palumbo's management, is currently featuring Fats Waller, with Frances Faye pencilled to follow. The Musical Village currently features Mary Lou Williams, recently at Cafe Society, N. Y.

Bookers have been approached by operators of other midtown bars with offers for similar talent.

43 HOLYOKE NITERIES SHUT BY SAFETY RULES

Holyoke, Mass., June 22.

State Building Inspector Val Lalaliberte has decreed that only eight of the city's 51 dine-and-dance spots meet statutory safety requirements. As a result the other 43 night spots will drop their dancing, but will continue drink-serving.

Principal objection against the spots was the failure to have doors that swung out and also to have sufficient exits. A followup of the Cocoanut Grove tragedy in this state, the move was expected to cause most of the places to meet the legal requirements eventually, though labor and material shortages will make the return to normalcy a slow one.

VAUDFILMERY UNDER CANVAS

San Antonio, June 22.

A new tent show has made its appearance here, owned and operated by Paul Garza, manager of the Obrero. New tent theatre, known as the Colonial, will seat 500.

Pictures and vaudeville presented. Trade made up of Latin-Americans mostly.

Night Club Reviews

RIOBAMBA, N. Y.

Connee Boswell, Arthur Blake, Blair & Dean, Line (5), Roy Fox and Noro Morales orchestras; $2 & $3 minimum.

Not the first time for Connee Boswell in a floorshow, but it's doubtful whether she's ever enjoyed a greater personal click in a night club atmosphere than she did here opening night (Thursday). She literally sang her way into the personal affections of everybody in the club and, even after eight numbers, was being vociferously asked to sing on and on. If it wasn't for the curfew, she might be singing yet.

There's no gainsaying this singer's charm of delivery and phrasing of a popular song. If there's better salesmanship of 'Coming In On a Wing and a Prayer,' or 'Stormy Weather,' or 'They Can't Take That Away From Me,' or, for that matter, any other number she essays to sing, it has not yet been discovered. She's closing the show here, but that's natural. What could follow?

Plus Miss Boswell, the Riobamba has two other excellent turns in the layout. Arthur Blake, a satirical mimic, starts slow but warms up to a wow finish with his takeoffs of w.k.s, principally filmites. However, his encore on Eleanor Roosevelt, is not so choice. As a subject for mimics, the First Lady has been overworked. As a matter of good taste, a takeoff on her is always doubtful, even though the shock laughs are usually loud.

The young, mixed dance team of Blair and Dean are wholly satisfying in musical comedy routines, with the girl's looks (she's a ringer for Deanna Durbin) and chassis contributing largely to the overall effect of their work. Riobamba's five-beaut line, is costumed prettily, per usual, and okay in simple ensemble routines. Latter were crimped somewhat opening night, however, by the cramping of the dance floor with extra tables.

Roy Fox capably plays the show and foxtrots; with alternate Noro Morales likewise forte on the Latin music. *Scho.*

La Martinique, N. Y.

Frances Faye, Eugene Van Grona, Irene Hilda, Dick Haymes, Martiniqueens (7), Maximilian Bergere Orch, Socassas Orch; staged by Van Grona; $2.50 minimum, $3.50 holidays.

With Frances Faye stepping into the spot vacated by Jackie Miles and Dick Haymes holding over and from all indications set for a run, La Martinique has come up with an hour-long summer revue loaded with entertainment. In fact, with the exception of Miss Faye, who sparks the current layout and definitely establishes herself as a natural for this swank nitery spot, the Gene Van Grona production is for the most part a carryover that still adds up to one of the choice boite values around town.

The Van Grona idea of backgrounding each of the production numbers with a motif geared to a musicomedy aspect—thus the 'Pepe Le Moko' bit rates as a top nitery turn—accounts, in part, for the all-round satisfactory results achieved. Coupled with the spotting of such distinct personalities as Miss Faye and Haymes, it's easily understandable why this spot remains in the groove.

Miss Faye's piano-singing-comedy routine, patterned along familiar lines and with material used in former vaude and nitery engagements, has been streamlined with an effectiveness that makes every minute add up to sock values. Whether it's her straight keyboard soloing via 'Rhapsody in Blue,' her 'Sorrento,' her climaxer 'Shut My Mouth' or the hilarious takeoff on the 'Remember when I wrote' boys, she lets herself go and is in her stride throughout. Her ad libs, with orch leader Maximillian Bergere as an effective foil, heighten the comedy, but when caught, rendered sotto voce and strictly for the closeby ringsiders, thus being lost to the floor in general. The zaaa-zu-zaaa girl has modified her hot scat singing style to blend neatly with her now svelte appearance (she's taken off about 40 pounds).

The six Martiniqueens, long on looks and tastefully costumed, are a distinct asset to the show, as is Von Grona, currently doubling as a hoofer and working with Irene Hilda on the emoting. One of the click turns is his recitative on the 'Land of the Fairies,' seguing into a neat strip in which he emerges from a zipped-up tux into a gob outfit for a 'Dive Near Brooklyn Navy Yard' turn. The svelte Miss Hilda registers in the 'Pepe Le Moko' bit and again in 'La Martinique Wedding,' while 'Twilight Serenade,' featuring dancer Rae McGregor, and 'Swing Shift' continue as standout production numbers.

Haymes, of course, is still scoring with 'I See Your Face Before Me,' 'Black Magic,' 'As Time Goes By,' 'Would It Be Wrong,' etc. The swoonboy is surefire.

Bergere plays for the show and alternates with the crack Socassas orch for the customer dancing. *Rose.*

BLUE ANGEL, N. Y.

The Revuers (4), Vera Sanoff, Hector Monteverde, Lil Green, Leonard Ware 3, Stuart Ross; $3 minimum.

It's about time for somebody to really 'discover' the Revuers. This is open-season for Great Discoveries of what's been under producers' vision for some time. After a while they take certain things for granted, perhaps not noticing the marked progress of talent which has become 'standard.' Or, probably more to the point, since all this is conjectural, it's a matter of those w.k. lucky show biz breaks.

The Revuers started off as a quintet, now being an equally divided foursome, two or three seasons ago with their clever wordage in the Village spots, but have progressed so markedly they're almost new all over again. Their stuff now has stature and sophistication of an adult nature, rather than the formerly casual smart-aleck stuff.

Their treatment of motion picture trailers, from the Radio City Music Hall 'We take pride' technique, to the Loew's intermediary merchandising, and down to the 42d St. sex-sational ballyhoo is a gem. So is their 'Reader's Digest' routine, while their Banshee Sisters (takeoff on the Andrews) is a putter-awayer. They have a travesty on those corny Shubert operettas that's catnip for the Sardi's set. But withal their stuff is smart and, what's more, commercial. Irving Caesar has been touting them for his forthcoming stage musical and, given the right auspices, the Revuers will wow 'em for $4.40 as they do in the $3-minimum saloons.

The Blue Angel is a plus East 55th St. nitery, presided over by Herbert Jacoby and Max Gordon (of the Village Vanguard cafe, not the legit producer), the latter the silent partner. It has finally found itself seemingly, if this show is any criterion.

Vera Sanoff is the new discuse, a very personable songstress, substituting for the ailing Mme. Claude Alphand. Miss Sanoff has been a Jacoby starlet at his Ruban Bleu, before opening this new boite, and she knows her Continental song values. Hector Montverde is nice vocal interlude; hails from Venezuela, has a pleasant tenor and smile to match, singing his lilting ballads with unction. Lil Green (New Acts) clicks. Leonard Ware Trio, dusky swingologists, plug the waits, and Stuart Ross is at the Steinway for skillful accomp and interludes. *Abel.*

WALNUT ROOM, CHI

(BISMARCK HOTEL)

Chicago, June 16.

Art Kassel's Orch (13) with Gloria Hart, Jimmy Featherstone, 'Cub' Higgins, Phil D'Rey, Lischeron & Adams; $1.50-$2.50 minimum.

Opening of 'Summertime Revue' is of three-fold importance. It marks the 50th anniversary of the hotel; ushers in the newly remodeled and redecorated Walnut Room, and brings Art Kassel and his orch back for the 13th consecutive year. Room has been brightened up by bleaching the dark walnut panels, changing the illumination and adding light-colored drapes and glass curtains. Result is one of the smartest looking rooms in town.

Lischeron and Adams are outstanding with nicely routined dances including a wltz, with some unusual lifts; a Cuban rhumba, a Spanish two-step and a South American tango. Do all in smooth manner to good response.

Phil D'Rey is a ventriloquist of no mean ability but is somewhat handicapped by poor material. As is, his best are the singing bits and whistling while smoking. Fair hand at show caught.

'Cub' Higgins, from the band, repeated his versions of 'K. P. Serenade' and 'Mama With the Moola' from the last show and Gloria Hart, Kassel's femme soloist contribs 'That's My Weakness Now' and 'Alexander's Ragtime Band.' Jimmy Featherstone solos 'It Started All Over Again.'

Kassel's orchestral stylings fit this room perfectly, being neither too hot nor too sweet. Band's featured number is a satire on radio theme songs, well done and enjoyed by the customers. *Morg.*

Hotel New Yorker, N. Y.

(TERRACE ROOM)

Donn Arden production featuring Bob Russell, Bob Whight, Mary Jane Lawson, Billy Peterson, Mary Jane Yeo; chorus: Grace May, Lucy De Long, Lynn Clare, Janice Hamilton, Helen Dutcher, Florence Walters; costumes, John Booth, Jr. (Mme. Berthe); songs, Lee Morris; Jerry Wald Orch with Betty Bonney, Dick Merrick; (relief bands, Peter Kent, Art Paulson); $2 dinner minimum; $1 and $1.50 supper cover.

The Hotel New Yorker's Terrace Room remains the standard-bearer among ice-shows in a nitery environment. It's been many a season since the late Ralph Hitz rolled out the portable rinks, and now Frank D. Andrews, Carl Snyder, et al., are carrying on a worthy—and lucrative—tradition.

Donn Arden has again put together a right, tight ice revuette, handsomely costumed by John Booth, Jr.'s imaginative creations, and with an expert troupe on the ice and on the floor, for this time the show does its stuff on terra firma as well as on the frigidaired floor.

C ptioned 'Manhattan Holiday,' it an imaginative and cohesive lit- show, as Bob Russell, expert s 'ng emcee, charts its course. It o] is with a Broadway traffic jam (o! the ice), with starlet Mary Jane Yeo as the 'Girl of the Moment' (Gertrude Lawrence excerpt), which segues into 'Put Your Cares On Ice,' deft thematic by Lee Morris (who incidentally is a history tutor in Boston, who writes tunes on the side). Bob Whight and Corynne Church then engage in solos and double routines, along with Mary Jane Lawson and Billy Peterson, with his clever figurations. Miss Lawson's highlight is 'Valse Bluette.' She's an 18-year old cutie.

Miss Yeo, also in her teens, and slated to double into the new Center Ice show, has a socko Cuban voodoo specialty, along with her general spotlighting throughout. The Whight-Church standout is their gaucho routine. As part of the 'Manhattan Serenade,' the action shifts to a Park avenue stroll and thence to a Harlem revival session with appropriate zooted costuming. Throughout the six lookers in the line, captained by Grace May, form versatile background. Conferencier Russell holds everything together with the aid of an intelligently patterned medley.

Jerry Wald and his clarinet is the new band draw, with Betty Bonney and Dick Merrick on the vocals. Wald is among the newcomers in band names and evidences his potency by the hoofology appeal. *Abel.*

Show Biz's Post-War C. of C.

Continued from page 1

Entertainment Industry for War Activities.

Conference Board will be comprised of a delegate and alternate from 60 allied crafts and organizations from screen, stage, radio and music—not only creative and craft workers but also managers, broadcasters, producers, etc., who will work out a gigantic project to hypo morale. James A. Sauter, of the United Theatrical War Activities Committee, was designated to arrange for the conclave, which will be held at the Waldorf-Astoria.

Public Relations Committee

Meanwhile, a public relations committee will set to work to 'sell' to the public at large and to Congress and Washington the story of the vital role that show biz has been playing in the war effort and of the plans to increase its contribution. Named to the committee are Sauter, Walt Dennis, Abe Lastfogel, Oscar Doob, Anita Grannis, Diana Dunning and Abel Green ('Variety').

A committee to formulate a proposed agenda for submission to the Continuation Committee, which will later sit as a whole to pass on it and formally present it to the Conference Board, was chosen as follows: George J. Schaefer, who heads the steering committee evolving the current plans for submission to the Conference Board; Kermit Bloomgarden, Walt Dennis, William A. Fricke, Paul N. Turner, George Heller, Solly Pernick, James A. Reilly, Anita Grannis, John Anderson, William Feinberg, Philip Loeb, Lastfogel, Howard Bay, Harry Brandt and Green.

Regular Thursday Confabs

Invitations went out last week to all the allied agencies seeking their pledge, requesting their designation of a delegate and alternate and urging that the various units meet to formulate their statement of projects in order that a concrete agenda may be laid before the Conference Board. To expedite the various contributions, the Continuation Committee will meet each Thursday night, up to the time of the Conference Board powwows, when the committee, its purposes accomplished, will be dissolved.

Keynoting harmony in the industry's endeavor to make a lasting contribution was the presence at last Thursday's session of Jack Miller, representing the American Guild of Variety Artists. The vaude and nitery union had previously been under the impression that it was being given a brushoff by the Continuation Committee. Matt Shelvey, national AGVA administrator, explained Friday (18) that AGVA was anxious and willing in every way to help contribute to the united efforts of show biz in the war effort and that the situation had been created due to a misunderstanding, with no intention to slight AGVA.

All Branches

From Hollywood came a telegram from Walter Wanger, president of the Academy of Motion Picture Arts & Sciences, pledging united support of the Academy in the ambitious project. Other organizations enlisted in the program include;

Actors Equity, Chorus Equity, Advertising Federation of America; American Assn. of Advertising Agencies, Allied States Assn. of Motion Picture Exhibitors, American Communications Assn., American Federation of Musicians, local 802, AFM; American Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, ASCAP, American Theatre Wing War Services, Inc.; Artists-Managers Guild, Artists Representatives Assn., Associated Actors & Artistes of America (4 A's originally sponsored the National Conference of Entertainment Industry for War Activities); Associated Broadcast Technicians, Assn. of National Advertisers, Assn. of Theatrical Agents & Managers, Authors Guild, Authors League of America.

Dramatists Guild, Broadcast Music, Inc.; Hollywood Victory Committee, Hollywood Writers Mobilization, Independent Theatre Owners Assn., IATSE, League of N. Y. Theatres, Motion Picture Producers and Distributors of America, Motion Picture Theatre Owners of America, Music Publishers Protective Assn., National Assn. of Broadcasters, National Assn. of Legitimate Theatres, National Community Theatre War Council, National Showman's League.

National Theatre Conference, Negro Actors Guild, Radio Directors Guild, Radio Writers Guild, SESAC, Screen Actors Guild, Screen Directors' Guild, Screen Publicists Guild, Screen Writers Guild, Society of Independent Motion Picture Producers, Songwriters Protective Assn., Theatre Authority, Theatrical Protective Union, Theatrical Wardrobe Attendants Union, Local 764; Treasurers and Ticket Sellers Division of IATSE, United Scenic Artists, USO-Camp Shows, Inc.; United Theatrical War Activities Committee, Variety Clubs of America, War Activities Committee of Motion Picture Industry, War Advertising Council, and Writers War Board. In view of the important role of trade papers in the project, they will be represented on the Board by Abel Green of 'Variety.'

Wanted: a Better Billing

Citing importance of psychological factor, industry toppers mapping the expanded show biz contribution to the war effort are looking around for a new and simpler monicker in place of the present title, National Conference of Entertainment Industry for War Activities.

Figured that the long-winded title will have a negative reaction as far as the public in general is concerned while subbing such a handle as, say, National Entertainment Industry Council, suggesting a post-war aspect and permitting a breakdown to NEIC, would click more readily. Latter title was merely thrown in as a suggestion.

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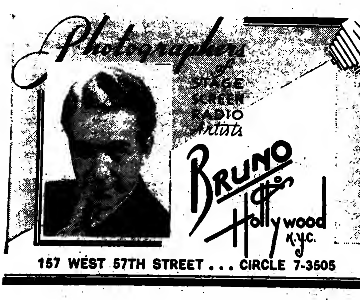

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Sunbrock Circus on Day-to-Day Basis, but Pay Snarls Continue

Larry Sunbrock's 'Big Top' circus on the lot adjoining the Roxy theatre, New York, got rolling Friday night (18) after a nine-day series of postponements and an assortment of troubles for the promoter—but on a day-to-day basis, contingent on Sunbrock turning over to the American Guild of Variety Artists $1,000 daily until a $10,000 cash bond has been posted to guarantee salaries of performers. When and if Sunbrock fails to produce the $1,000, the acts, musicians, stagehands and other employees under jurisdiction of allied crafts will walk off the grounds.

Although up to yesterday (Tuesday) Sunbrock was meeting the daily deadline, for a while Monday night it looked as though the 'Big Top' would do a sudden fold, with the various unions ready to pull the men and women out unless the promoter came across with the $1,000 due as the Monday payment and unless he cashed a check for $1,000 he had turned over to AGVA on Sunday, payable on Monday. When, at the conclusion of the Monday afternoon performance, the coin was not forthcoming, Matt Shelvey, national AGVA administrator, served notice he was calling off the acts; that he 'couldn't do business with Sunbrock' and the musicians, stagehands and other union members would join in the walkout.

Five minutes before the scheduled Monday night performance, however, two of the circus backers, Dick Squires and Allan Conrad, showed up with the necessary money. AGVA and the employees were paid off and the performance went on within 10 minutes. Reported yesterday (Tuesday) afternoon that a new financial setup was in the making to take the circus off the day-to-day basis.

$4,200 for 1st 8 Shows

The first eight performances, between Friday night and Monday night (three shows were given Saturday) brought approximately $4,200 into the till, necessitating additional backers' coin in order to meet the AGVA deadlines and the payroll.

Showdown was reached in the protracted dispute between Sunbrock and AGVA—one of the many stumbling blocks that held up the opening originally skedded for June 9, when representatives of local 802, American Federation of Musicians, the stagehands' union and the Allied Theatrical Crafts Union prevented Sunbrock from putting on a dress rehearsal last Thursday afternoon (17) and agreed to walk unless AGVA's compromise terms were met. This called for a down payment of $2,500, which was turned over on Friday (18), with $1,500 of the initial payment laid aside for back salaries for a number of AGVA acts that checked off the idle circus grounds after cooling their heels for a week and decided not to wait around any longer.

First show was put on Thursday night but was more in the nature of a dress rehearsal, with the official opening the following night. Attendance was slim and continued that way over the weekend and on Monday, with the first night show on Saturday and the Sunday night show registering the best take, approximately 70% capacity. 'Top' is scaled for a possible gross of $22,000 a week if playing to capacity.

According to Sunbrock, majority of the performers expressed a willingness to waive their right to pay for the period of idleness, during which the promoter also ran into a jam with city authorities over building construction regulations, but these were straightened out by Thursday, when License Commissioner Paul Moss okayed the license for the circus. License, however, is for a 10-day probationary period, with the city reserving the right to withdraw it.

AGVA execs nixed the idea of the acts going without pay for the week which they didn't work but eased the terms under which Sunbrock must turn over the coin to the performers for that period. The promoter was given several weeks to square matters. Weekly pay nut is estimated at about $7,500.

17 Shows Weekly

Another condition laid down by AGVA and agreed to by Sunbrock was that, although the acts had been contracted for 20 shows a week, they'll only be permitted to work 17. AGVA thinks 20 shows would work a hardship on the performers.

'Top' is going on without use of wild animals, Sunbrock bowing to demands of Commissioner Moss that he cancel the acts featuring lions, tigers and elephants. Animals are being quartered in two garages on 51st street, opposite the circus grounds. Fear of a stampede in the event of an air raid alert, due to proximity of the loud sirens atop Rockefeller Center, is said to have occasioned the city's nixing the inclusion of the animals. Meanwhile, AGVA execs claim they paid out nearly $50 to feed the animals last week because of Sunbrock's failure to pay off the owners.

Because the circus program cover features pictures of wild animals, a number of customers have been squawking, demanding return of their money, with resultant refusals at the b.o.

Attempt was made Sunday afternoon to bring in several elephants through the 51st street entrance but they didn't get further than the police stationed outside, it's reported.

Number of laborers, told to show up Monday afternoon at 1 o'clock for their pay, did a burn when they were handed checks with instructions to cash them at the b.o. There they were told there was no money; to 'come back at 9 o'clock tonight.' Payoff was made possible by the arrival of the two backers.

War Dept. Needs Chirpers

Louis Bernstein, president of Shapiro, Bernstein & Co., is seeking to recruit 50 teams of singers to tour Army camps in this country to instruct servicemen in community singing. Salaries will be paid to the professionals selected by Bernstein for each assignment.

Bernstein was asked to assume this task by the special service division of the War Dept.

BILL BARDO

And His Orchestra

—after 52 consecutive weeks of Army Camps—just concluded an eminently successful week at Loew's State, New York, where 'Variety' said:

"Bardo's band good musical combination of 13 men . . . Bardo plays violin well . . . good arrangements . . . registers strongly."—*Char.*

June 22-July 4 TUNE TOWN BALLROOM
St. Louis, Mo.
MUEHLBACK HOTEL, K. C., July 7-July 31

Dir. General Amusement Corp.

AGVA Refutes Jersey Rum Solons on Need For Night Club Permits

Philadelphia, June 22.

The Philly local of the American Guild of Variety Artists last week asked its attorney for a legal opinion on the validity of a recent ruling of the New Jersey Department of Alcoholic Control requiring non-resident acts to obtain special permits in order to work in niteries in that State.

Non-resident entertainers must pay fees of $2 (under 21) and $5 (over 21) and present photographs and fingerprints and answer a long questionaire as to background, citizenship, etc., when applying for a work permit in Jersey.

Officials of AGVA claim that inasmuch as entertainers have no direct contact with the actual sale of liquor, and under both State rules and union regulations are forbidden to mix with patrons, they do not come under the jurisdiction of the Department of Alcoholic Control. If the AGVA legal brains deem the ukase is illegal, the union may make a court test.

Burleskery Goes Nitery, Tees Off With 'Drunkard'

Seattle, June 22.

Rivoli, former burlesk house, goes tavern-theatre for return of 'The Drunkard.' Suds and wine will be served, the house to be converted from theatre seats to tables and chairs, singing barmaids et al.

'Drunkard,' which has been doing nicely in San Francisco for the past six months, will open at the Rivoli June 28. El Brendel, Jr., is house manager.

Withholding Tax

Continued from page 55

This is helpful in determining the relationship. The ordinary act or the regular type of act can usually provide in its contract that it is an independent contractor and therefore no deductions can be made. However, the test is not what you call yourself but what you are.

'A chorus girl who is usually subject to the control of the employer so far as the manner in which she does her act, and is subject to being hired and fired at the will of the employer and is supplied costumes and routines by the employer, would still be considered an employee regardless of whether her contract provides that she is an independent contractor.

Call Themselves Independents

'We are suggesting the artists who do not wish the deductions to be made that they provide in their employment contracts that they are considered independent contractors. Of course, their obligation to pay the tax continues but they do not have to pay it until in the regular course. There are many instances where artists who are employers would be paying a tax which ordinarily they would never pay—those artists never earning enough to be obligated to pay any income tax at all.' In latter situation, it's pointed out, tax returns must be made out, regardless, at end of year, in order to obtain refunds.

Beefs are also being registered by a number of acts which claim that the 20% impost will be taken from the top and makes no allowance whatever for the fact that all performers pay at least 10% commission and some, with personal managers, even more. Consequently, they feel they're paying a tax on money that must immediately be subtracted for agenting and management which, they claim, is not the intent of tax legislation and which in itself, they further argue, would render such legislation unconstitutional if it came to an issue.

Contrary to general belief, they further argue in asking AGVA to go to bat for them, performers do not receive full credit at the end of the year, even after deducting commissions paid, because their net tax based on their actual earnings would not equal what they have paid out in 20% installments on their gross income, which they do not receive. In other words, a performer earning $1,000 a week, they maintain, assuming he is single, pays 20% of $988 (based on 10% on 52-week basis), whereas actually he should be paying 20% on only $888 (the amount taxable if allowances are made for commissions, a difference of $20 a week, or better than $1,000 annually.

Jessel, Berle, Kaye Used As Stooges On AGVA Coordinating Unit, Sez Member Group; May Ask Court Aid

Contending that the majority of those named to the coordinating committee of 21 are being used as stooges, the membership participation committee of the N. Y. local, American Guild of Variety Artists, disclosed last week it may carry its battle for local autonomy within the N. Y. local to the courts. The committee, named from a pool of 50 AGVA-ites chosen by Matt Shelvey, national administrator, and Dave Fox, N. Y. local director, was sanctioned by the international board of the Associated Actors & Artistes of America to lay the groundwork looking toward autonomy.

It's felt by the membership participation group, whose petition to the Four A's two months ago resulted in the setting up of the coordinating committee to map an agenda prior to the calling of a general membership meeting and election of a slate of officers, that the latter body, as presently constituted, doesn't represent the wishes of the rank and file within AGVA. A spokesman for the protesting committee declared:

'Neither AGVA nor the Four A's is playing ball with us. In view of the makeup of the committee, N. Y. AGVA won't get local autonomy in the sense that the rank and file wish it. Such fellows as Danny Kaye, George Jessel and Milton Berle are right guys—but they don't belong on the coordinating committee, and they're just being used as stooges for the AGVA director. Jessel and Kaye are on the Coast and won't be in a position to function; Berle's a busy man and won't have the time to help put AGVA's affairs in order. Of our own group, representing the real membership, we have but three represented on the committee—Alvin Hammer, Bob Howard and Charlotte Joyce.

'We're planning to go to the courts. First of all, we've never seen a financial statement of AGVA's conditions and the membership is entitled to have a look.'

Dave Fox, N. Y. local director, defended the setup of the coordinating committee, asserting that Jessel and Kaye, while currently on the Coast, will eventually be able to play a role in the move to unify AGVA.

The Four A's final sanction of autonomy, according to Shelvey, will rest largely on the conduct and orderliness of the general membership committee to be called after an agenda is drawn up by the coordinating committee.

TA Flareup Laid To Differences Between Pemberton, Thomson

Flareup in a Theatre Authority meeting recently, when the Coast delegation was in New York for the Conference of the Entertainment Industry for War Activities, appears to have been because of personal differences between Brock Pemberton and Kenneth Thomson. Pemberton represents the managers in the TA setup and the American Theatre Wing. Thomson acts similarly for the Screen Actors Guild, of which he's exec sec.

Indicated that the Coast bunch was somewhat miffed that Pemberton, a Broadway showman, should have gone to San Francisco to establish the Stage Door Canteen there for the Wing. It was claimed that it did not get the pre-opening support expected from Hollywood, but the resignation of Edward Arnold from the Wing directorate is not believed to have figured in the matter. When he was named to the Wing, Arnold was president of SAG, post now filled by James Cagney.

Demand for autonomy by the Coast end of TA was met placidly by the governing board but the reason for the move was not clear. Coast end has done as it pleased in handling benefits and collecting a percentage for TA. Latter has been sending the Coast branch more than three times the amounts transmitted to the east. Explained that the TA makes disbursements of around $5,000 to the Coast, as against $1,500 sent from that end to TA in New York.

No logical reason is given for the latter transaction, it being more a matter of custom, according to one explanation. When TA sends money to the Coast, it is stipulated that 45% be allocated to the Motion Picture Relief Fund, balance to be distributed to other charities.

48 Ohio Niteries Didn't Renew Rum Permits

Columbus, O., June 22.

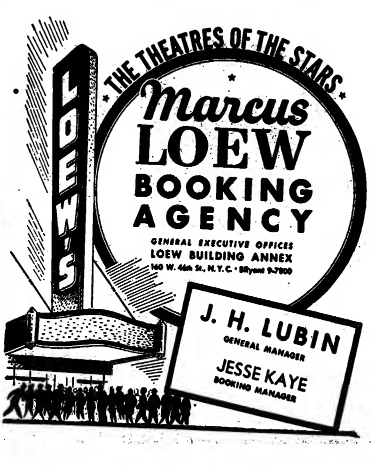
During the first four months of 1943, a total of 48 night clubs in Ohio failed to renew their liquor licenses, at $1,000 per, costing the state $48,000 in revenue from this source alone, according to James W. Blair, liquor department permit staff.

Harry Santley has left the Jolly Joyce theatrical agency, Philadelphia, to join the Stan Zucker office in New York.

'Ice Follies' 221G, Seattle

Seattle, June 22.

When the final banking was done this week by Al Wilson and Frank Hixon, who had 'Ice Follies' at the 5,000-seater Civic Ice Arena for 20 days, the total take was $221,000, plus $11,000 on the program sales.



SOCKO! BIGGEST WEEK IN TWO YEARS AT ORIENTAL, CHI.!

A Full Unit . . . A Complete Production, A Standard Act . . . or a Streamlined Version.

STORM of APPLAUSE

* * *

Enthusiastic Press

* * *

"Topsy and Eva" Do It Again!

DUNCAN SISTERS TOPSY AND EVA

"... came on to a hand and wowed them ... Rosetta's impish comedy antics had 'em laughing continuously . . . very funny Spanish number . . . a sock hit!"
MORG. IN VARIETY.

"A packed house greeted the Duncan's first entrance with an ovation that lasted 57 seconds . . . continued throughout the show . . . audible cries of 'isn't she cute' were the audience decision."
HOLLYWOOD REPORTER.

"Topsy and Eva musical comedy wins Music Box audience—Topsy as she presents the black-face little devil is as irrepressible as ever . . . spell release entertainment in capital letters."
EDWIN SCHALLERT IN THE L. A. TIMES.

"This most noble sister act, the 'Dunks,' have been more but they have never been better. They are still a couple of kids. Vivacious Eva is not only a bit lovelier, but a bit louder and Rosetta's Topsy more than attests she is the female Al Jolson."
ASHTON STEVENS IN T CHICAGO HERALD-A' ICAN.

"Little Eva and Topsy skit at the Oriental is even funnier than before. Rosetta does her Topsy character in blackface and is even funnier than she used to be. Vivian still looks like a 10-year-old angel in the brief dress and ruffled panties of Little Eva. They are still the best harmonizers in show business."
CAROL FRINK IN THE CHICAGO SUN.

"Vivian and Rosetta Duncan are hitting a new high."
BILL WICKERSHAM IN THE L. A. EXAMINER.

"... a beautiful production in every way and just what the doctor ordered for these dark days."
HEDDA HOPPER IN HER SYNDICATED COLUMN.

CURRENTL CASA NOVA, DETROI FOLLOWING TWO SENSATIONA EARS ON THE COAST
William Mor Agen Hollywoo New Yo Chicag

Variety Bills

WEEK OF JUNE 25

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (24)
Phil Spitalny Orch
State (24)
The Ollsons
Eton Boys
Duncan Sis
Davidson & Forgie
Pinky Lee
Louis Jordan Orch

WASHINGTON
Capitol (24)
Iwanon
Dick Buckley
Merry Macs
West & Page
Merlanna

Paramount

NEW YORK CITY
Paramount (23)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros

CHICAGO
Chicago (24)
Jimmy Dorsey Bd
Jerry Lester

MIAMI
Olympia (23-26)
Ann Sharon
Joe Wong
Walter John
Low Hite & Stanley
C Emmy & Pets

RKO

BOSTON
Boston (24)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Paul Lavar & Bro
Jean Blanche
(17)
Intern'l Casino Rev

CLEVELAND
Palace (24)
C Cavallaro Orch
3 Claire Sis
Walmer Puppets
G I Laugh
Bob Coffey
(17)
Horace Heidt Orch

COLUMBUS
Palace (29-1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
(22-24)
Herbie Kaye Orch
Harry Wood
Rufe Davis
Wyse Jr. & Mann

SAN FRANCISCO
Golden Gate (24)
Frank Masters Bd
(17)
Truth or Consequences

Warner

NEW YORK CITY
Strand (25)
Cab Calloway Bd
Dooley Wilson
(18)
Cab Calloway Bd
Dooley Wilson

PHILADELPHIA
Earle (25)
Abe Lyman Orch
Bonita Granville
Bob Evans
Lane & Ward
(18)
Bob Chester Orch
Kenny Baker
Minevitch Rascals
3 Claire Sis

UTICA
Stanley (22-24)
Abe Lyman Orch
Bonita Granville
Bob Evans
Lane & Ward

WASHINGTON
Earle (25)
Roxyettes
Jean, Jack & Judy
Jimmy Scribner
(18)
Roxyettes
3 Kings
Bob DuPont

Independent

NEW YORK CITY
Music Hall (23)
The Gracsons
Max Condon
Leon Barte
Marlowe Wallsons'n
John DeFeara
Harry Relo
Roxy (23)
E Madriguera Bd
Jack Durant
Patricia Gilmore
B Whaling & Y
Consuelo Moreno
Carmen Amaya
Apollo (25)
B Adrian Dancers

LONG ISLAND
Jamaica (24th only)
Hart & Dynes
Smith Bros
Drake & Jeanne
111 to fill
(24-27)
Mickey King
Emil Boreo
Grandma Perkins
Cass & Cortez
Kirk & Madeline
Lynbrook (25-26)
Hart & Dynes
Al Ferguson
Gerald Griffin
Drake & Jeanne
111 to fill

AKRON
Palace (25-28)
Horace Heidt Orch

ATLANTIC CITY
Steel Pier (26-27)
Jacqueline Hurley
Wilfred-Mae 3
Dunn & Kaplan
Eleanor French
Yost's Varsity Co-eds
B Ferguson & Mary
Minevitch's Rascals

BALTIMORE
Hippodrome (24)
3 Stooges
Connie Haines
Kitty Birds
Burton & Janet
Jack Williams
State (24-26)
3 Starlets
W & Arnold New
Bert Herman
Vict'r, Nova, Rom'z
(27-30)
Hart & Dinea
Sally Arnette
Don Zelaya

CAMDEN
Towers (25-27)
3 Pearls
Kay & Hamilton
Al Verdi Co
Criss Cross
3 Kings

EASTON
State (24-26)
Tony Pastor Orch
Colby & Phillips
S Joy & Mascot
3 Music Men

HARTFORD
State (25-27)
Radio City Glee C
Hal McIntyre Orch
Gordon & Sawyer
Canfield Smith

INDIANAPOLIS
Circle (24)
L Welk Orch
Little Tough Guys
Dolly Dawn
Una Merkel

PHILADELPHIA
Carman (25-28)
3 Crandall Sis
Omar Pelletier
Walter Donahue
4 Rollerettes
(29-1)
Wilfred-Mae 3
Tyler & Renard
Shavo Sherman
Dodson's Stars

PROVIDENCE
Metropolitan (25-27)
Ada Leonard Orch
Virginia Weidler
3 Sophisticated L
Viola Layne

WASHINGTON
Howard (24)
E Hawkins Orch
John Tio
Strut Flash
Hon Shee
Spic & Span

WATERBURY
Poli's (23-24)
Ada Leonard Orch
3 Sophisticated L
Viola Layne
Jerry Wayne

Willow Grove Park
(27th only)
Omar Pelletier
Tyler & Renard
3 Crandall Sis
Walter Donahue
4 Rollerettes

WOONSOCKET
New Park (25-27)
Intern'l Casino Rev

WORCESTER
Plymouth (21-23)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Paul Lavarre & Bro
Jeanne Blanche

YOUNGSTOWN
Palace (29-1)
Horace Heidt Orch

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Barbara Leeds
Geo Morris Orc
Bal Taberin
Dawn & Russell
Nico Coavora
S Mamerle Gls
Bonnie de Kemp
Bert Twins
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Moya Gifford
Loretta Lane
Margo & Mary Ann
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donnelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Valaida Snow
Vera Sarnoff
Revuers
Stuart Ross
Hector Monteverde
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Frank Paparelli
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Horden Orc
Canay Dil
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreesby
Lee Conrad
Keyboard Kuties
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Reye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosa Leloilo
Maria Luisa Lopez
June Valencia
Varelas
Carlos Varelas Orc
Hilda Salazar
Thomas Rios Orch
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Harry James Orch
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Monica Moore
Mignon
Danny Daniels
Arthur Burns
Joe Palumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Betty Reno
Al Trace
Arlene Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Berris
Muriah Sis
Lester Horton Tr
Harry Reso
The Maxellos
Clawson Triplets
Toni Gilman
Imogene Cora
Roella Rayce
Tulloh & Myl
Florence Hin Lowe
Kim Loo Sis
Robert Laurent
Malela
Irvine Aring Orc
Terry Sis Orch
Hotel Essex House (Casino on Park)
Barry Winton Orc
Ilene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Leialni
Momikai
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Mary Jane Teo
Bob Russell
Corrynne Church
Dubert Wright
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Velen
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Don Perry Orc
Hotel Taft
Enoch Light Orch
Sonny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Letitia
Sammy Birch
Calgary Bros
J & J Brandlow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Merlyn & Martinez
Lorraine Vernon
Grant Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Amen
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
Chucho Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irene Hilda
Gene Von Grona
La Martiniquettes
Maxi Bergere Orc
Socarras Orc
Latin Quarter
Gloria Blake
De Marcos
Toni & Mimi Worth
Hilberd Bird & LaP
Seven Fredysons
Corinne & T Valdez
Ben Yost Vikings
Harold & Lola
Clarissa
3 Dee Men & Pearl
Pamela Britton
Gloria Gilbert
Wally Wanger Line
Dan McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Mlinkoya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Bonnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Hetty & Pola
Patricia King
Depre
Lou Martin Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
18th Hole Club
Chiquita Venista
Mickey Mallory
Milt Mann Orc
Number One Bar
William Bussell
Adele Arden
Bob Downey
Fredric Vinn
Hazel Webster
Old Roumanian
Benny Nodell
Fouchon
Leo Fuld
Sadie Banks
Joe LaPorta Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillipa
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boadis Orc
Riobamba
Connee Boswell
Blair & Dean
Arthur Blake
Roy Fox Orch
Nora Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Saler & Shetr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kaylaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Mullinn
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bee' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Helen Price
Gibson
'Bus' Davis
Tropical Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Maria Diaz
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Foust
Scott & Suzanne
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Helen Hawe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Trim Deliveries

Continued from page 3

resorting to more repeals and the distrib put out an appreciable number of reissues, doubted somewhat due to the print problem, the only alternative for some houses will be to try single bills.

Pointed out where an exhib plays duals and makes two changes weekly, his requirements total 208 pictures, more than half the number being delivered this season by companies large and small, while if he changes thrice-weekly, as many do, he needs 312 films. Even if the exhib's in a town without opposition, he has to use nearly everything (good and bad), while if there's buying competition, his problem is a very serious one and surely will grow worse. The fact that many pictures have good staying power is helping a lot in cutting down for certain houses but notably these are the more important first runs.

New Acts

CHUCHO MARTINEZ
Songs
12 Mins.
La Conga, N. Y.

Chucho Martinez (Hill) is the Bing Crosby of Mexico City and has played the Latin capitals from Havana to Rio, proving that a slight stature and an armless sleeve can be more than casually offset by a pleasing voice. Martinez has that—billed sans the 'Hill.'

His choice of melodic romantic ballads, in Spanish, Portuguese and English (latter embraces 'Wing and a Prayer' and 'Time Goes By'), is equalled by his sympathetic tenoring. Combination makes for click results, so that in short order one forgets that empty neatly-pressed sleeve of his summer dinner jacket. (It is said that Martinez at times camouflages it effectively when wearing the standard shawl-and-sombrero props of a Mexican cowboy, but either way it makes for little difference).

Seemingly this is open-season for the male torchers, viz., Sinatra, Como, Haymes and Brito, so there's no reason for barring any of our good neighbors from the open competition.

Otherwise, the Conga's show is a light summery entertainment, hooverized for seasonal budgeting, with the vocalizing Juanita Juarez holding over, and an expert sextet of Winnie Hoveler girls who look well, dance ditto and manipulate illuminated major-domo batons even better. They're a great flash. The emcee is from Joemiller, and a personable ballroom team plugs the waits in between Machito's rhumba band (sans Machito, now in the service, so his sister fills in) and the Jose Curbelo alternating combo.
Abel.

LIL GREEN
Songs
12 Mins.
Blue Angel, N. Y.

Herbert Jacoby who, both when at Le Ruban Bleu and now at his new Blue Angel, always manifested a knack of 'discovering' good, new faces—not necessarily disproportionate for his budgets—has done it again with Lil Green. She's an unabashed colored gal, kinda on the big side, with a forthright Harlem manner of blues-singing. She should snowball into attention and perhaps by the time she hits her peak all will be right with the recording world—and Petrillo—and she'll do all right also on the platters.

The contrast of her lowdown blues in the lush environs of this East 55th St. boite is good basic showmanship. Heralded as having first introduced 'Why Don't You Do Right' (later a Benny Goodman recorded classic), she intersplices that into her routine, although 'That Ain't Right,' which sounds like a sequel, and even is constructed to remind of the other tune, is an even better tune. 'Give Me One Smile' and 'In the Dark' round out her repertoire, and in all she's solid-Jackson.

She's OK for sound and can play the class cafes with the same ease as from where she started. For the past couple of years she has been clicking in colored stage-show houses. This is her first date in a class ofay spot.
Abel.

MONICA MOORE
Songs
6 Mins.
Glass Hat, N. Y.

Attractive singer from 'By Jupiter,' recently closed Broadway musical, is not unknown to night spots, and appears here in the Glass Hat of the Belmont-Plaza hotel shows her to be a polished warbler. Miss Moore, in English variety before coming to the U.S., has a good voice that socked her over opening night. Forced to three encores, and could have remained longer.

'Could It Be Wrong,' 'Everything I've Got Belongs to You' and 'Make My Dreams Come True' are her best bets on initial try. It is when she goes for dramatic, wordy ballads, such as 'I'm So Weary of It All,' that Miss Moore seems to over-stretch. Bright tunes are the vogue today in night spots, and a better known torch song would fit better if she wants to include the more dramatic. Striking personality is set off by smart, tasteful garb. She's a potential for niteries as well as theatres.
Wear.

SEN WONGS
Ballroom Dancers
7 Mins.
Leon & Eddie's, N. Y.

Novelty of Chinese couple doing straight ballroomology, plus the personality-plus of the femme, make this pair worthy of many night spots.

Both male and his femme partner are smooth dancers, their routine including usual lifts and turns found with standard ballroom combos. Duo concludes with a cakewalk and strut.

Sen Wongs are ripe for night clubs and should be ready for vaude when they build their act with additional numbers. Solid click at this 52d street night spot, though they're inevitable comparisons to the now-standard Toy and Wing mixed team of Chinese dancers, who also employ the same idiom.
Wear.

WILMA COX
Songs
15 Mins.
Casablanca, N. Y.

New East 54th street nitery, directly opposite El Morocco, was the former Ruby Foo's East Side, and has been done over into an atmospheric boite by the prolific Franklin Hughes. Wilma Cox is the headliner here, a personality gal who has been around but seems finally to be coming into her own. When at the late-lamented Rainbow Room two seasons ago she was adequate; here she has stature and authority.

Of commanding carriage, well groomed and with a nice vocal address, her repertoire is surefire for the class cafes. Femme version of 'You're in the Army Mr. Jones' opens, thence into 'Taking a Chance on Love,' and a 'Memories' song medley saluting Gertie Lawrence, Ethel Waters, Richman, et al. 'Chi-Chi-Castenango' and 'Latin in Me' top off. Withal a highly palatable pot-pourri.
Abel.

PATRICIA KING
Tap Dancer
5 Mins.
Leon & Eddie's, N. Y.

Comely, graceful dancer, Patricia King appears polished enough to have been around though she's not in 'Variety' files. Spotted here in a show loaded with dancing, she looms as a comer.

Standard taps with twirls are employed to open, with a slower, semi-Latin number used as an encore. Could have been cut but begged off because of length of show.

Okay now for most night spots and vaude.
Wear.

BOBBY WHALING AND YVETTE
Cycling
7 Mins.
Roxy, N. Y.

Though not listed in the 'Variety' New Act files, Whaling has been around. Working with a femme partner who is on merely to assist, he's an expert acrobatic cyclist, shaping up as a decidedly strong entry for picture house dates.

He's fast and showy with conventional bicycle routines—pedaling with one foot and no hands on bars while girl is on his back, etc. Does his best work on a unicycle, playing it for laughs as well, and carries girl on shoulders on the single wheel for a climaxer.
Mori.

Literati

Continued from page 40

ship. Otherwise, no changes will be made in the wording of the texts.

Harry E. Maule is editing the anthology.

James Waterman Wise, news commentator and lecturer, is compiling a book of letters written by men in the armed forces, to be titled 'Very Truly Ours,' for publication by Reynald & Hitchcock.

FBI OKs Elsa Maxwell Col.

Elsa Maxwell's column that appeared in N. Y. Post recently, on value of not talking too much, was picked up by J. Edgar Hoover and cited for a valuable contribution to the campaign.

FBI is going to distribute reprints of the column.

The Chiz On the Other Foot

N. Y. Journal-American columnist Dorothy Kilgallen is doing a man-bites-dog and plans 'profiling' her literary agent, Mark Hanna, for Collier's.

It'll be the first time an author's agent became subject matter for a prospective 10% commission.

CHATTER

Quitting the whodunits for serious novel writing, Margery Allingham now wants to be known as Margery Allingham Carter.

John Day's forthcoming 'Without Passport,' by Joan Coons, is being ballyhooed as that present-day publishing rarity, 'a non-war novel.'

Olin Clark, story editor for Metro at the home office, spending a week in Hollywood looking over yarns with William Fadiman, studio story ed.

Francis Sill Wickware has quit as one of the editors of Fortune mag to do publicity for J. Walter Thompson agency.

John B. Danby added to the N. Y. Herald-Trib staff, and Emily Towe leaving that paper for the Washington Post. Frances Mendelson, who covers women's activities for the Trib, wed to Lt. Frank Tenenbaum, of the Army.

N. Y. News coined a good one, 'blacketeer,' for the black market food racketeers.

The sub-title for H. I. Phillips' 'All Out Arlene,' the first humor book on women in uniform, is a catchy one: 'Onward Lovely Soldiers.' Doubleday, Doran publishes in July.

Heat Nips B'way But Biz Stays Strong; 'Bed' Looks Socko, $16,400 First 4 Showings, 'Charms' NSG, 3½G In 5

Unusual June heat resulted in some declines in Broadway grosses last week, but business generally remained strong. Attendance drop was particularly noticed on Saturday afternoon. Sunday and Monday (20-21) high temperatures dropped grosses further.

'Early to Bed' looks like a summer musical success, drawing some rave notices. 'Those Endearing Young Charms' appears to be in doubt, notices being evenly divided. Three shows leave the list this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (80th week) (D-730; $3.30). Indications are that long stayer will span another summer and may extend into fall; $7,000.

'Arsenic and Old Lace,' Fulton (126th week) (CD-898; $3.30). Another run show which plans to run through heat period; quoted around $8,000, okay.

'Early to Bed,' Broadhurst (1st week) (M-1,142; $4.40). New summer musical looks like a hit judging from press and boxoffice; first four performances drew $16,400.

'Dark Eyes,' Belasco (22d week) (CD-1,000; $3.30). Eased off but rated better than $7,000; indications are that engagement can keep going to some profit at that level.

'Harriet,' Miller (16th week) (D-940; $3.85). Suspends Saturday for five weeks; leads the list among straight plays; tapered slightly but not much under $18,000, which is close to capacity.

'Janie,' Playhouse (41st week) (C-865; $3.30). Expects to keep going through summer and beyond; some backstage changes make show more profitable at moderate grosses; bit down; $8,500 estimated.

'Junior Miss,' Majestic (85th week) (CD-1,715; $2.20). Ending run soon; quite a winner but now down to around $7,500.

'Kiss and Tell,' Biltmore (13th week) (C-920; $3.30). Holds to capacity pace, rated well over $17,000.

'Life With Father,' Empire (186th week) (CD-1,062; $3.30). Claimed to have picked up while most others dipped; quoted over $11,000.

'Oklahoma,' St. James (12th week) (M-1,520; $4.40). Weather not a factor here; sock operetta getting all house will hold; better than $30,500.

'Rosalinda,' Imperial (34th week) (M-1,450; $3.30). Continues to command fine boxoffice trade, with agencies doing alright with its tickets, too; $26,000.

'Skin of Our Teeth,' Plymouth (31st week) (CD-1,075; $3.85). Eased to slightly over $15,000 last week; drop mostly on Saturday afternoon; still important money for straight play.

'Something for the Boys,' Alvin (23d week) (M-1,375; $4.40). Off several hundred Saturday matinee but holds to great pace, with gross well over $31,000.

'Sons o' Fun,' 46th St. (72d week) (R-1,347; $4.40). Reputation of this laugh revue keeps it at profitable level even without Olsen and Johnson; $22,000 estimated.

'Stars on Ice,' Center (resumed engagement) (47th week) (R-2,966; $1.65). Suspended after nearly a year and relights Thursday (24) with new numbers; now billed as second edition.

'Star and Garter,' Music Box (52d week) (R-990; $4.40). Has completed a year's stay and should run into next season; not much off; quoted around $21,000.

'The Doughgirls,' Lyceum (25th week) (C-997; $3.30). Sells out every performance and gross of $17,000 has yet to vary except when extra performances tilt takings.

'The Eve of St. Mark,' Cort (D-1,064; $3.30). Final and 38th week; goes off after spanning the season, during which it was one of the standouts; averaged over $15,000; recently down to around $7,000.

'The Patriots,' National (D-1,162; $3.30). Final and 21st week; did fairly well, jumping after winning the critics prize; around $9,000 last week; tours in fall.

'Those Endearing Young Charms,' Booth (1st week) (C-712; $3.30). Opened last midweek, drawing divided press; $3,500 in first five times indicates mild chance.

'Three's a Family,' Longacre (16th week) (F-1,016; $3.30). Intention is to play through summer; modest takings but probably better even break; $7,500.

'Tomorrow the World,' Barrymore (10th week) (D-1,014; $3.30). Two parties booked in advance nicked gross somewhat, also heat, but again got big money; $17,300 quoted.

'Ziegfeld Follies,' Winter Garden (12th week) (R-1,519; $4.40). Ending third month and still selling out virtually all performances; over $40,000 estimated.

Revivals

'Counsellor-at-Law,' Royale (29th week) (D-1,047; $3.30). May stick through July although last weeks announced; $10,000 estimated.

'The Student Prince,' Broadway (2d week) (O-1,942; $2.75). Started out to excellent attendance and may make run of it; played two more times than first week and bettered $25,500.

Stock

'Boy Meets Girl,' Windsor (C-873; $1.65). Second stock showing; followed 'The Milky Way;' two weeks for each play; opened last night (Tuesday).

'Abie' 11G, Detroit; Advance Strong

Detroit, June 22.

Rialto here gives signs of playing out for a summer season—at least, as a united front—but Detroit is likely to see the summer bridged for the second season by the Lafayette.

The Cass goes into its eighth and final week of 'Junior Miss,' which had a surprising run here with a top $7,000 added in its seventh week. House will go dark until something suitable can be put in. Theatre is the sole one here running above the $1.65 top.

'Abie's Irish Rose' is the entry that looks like a cinch to take the Lafayette through the summer for the second year. Oldtimer, which registered neatly at slightly under $11,000 for each of its first two weeks, dipped only slightly to $12,500 in its third session, and through a heat wave, at that. Advance sale continues big, four weeks ahead, and thus far there hasn't been an empty main floor seat.

The Wilson theatre, earlier set for the summer, goes dark after 'There's Always Juliet' disappointed and folded with only $5,600 in the second week. House will close for five weeks at least, possibly until September, with word awaited from Henry Duffy on his future moves. Jane Withers is under contract to appear in the late summer but nothing definite has been set in here by Duffy.

Pasa. Asks Collegiate Rating for Tax Gimme

Pasadena, Cal., June 22.

Whether the Pasadena Community Playhouse functions as a theatre or a college is up to the courts of Los Angeles. Playhouse filed suit for a refund of $1,638.90 in taxes paid in 1941, on the contention that it is 'an educational institution of collegiate grade,' admitting only high school graduates and handing out diplomas in acting, directing, producing and creative writing.

John R. Quinn, county tax assessor, declares the Playhouse is a place of amusement, rated at $33,110 in real estate and improvements, $12,600 in personal property and $51,900 in liquid assets, a total of $97,610.

Whyte Socks Bloomey

On the other side of the footlights at the St. James, N. Y., where he is stage manager for 'Oklahoma,' Jerome Whyte is being called 'One-Punch Jerry' and 'Slugger Whyte.' It's all the result of a little set-to with Alfred Bloomingdale, who's on the managerial end of 'Early to Bed' across the street at the Broadhurst.

At the 'Oklahoma's' intermission last Thursday (17), Whyte emerged for some air and lamped Bloomey standing across the street. When he crossed the street words were exchanged, and the trigger-tempered Whyte socked Bloomey in the eye, then scrammed for the 'Okla' curtain.

Just exactly what it was all about neither combatant would reveal in detail. Whyte was supposed to be with 'Bed' and claims that Bloomey made some unflattering remarks.

'Father' $3,800, Oakland

Oakland, Cal., June 22.

'Life With Father,' following 'Porgy and Bess' into the Auditorium, did estimated $3,800 with a matinee and night performance last week (14).

'Porgy and Bess' nosedived to $8,200 for eight shows, including three matinees.

'LADY' 35G FOR FRISCO WINDUP, 'CLAUDIA' 12G

San Francisco, June 22.

'Claudia' made a return trip to the Geary at pop prices and had a fair first week in competition with the record-breaking 'Lady in the Dark' next door at the Curran.

Estimates for Last Week

'Lady in the Dark,' Curran (1,774; $3.85) (4th wk). Ended most phenomenal theatrical run on record here with a $34,000 gross for final stanza.

'Claudia,' Geary (1,500; $2.20). Clocked $12,000 on initial sesh of its return at pop prices.

'Lady' in 3-Week Sellout In L. A. for 123G Take, 'Doughgirls' Clicks, 14½G

Los Angeles, June 22.

'Lady in the Dark' opened three-week stay at the Philharmonic auditorium tonight (22) to sellout business. Originally booked for two weeks, Gertrude Lawrence consented to a third when ticket racks were cleaned out last week for initial 14 days. House, with $3.50 top for run, is scaled to take capacity $41,000 each week. Civic Opera's 'The Firefly' finished two-week stay last week with total for run of $78,000, very big.

Road company of 'Doughgirls' is walking away with likely $14,500 on the first full week at the Biltmore theatre. Show is in for four and a half weeks. 'Born Happy,' all-Negro revue, opened at the Mayan last night (21) after two and a half weeks at the Biltmore, with scale trimmed to $1.50.

'Blackouts of 1943' at the El Capitan in Hollywood last week started its second year. Revue picked up another $14,000 to match last week's figure.

'EYRE' GOOD $8,100, 'JR. MISS' 9G, BOSTON

Boston, June 22.

With typical irony, legit grosses reflected a hefty comparative increase this week as the bottom fell out of the highly-vaunted 'summer season' of legit in the Hub. Through a combination of circumstances, the many legit events in prospect or in the making have dropped out of sight, and as the summer deepens it looks as though the Hub were to be left to its own fairly dismal devices.

Hardest blow was the finish of the Boston outlet of J. J. Leventhal's subway circuit, which seemed fairly comfortably established at the Plymouth. Lack of suitable shows is said to be the main reason, although it's known that 'Play's the Thing' failed to achieve sufficiently bright returns. 'Jane Eyre,' though, did very well. Disconcerting, too, was the failure of Clarence Nordstrom's prospected season of operetta, which commenced brightly with 'Merry Widow.' The Hub is thus left with the old fave, 'Junior Miss,' at the Colonial, a semi-pro venture by Russell Offhaus at the Barn, and the old reliable Cambridge strawhat. Other strawhats are not existent this season.

Estimates for Last Week

'Jane Eyre,' Plymouth (1,350; $1.65). Eight performances, strong draw all week as business improved generally, took this attraction to good $8,100. Show moved to Philly Saturday (19).

'Junior Miss,' Colonial (1,637; $2.20). Finish of school activities, graduations, etc., reflected in rising market here, show going above an estimated $9,000, fifth week. Advance encouraging and sixth week, now current, looks good. No end announced.

Current London Shows

London, June 22.

'Best Bib & Tucker,' Palladium.
'Case 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

'Kiss' Thrives on Heat, Leads Chi, $17,300; 'Doughgirls' Dips to 13G

Chicago, June 22.

Nearly all shows suffered from the heat last week. On hot nights and days the receipts fell off and bounced right back when the weather was a little cooler, but the net result was an almost general drop on the week.

Two exceptions were 'Kiss and Tell' at the Harris, which only fell off a couple of hundred dollars, and 'You Can't Take It With You,' which closed in its third and best week at the Studebaker.

Estimates for Last Week

'The Doughgirls,' Selwyn (15th week) (1,000; $2.75). Dropped a grand to $13,000.

'Good Night, Ladies,' Blackstone (62d week) (1,200; $2.75). Suffered with the rest, dropping to $12,500.

'Kiss and Tell,' Harris (6th week) (1,000; $2.75). Leading them all with big $17,300.

'Maid in Ozarks,' Great Northern (42d week) (1,400; $2.75). Slipped, but plenty of profit at $9,500.

'You Can't Take It With You,' Studebaker (3d week) (1,400; $2.20). Closed Saturday (19) in its best week, but Frank McCoy decided not to buck the heat; $8,900.

'Eyre' for D. C., Cowl Maybe in 'X,' July

Washington, June 22.

The J. J. Leventhal production of 'Jane Eyre,' with Sylvia Sidney and Luther Adler, has been booked in for the week of July 5 at popular prices. Also talk that Jane Cowl in 'Madame X' may come in to brave the July heat at the National.

Bela Lugosi in 'Dracula,' the Bram Stoker melodrama, opened last night (21) with an advance sale of $2,500, considered very good at $1.65 top. With any kind of weather break, play should get at least $10,000, excellent at the scale.

3½G Preem in St. L For 'Rose-Marie'

St. Louis, June 22.

'Rose Marie,' Rudolph Friml's musical success and one of the best coin gatherers in the history of the Municipal Theatre Assn., which sponsors al fresco entertainment in the Forest Park playhouse, is back for the sixth time since 1927, teeing off a one-week run last night (Mon.). Cooling breezes that tempered the sizzling weather lured out an opening night mob that grossed an approximate $3,500.

Piece saw the sock bow of Helen Bliss, localite in the top warbling role. Edward Rocker, baritone, who won the mob last season in his debut in 'The New Moon,' also scored in a warbling stint. Cynda Glenn, comedienne, a newcomer in the open air enterprise, scored and William Kent, who played the role of hard-boiled Herman in New York in 1924, is again clicking in the same stint. Standouts in support are Joseph Macauley, Leonard Elliott, who socked in 'Sunny' last week; Gordon Dilworth, Ronnie Cunningham and Mary Stevenson. Watson Barratt cooked up some eye filling sets.

A heavy downpour Sunday (20), at last performance of the one-week stand of 'Sunny,' washed away the chance for a profit making engagement. This made the second performance lost since the teeoff of the silver anniversary of the local enterprise that began June 3. Last week a total of 58,000 including thousands of cuffo soldiers and underprivileged guests, contributed an estimated take of $28,500.

Current Road Shows

(June 23—July 4).

'Abie's Irish Rose'—Lafayette, Detroit (23-3).
'Biography' (stock)—Audubon, N. Y. C. (23-27); Central, Passaic (29-4).
'Blackouts of 1943' (vaude)—El Capitan, Hollywood (23-3).
'Claudia'—Geary, San Francisco (23-3).
'Corn Is Green' (stock)—Windsor, Bronx (29-4).
'Cry Havoc' (stock)—Mosque, Newark (23-27).
'Doughgirls' (2d Co.)—Selwyn, Chicago (23-3).
'Doughgirls' (3d Co.)—Biltmore, Los Angeles (23-3).
'Dracula' (stock)—National, Washington (23-26).
Gilbert and Sullivan (stock)—Windsor, Bronx (23-27); Flatbush, Brooklyn (29-4).
'Good Night Ladies'—Blackstone, Chicago (23-3).
'Jane Eyre' (stock)—Locust, Philadelphia (23-3).
'Junior Miss' (2d Co.)—Cass, Detroit (23-26); Erlanger, Chicago (28-3).
'Junior Miss' (3d Co.)—Colonial, Boston (23-3).
'Kiss and Tell' (2d Co.)—Harris, Chicago (23-3).
'Lady in the Dark'—Aud., Los Angeles (23-3).
'Laugh Time' (vaude)—Mem. Aud., Sacramento (3) (premiere).
'Life With Father' (2d Co.)—Metropolitan, Seattle (23); Aud., Portland (24-26).
'Madame X' (stock)—Flatbush, Brooklyn (23-27); Audubon, N. Y. C. (29-4).
'Maid in the Ozarks'—Great Northern, Chicago (23-3).
'See My Lawyer' (stock)—Adams Newark (23-27).
'Stage Door' (stock)—Central, Passaic (23-27).
'Vagabond King' (tryout), (revival)—Forrest, Philadelphia (23-26).
'You Can't Take It With You' (stock)—Studebaker, Chicago, (23-26).

'VAG. KING' NEAT $9,300 IN 4 PHILLY SHOWINGS

Philadelphia, June 22.

Philly had legit for only three days last week, but there was plenty of action for the delayed entrants. Russell Janney's revival of the Rudolph Friml operetta, 'The Vagabond King,' postponed from Monday to Thursday because of transportation and rehearsal difficulties, got a very neat $9,300 in four performances at the Forrest. It has been announced that the revival will not remain another week as rumored, Broadway opening being set for next Tuesday (29).

Other late arrival was 'Philadelphia Story,' first offering of the Bucks County Playhouse's second summer season at the Bellevue-Stratford hotel (ballroom), which bowed in to a nice house Friday and continues all this week. Haila Stoddard is featured.

This week's lone opening is 'Jane Eyre' with Sylvia Sidney and Luther Adler at the Locust. It will play two weeks. The Forrest is definitely air-cooled whereas the Locust has only a partial air-conditioning system, and it's reported if the Forrest does not get further musical bookings during the next few weeks, the summer dramatic season started at the Locust ('Jane Eyre' being the second offering) will be transferred to the Forrest at least until mid-August. This is not set, however.

Next Monday brings Constance Bennett in 'Without Love' as the second Bucks County Playhouse attraction, and July 5 promises Elisabeth Bergner in 'The Two Mrs. Carrolls' at the Locust (unless house switch mentioned is made in the meantime).

'Dracula' Helps Scare Pitt Nixon Into Fold

Pittsburgh, June 22.

Curtain came down on legit season at Nixon rather perfunctorily last week, with Bela Lugosi in revival of 'Dracula' barely pulling in $5,300 at $2 top. Show didn't receive such bad notices either, profiting by the fact that crix compared it to 'Bat' week before and gave the old horror drama all the best of it, but too many things were against it, mostly the heat.

Nixon invariably shuts down around end of May. Its final three shows, 'Private Lives,' 'Bat' and 'Dracula' have all been losers. Although 1943-44 season had been announced to open in August with two-week return engagements each of 'Junior Miss' and 'Life With Father,' it's likely these will be pushed back couple of months in light of legit spot's recent experiences with hot weather. Even contemplated bookings of a couple of road-show pix during the summer, have been called off.

And Not So Sweet

Akron, June 22.

Shortest Akron stock season on record—the Madge Kinsey Players at Summit Beach park.

Company set its tent theatre, opened on Saturday night (19) to rain, drawing only a few. Rain an hour before performance on Sunday sent crowd dashing homeward. Performance blown. Rain Monday—no crowd, no performance.

Tuesday found company tearing down to return to more familiar and smaller towns — Fostoria, Defiance and Mansfield.

This is 48th season for Kinsey trick—virtually all of it in Ohio territory.

Henry Duffy's Folderoo in Detroit; Trying to Line Up ZaSu Pitts Now

Henry Duffy's theatre activities in Detroit have finaled with the closing of 'There's Always Juliet' Saturday (19) and the recent folding of 'The Bat', both of which went too much into the red. Duffy has been missing since early last week. Equity and some New York connections tried to locate Duffy unsuccessfully, and his wife, the former Dale Winter of the stage, said she didn't know where he was. A temperamental flareup, which has happened before, is indicated.

For years Duffy operated on the Coast, putting on stock, mostly in San Francisco and Los Angeles. After Pearl Harbor and subsequent blackouts, he figured the Coast washed up (which didn't prove correct) for the duration and moved his headquarters to Detroit. There he did very well for the first 12 months, then during the winter produced a musical called 'Life Of The Party', based on 'The Patsy'. Duffy claimed it cost $35,000 to put on, but the red went higher and is believed to have reduced his bankroll to the rubberband. Thereafter straight-play revivals, done as productions rather than stock at $1.65 top, did not fare well enough, opposition evidently hurting, too.

Money on deposit with Equity was sent to Detroit Saturday (20) to pay salaries and return transportation. Claims for extra performances were filed by the cast. They will probably be paid out of money held by Equity for Duffy's 'Bat' company guarantee, there being around $2,100 on hand, which is much more than the actors claim.

Slavin's Salary Investment

Detroit, June 22.

For the last two weeks of 'Juliet' in Detroit and the final week of 'Bat' in Pittsburgh, Israel Slavin put up the salaries, estimated at about $7,000. In his earlier partnership with Duffy on 'Party,' Slavin was given a personal note for his half of the losses, approximately $10,000. Total losses in ventures are believed to be considerably under the $68,000 original estimate.

Duffy is rumored currently east trying to line up ZaSu Pitts in 'Swing It, Sister.' Meanwhile, Slavin is threatening legal action.

'Info, Please' Satire On Levant Optioned By Maestro Davis

'All the Answers', satire on Oscar Levant and 'Information, Please', by Ah Kroll, has been optioned by Maestro Meyer Davis.

Latter is now dickering with George S. Kaufman to stage it.

'LISBON STORY' SKIDS IN LONDON PREEM

London, June 22.

'The Lisbon Story', which opened June 17 at the Hippodrome, is a composite of spy melodrama, operetta and ballet, mounted by expensive scenery. However, the new entry doesn't quite seem to coagulate and indications are that it won't stay long. George Black is the producer.

It has a book and lyrics by Henry Purcell, with music by Harry Parr Davies and dances by Wendy Toye. Cast includes Patricia Burke, Albert Lieven, Edward V. Robson, Lawrence O'Madden, Arsene Kiriloff, Noele Gordon, Eleanor Fayre, Reginald Long, Carol Decy, Joseph Dollinger, Kurt Wagener, Nora Savage, Kenneth Raymond, Basil Kloo, Edward Waddy, Irene Makaula, Halima and Konarski and Vincent Tyldesley's Mastersingers.

Palmerton Sets Season

Worcester, June 22.

Starting a week from tonight (Tuesday) Guy Palmerton, stock producer, will present a series of plays during the summer in the Little Theatre of the Municipal Auditorium. Pleasure driving restrictions necessitated a change from the base theatre at Lake Whalom, Fitchburg, but Palmerton plans two performances there every Sunday, with five nightly shows, Tuesdays through Fridays in Worcester.

Frank Lyon, who has been touring in 'The Bat,' will return to the Palmerton outfit in time for the opening production, 'Yes, My Darling Daughter.'

Ethel Barrymore-'Corn' To Tour Subway Loop

Ethel Barrymore in 'The Corn Is Green,' whose return Broadway date recently closed at the Martin Beck, N. Y., has been pacted for five weeks on the Atlantic Coast subway circuit, teeing off at the Windsor, Bronx, July 8, with Flatbush, Brooklyn; Mosque, Newark; Locust, Philadelphia, and Plymouth, Boston, to follow.

Deal was closed last week between Herman Shumlin, producer of 'Corn,' and Jules J. Leventhal, head of subway circuit. Stipulates that original cast and production be maintained for the pop-price showings.

'Student Prince' Chorus To Quit B'way Date Due To $10 Cut from Road

Male chorus of 'The Student Prince,' which opened at the Broadway, N. Y., last week, has handed in notice of quitting. Thus the entire ensemble may be out of the show by Saturday (26). A material difference in pay from that received on the road is the reason. Under the rules of Equity and its chorus branch, the slice the group received for the Broadway showing is 'legal.'

J. J. Shubert, who's been trouping 'Prince' on the road for years, decided to bring it to Broadway on the crest of the operetta vogue. On tour the show was on a production basis, calling for $45 minimum pay to the chorus. Manager decided, however, that he would establish musical stock at the Broadway, which dropped the chorus pay to $35. It's figured that when tax payments at the source begin they will be under $30.

Not only was the chorus cut $10 per week but under stock rules 'Prince' can play 10 times a week, instead of the regulation eight. It's giving nine performances. In the event that stock conditions are not met, Shubert will be liable for the difference in chorus pay retroactively, minimum in New York being $40, or $5 less than stock. To meet the stock conditions Shubert will be required to put on at least one other musical revival at the Broadway, using at least six of the 'Prince' cast. 'Blossom Time' is supposed to follow 'Prince.'

Male chorus, which is particularly important to the performance, offers to remain if the road pay of $45 is paid them, plus an extra-eight for the added performance, feeling justified in that stance as 'Prince' started to excellent business. Boys complain they were induced to sign blank contracts for N. Y. while 'Prince' was in Philadelphia by Barrie O'Daniels, of the Shubert staff. O'Daniels promised several of the chorus they would get the same pay as on the road, but Shubert is said to have repudiated O'Daniels, saying he hadn't the authority to make such a deal.

Geo. Kelly Play Slated For Gilkey Production

George Kelly's first play in some seasons will be produced on Broadway by Stanley Gilkey this fall. It's still untitled.

This is a departure for Kelly, who heretofore was under Rowland Stebbins' banner.

'Without Love' Tees Off Elitch Season

Denver, June 22.

Rehearsals have started for the opening production, Philip Barry's 'Without Love,' for the premiere of the 52d year of Elitch summer theatre. Cast arrived in Denver Saturday.

George Somnes will direct for his ninth year. Edith Atwater is leading woman; Lawrence Fletcher, leading man. Others in cast include Mary Murray, George Calvert, Dudley Clements, Freddie Sherman, Mary Mason, Margaret Wycherly, and Helen Bonfils (Mrs. Somnes). Peter Lawrence is stage manager with Jay Williams, assistant, and Victor Paganuzzi, scenic artist, will do the sets. Season will open June 27 and run eight to 10 weeks.

Mrs. Rinehart's Reason For Withdrawing 'Bat'

New York.

Editor, 'Variety':

In re your June 9 story about 'The Bat,' it isn't true that the play was withdrawn from Henry Duffy's touring company because of its success in Detroit. Mr. Duffy had made the usual arrangements for stock production of 'The Bat' in Detroit.

Nothing was said to Mrs. (Mary Roberts) Rinehart, and as far as I know to the other owners of the play, about touring rights; and she was amazed to learn that Mr. Duffy was planning to take the play on the road. The author has been considering for several years the possibility of modernizing the play, which is certainly out of date. Since the owners never had any intention of putting the old version on the road, they so informed Mr. Duffy when they heard of his plan. This producer then requested permission to complete the engagement in Pittsburgh, and that consent was given. The receipts for the first few days of this week in Pittsburgh would certainly not bear out your statement that Mrs. Rinehart was withdrawing the play because of its success.

Stanley M. Rinehart, Jr.

Yokel, Faggen Set 'Snark' For July With Backing Of Businessmen Combine

'The Snark Was a Boojum,' mentioned in the drama columns frequently, will go into production during July, according to present plans. Producers are Alex Yokel, who's had the rights for some time, in association with Jay Faggen. Play will be backed by Angels, Inc., a group of businessmen reported forming a combo to finance legit shows about a year ago.

Stated now that Angels was actually incorporated about two weeks ago, Emanuel Cohan, of Hirsch, Lilienthal, Inc., a stock brokerage, being named as representative of the group. Individuals are not otherwise identified but Angels is claimed to consist of 30 persons of considerable wealth. Some are known to be located in the garment center and are said to have invested in Michael Todd's 'Star and Garter' and 'Something for the Boys.'

When Angels was first broached it was explained that the investors figured the law of averages would bring forth at least one winning show if not more. Stated at that time that $1,000,000 would be put into a production pool, the angels not producing themselves but buying part or all of attractions to go on.

'Snark' is based on a novel of that name. Larry Hart was supposed to make the dramatization but withdrew after differences with Yokel. Owen Davis has made the adaptation.

ADAMS, NEWARK, TO QUIT SUMMER STOCK

Summer stock will wind up at the Adams, Newark, on Saturday (26), house not having a winning week since it started that policy in May. The Mosque, also Newark, has done moderately well since it opened with stock but is expected to continue with rotary shows supplied by J. J. Leventhal as part of his 'Atlantic Coast Circuit.'

It had been forecast that Newark would not support two stocks but reports that the Mosque would also discontinue appear incorrect. Current and final show at the Adams is 'See My Lawyer' with Block and Sully. Leventhal house in Passaic, N. J., was also said to be wavering but has a show booked in next week and may continue further.

'Son' $6,300 In Newark

Newark, June 22.

'Native Son,' playing its second engagement at the Mosque within two years, checked out Sunday (20) with an estimated $6,300. Showing is fair and not to be compared to the $9,100 play picked up here last year, when it led off the season.

'Boy Meets Girl,' at the Adams, finished last week with mediocre $5,200. Play went fairly well during the week but fell flat over the weekend. House has 'See My Lawyer' on tap for tonight (Tuesday).

Hollander, Costumers Union Chief, Held for Extortion, Admits Taking 3G From Operators to Avert Strike

Arrest of Louis Hollander, head of the Theatrical Costumer Workers union, last Wednesday (16), when $3,000 in marked money was found on him, given in an extortion attempt, was regarded by other union heads in the amusement field as another wallop at stage labor unionism. It was compared to the extortion scandal in the picture field which sent George Browne and Willie Bioff to jail. It was charged that Hollander also extorted $5,000 from costume shop operators in New York last year when he threatened to call out the 400 members of his union.

Though the costumers have an agreement with the union which extends for another year, Hollander ordered his people to strike at the Brooks plant recently. Tailors, cutters and other key people remained out on the alleged pretext of illness after the others returned to the shop within a few days. Consequently work was slowed up at the Brooks and Eaves costume shops.

Union is allied with the Combined Theatrical and Amusement Crafts Council, formed by Vincent Jacobi several years ago. The Council does not figure in the costume situation so far as is known. Talent unions have steered clear of the Council with the exception of the variety union (AGVA).

'Vagabond King' Set Back

As the result of the slowdown in the Brooks and Eaves plants, the scheduled opening of 'The Vagabond King' in Philadelphia last week was set back three days, and then it was necessary to open with some stock rental duds from those shops. Costumes for 'Spangles,' circus at Madison Square Garden, were also late and costumers had people working in the Garden right up to the time the show started last Wednesday (16). One allegation was that prior to Hollander's arrest, union people in both shops had pretended to sew but that actually there was no thread in the needles. Accessory materials such as feathers and plumes were missing but suddenly turned up when Hollander was taken downtown to police headquarters. Members are reported as expressing relief that the extortion was disclosed.

Abram M. Blumberg, familiarly known as 'B' of the Brooks plant, and Andrew Geoly, of Eaves, reported the shakedown to the office of District Attorney Frank S. Hogan. Detectives were present in a small eatery and are said to have heard Hollander demand $5,000 from Blumberg and Geoly to prevent a strike. It was agreed to pay $3,000. The costumers soon afterwards called up Hollander, who told them to have the money in an envelope and meet him in the lobby of 19 West 44th street, where the union has offices. Detectives saw Hollander take the envelope and the arrest followed. He readily admitted the extortion. Union head was indicted Monday (21) and appears in the felony court today (Wed.).

Last July Hollander is also claimed to have demanded money from the costumers with a similar strike threat and is said to have been given $2,000 by James Stroock, also of the Brooks plant. Stroock planed in from the Coast Monday (21) and testified before the grand jury on that count. Eaves, Mme. Berthe, Mathieu, Helene Pons and Karinska are the other costumers said to have shared in payments last year.

Hollander, it will be recalled, was among those who condemned the actions of Scalese and Bambrick, sent to jail a couple of years ago for robbing the treasury of their building service workers union.

Costume workers pay high union dues, averaging $5 per month. Hollander was supposed to get $75 weekly salary plus $15 for expenses. Assistant prosecutor Alexander Driekand will prosecute Hollander, out under $5,000 bail.

Martha Hodges to Present Lucile Watson Starrer

Martha Hodges, daughter of the late Will Hodges, will present Lucile Watson on Broadway in a new play by Vincent Connor in the fall. Miss Watson will be starred.

Miss Watson was last in Oscar Serlin's ill-fated 'The Family.'

$100 Wkly. for N.Y. Co., $50 for Each Road Unit Paid Veiller for 'Within'

Passing last week of Bayard Veiller at Doctor's hospital, N.Y., recalled some of his dramatic successes on Broadway, clicks that belong to another generation, although the playwright was active in the theatre up to 10 years ago and popped into the news for nearly 30 years. He was 74 and was ill about two months.

Veiller's most successful plays were 'Within The Law', 'The Trial of Mary Dugan' and 'The Thirteenth Chair'. In some quarters there was amazement expressed as to why a writer with such a dramatic flair did not turn out more stage material. Burns Mantle, in the N. Y. News on Sunday (20), said: 'There really is no explanation that can satisfactorily explain the drying up of so definite a talent and so alert a sense of the drama as Veiller possessed.

'Practically everything he did carried its own dramatic flourish. The story of his rise from police reporter to authorship of the greatest dramatic hit of its season on Broadway ('Within The Law') fairly sputters with dramatic incidents. It has always seemed to me that this particular story of the romance of the theatre topped them all'. The play was originally called 'The Case of Mary Turner' and was produced in Chicago by William A. Brady, who took it off after a brief showing.

'Law' established Edgar and Archie Selwyn as producers. They were play agents when Veiller brought in that drama and two other scripts. A deal was made whereby they paid the author $75 weekly for a year, an item of $3,750, although they warned Veiller that he may be cheating himself. Brady sold 'Law' back to the Selwyns for what he paid for it.

The Selwyns then produced the play in 1912 at the Eltinge, N. Y., as the opening attraction there, A. H. Woods and Lee Shubert being partners. 'Law', with Jane Cowl, ran for more than a year, and eight companies were sent to the road. The Selwyns thought that Veiller should get something more out of the success and voluntarily paid him $100 weekly during the Broadway run, plus $50 for each touring company.

'Mary Dugan' was a runner-up to 'Law', being produced by Woods for a run at the National, N. Y. 'The Thirteenth Chair' was produced by William Harris, Jr., at the 48th Street (now Windsor). That manager, like Veiller, has been only spasmodically active.

Author was first married to Margaret Wycherly, who appeared in 'Thirteenth Chair'. Widow, a second wife known in writing circles as Martin Vale, survives, also a son, Anthony Veiller, a picture writer now a captain in the Army.

POWERS, HARVEY FOR FAGAN'S COAST 'NANCY'

Hollywood, June 22.

Myron Fagan is reviving 'Nancy's Private Affair' for a Coast run after touring the piece through Canada with Anna Sten starred. Tagged for the leads are Richard Powers, recently seen on Broadway in 'A Barber Had Two Sons,' and Lilian Harvey, continental film star lately in professional retirement and devoting her time to war work here.

Rehearsals have been called and Fagan is shopping around for a Hollywood theatre.

New Coast Legiter

Hollywood, June 22.

H. M. Horkheimer, who recently took over the Troupers theatre and renamed it Playtime, is starting a series of legit plays, opening with 'Money Girls.'

Trixie Friganza, Mary Young, Herbert Corthell, Peter Dunn and others are lined up for the first show, due within a couple of weeks.

Plays on Broadway

EARLY TO BED

Richard Kollmar production of two-act musical comedy (10 scenes) by George Marion Jr., libretto and Thomas ('Fats') Waller (music). Features Muriel Angelus, Kollmar and Mary Small; subfeatures Bob Howard, George Zoritch, Jane Deering, Jeni LeGon, Jane Kean, Ralph Bunker, Harger & Maye, George Baxter, Honey Murray, Jimmy Lund. Dances, Robert Alton; costumes, Miles White; scenery, George Jenkins; orchestration, Don Walker; vocal arrangements, Buck Warnick; special ballet music, Baldwin Bergersen; conducted by Archie Bleyer; production under supervision Alfred Bloomingdale. Opened June 17, 1943, Broadhurst, N. Y., at $6.60 top; regular top, $4.40.

Rosita....................Ruth Webb
Bartender..................Anthony Blair
O'Connor....................John Lund
Lieutenant..................David Bethea
Gendarme....................Maurice Ellis
Lily Ann....................Jeni Le Gon
Major.......................Ralph Bunker
Marcelle....................Louise Jarvis
Pauline.....................Choo Choo Johnson
Interlude...................Peggy Cordrey
Jessica.....................Mary Small
Butch.......................Eleanor Boleyn
Duchess.....................Helen Bennett
Minerva.....................Honey Murray
Caddy.......................Harold Cromer
Madame Rowena...............Muriel Angelus
Isabella....................Angela Greene
Pooch.......................Bob Howard
Pablo.......................George Zoritch
El Magnifico................Richard Kollmar
Lois........................June Deering
Wilma.......................Jimmy Gardiner
Coach.......................George Baxter
Eileen......................June Kean
Charlotte...................Charlotte Maye
Burt........................Burt Harger
Naomi.......................Evelyn Ward
Chuck.......................Charles Kraft
Jimmy.......................Harrison Muller
Admiral Saint-Pastecte......Franklyn Fox

Pigeons—Deanne Broniere, Helen Bennett, Eleanor Boleyn, Marianne Cude, Kay Dowd, Marge Ellis, Claire Loring, Virginia McGraw, Dolores Milan, Olive Nicolson, Helen Osborne, June Reynolds, Olga Roberts, Isabel Rolfe, Jean Scott, Toni Stuart, Evelyn Ward.

Track Team—George Hunter, Thomas Kenny, Charles Kraft, John Martin, Harrison Muller, Tom Powers, Robert Trout, Jack Wilkins.

In normal times 'Early to Bed' would retire gracefully—because it's a graceful production—but not too tardily. But in these relaxed wartimes, this musical will do business. It will get its share of boxoffice, despite its dull book, because of a number of highly effective counter-irritants, amongst which are the lush production, the champ lookers, a tuneful score and generally good performances.

While musicomedy librettos don't often get in the way, especially when Miles White has done such stunning costumes, George Jenkins such socko scenery, Bob Alton such zingy dances, Fats Waller (with George Marion, Jr.'s, lyrics) so deft a set of songs, in this particular instance the book is the big problem.

That it's dirty perhaps is not as great an evil as its dearth of comedy. And, of course, the perpetuation of one French postcard into a full evening's deck of playing time is something the customers will have to overlook.

Its smuttiness is johnny-one-note. The alleged double-entendre has such singleness of purpose there's almost no double-talk. The fact that George Marion, Jr., has sub-captioned his show with 'A fairy tale for grown-ups' doesn't minimize the smut.

The plush bordello in Martinique, somewhat stupidly mistaken for a girl's finishing school, quickly peters out as a gag. The book is akin to setting the Everleigh Sisters to music. (In Boston, censorship forced metamorphosis into a gambling casino, but it's back to its original on Broadway.)

What the Martinique locale does permit is an effectively sultry and tropical aura. Thus, George Jenkins has contrived a smash decor which even caused the first-nighters to applaud the moving scenery; and Miles White has done handsomely by everything with what looks like prepriority trappings, so lavish is his usage of the yardage. (If 'Variety' had a fashion expert one could get captious with the over-generous materials, sometimes even unto camouflaging or, at least, subtracting from the feminine charms.)

There are plenty of charmers all over the place, as befits an institution known as The Angry Pigeon. And the 'Pigeons' (so billed) comprise a devastating array of decoys.

Muriel Angelus is the ex-school-marm now madame; Mary Small is her general factotum; while the impresario and co-featured player, Richard Kollmar, is the matador, who knew Miss Angelus when.

Bob Howard, dusky aide to El Magnifico (Kollmar), with the personable Jeni Le Gon, a dusky Martiniqueen, make a good pair. In subcomedy; but Jane Deering and George Zoritch are the real standouts, among the subfeatured players, with their ballet work. Zoritch, from th Ballet Russe de Monte Carlo, and debuting in musicomedy, is cast as Kollmar's son, and Miss Deering is the naive nitery performer who gets mixed in with the Angry Pigeon personnel by reason of the libretto's unconvincing mistaken identities. Jane (ex-and Betty) Kean is a sock on her own with a Brooklyn-brogued manner of comedy, while Mary Small and Muriel Angelus, of the bolder-billed triumvirate, do a bangup vocal job. Of all the gals, incidentally, Miss Small seems the worst done by, as regards costuming, only coming through with a nifty model towards the finale.

The songs are excellent, and Marion's lyrics far superior to his book. 'A Girl Who Doesn't Ripple When She Bends' quickly sets the motif. Miss Angelus' 'Man in My Life' and Kollmar's 'Me'and My Old World Charm' give them good opportunities, and later their duets, 'This Is So Nice' and 'Long Time No Song,' also click. 'Slightly Less Than Wonderful,' 'High-De-Ho High,' 'The Ladies Who Sing With a Band,' 'There's Yes in the Air' and 'When the Nylons Bloom Again' are all good. 'Nylons' and the 'Hi-de-Ho' numbers are bell-ringers for Howard and Miss LeGon, while the Misses Angelus, Small, Kean and Deering are showstoppers with 'Ladies Who Sing With a Band,' wherein Marion's lyrics punchily tell of the Dinahs and Ginnys and Helens and Bettys, et al., who are the s.a. with the jive-bombing bands. It called for extra choruses. *Abel.*

Those Endearing Young Charms

Max Gordon presents comedy-drama in three acts (seven scenes) by Edward Chodorov, staged by the author, settings by Frederick Fox. At Booth, N. Y., June 16, '43; $4.40 opening.

Mrs. Brandt..................Blanche Sweet
Helen........................Virginia Gilmore
Jerry........................Dean Harens
Lt. Hank Trosper.............Zachary Scott

Edward Chodorov's new comedy-drama, 'Those Endearing Young Charms,' is basically a straight boy-meets-girl romance. That was once standard material, but in recent years it has become a rarity on the stage.

In the present instance, faults in the writing hurt the show's chances. Even so, there should now be sufficient audience for a yarn about young love in wartime. The fact that 'Charms' is a four-character play, and can thus operate on a comparatively reasonable budget, is an asset. Prospects appear to be for a moderate success and an almost sure film sale.

The fact that Chodorov directed the show himself seems to have been both a help and a hindrance. His staging is agreeably unconventional and expressive. Yet his lack of perspective about his own writing has permitted muddled characterization, some uncomfortable situations and certain too-talky passages to remain.

The play's story is about a middle-class New York girl who meets a young flyer on leave, falls instantly and irrevocably in love with him and determines to spend the last night of his furlough with him. The soldier, whose character is not consistently drawn, is first shown as a cynical, unscrupulous heel, but at the curtain has apparently decided to marry the girl. His motivation isn't explained.

As indicated, some of the passages are talk-bound and slow, and some of the characters are illogical. But Chodorov has the knack of writing bright dialog at times and his love scenes, in particular, are poignant. On the other hand, if there's any basic theme he's trying to express in the play, except possibly that love conquers all, he fails to clarify it.

As the girl, Virginia Gilmore is extraordinarily well cast. From films, she's pretty and has a tremulous, eager quality that is quite appealing. This is her first Broadway assignment, and her stage inexperience is evident, but her playing admirably combines intensity and restraint. As she gains stage experience, her performance should acquire poise and greater clarity. But she must control the beginner's tendency to broaden her characterization as the run continues.

Zachary Scott gives a positive performance as the young aviator. The role provides much of the drive for the play, and Scott has the vitality and skill to sustain it. But, possibly in an effort to give cohesiveness to the characterization, his playing has little variation.

Blanche Sweet is fairly plausible in the unsympathetically written part of the girl's mother, though she muffed several times opening night. Dean Harens acceptably handles the part of the bumptious friend of the family with a barely comprehensible vocabulary of soldier slang. Frederick Fox's settings are notably realisti and the production has Max Gordon's customary stamp of distinction.

With Peggy Conklin and Mabel Taliaferro in the femme parts, 'Charms' was tried out in Philadelphia last April, but was then taken off for revision and recasting. The rewriting should have made the play much tighter and more pointed. But the present casting seems definitely ...

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'Student Prince'

Continued from page 2

in the selection of 'The Student Prince' for revival at this particular time. There is no quarreling with the Sigmund Romberg score, which always was and still is a melodic standout, even when assaulted as at present.

But whatever the intention, the operetta itself is suspect as amounting to propaganda for pan-Germanism. Its locale and old-world story of Heidelberg, with its affectionate picture of sentiment, song, beer-drinking and class-consciousness, is hardly suitable material to be presented to the American public just now. And it may be noted in passing that when the operetta was presented in London—after the last war—the English, whose familiarity with the subject is naturally greater than ours, panned it off the boards.

False Note Today

All this is quite apart from the question of the universal quality of music. The objectionable aspect of 'The Student Prince' is not its score, which is lovely. The fault is in the book, which presents a thoroughly fraudulant and, possibly, dangerous view of a notorious phase of former German life. As it happens, that phase has been revived as a cardinal doctrine of present German life.

Whatever the original authors of the 'Student Prince' story may have believed or claimed, Heidelberg was always the cradle and epitome of the most brutal German militaristic tradition. Long before anyone ever dreamed of a National Socialist party, before Hitler was born, the Junker clique, with its Heidelberg background, was preaching the dogma of the Teutonic master race and of world domination.

This isn't far-fetched theorizing. It has definite immediacy and point. For if the United Nations are to win the peace as well as the war, the world will have to understand that not just the Nazis, but also a basic tenet of German militaristic thinking which they have adopted, must be destroyed forever. As long as romantic pictures such as 'The Student Prince' show Heidelberg and the German militarists to be gay, kindly sentimentalists the truth will be that much harder to make clear.

Nobody questions the right of the Shuberts, or anyone else, to produce tired revivals of sticky operettas. As long as there's a sizable, specialized audience for such lollypops there'll be money in it—and rightly so, even if they are cheaply and tastelessly presented.

But it does seem unfortunate that of all the operettas in their catalog the Shuberts have chosen to revive the single one that presents one of the more objectionable phases of our enemies in such favorable light. Perhaps the best, and worst, to be said for the undertaking is that it will involve considerable financial gain. But a financial gain few will envy.

War Pix

Continued from page 2

show a total of 216 shorts released, of which 74 (35%) dealt directly with the war and 24 indirectly. Of the 74 war shorts, 22 were cartoons.

Radio Announcer's Poll Shows They Like War Pix

Evansville, Ind., June 22.

George Van Horn, radio commentator for station WEOA, Evansville, Ind., who conducts a 'Curbstone Reporter' program from the lobby of the Grand theatre, Evansville, took the public pulse on reaction to war pictures in a recent broadcast. Simultaneously, it turned out to be a hefty plug for 'Mission to Moscow,' with free tickets to those interviewed.

Van Horn queried a housewife, a soldier, a hospitalized merchant seaman and others, with response uniformly favorable so far as war films are concerned. Participants said they liked war pictures and that quality was for the most part good.

Servicemen said they thought war films were important if only to show the people at home what fighting men go through.

Rapf Cancels Three

Hollywood, June 22.

Filming of 'Southwest Pacific,' a war story, was called off by Harry Rapf, head of a producing group at Metro, with indications that he will erase three other pictures with warlike backgrounds.

Bernie Fineman was slated to produce 'Pacific' before Rapf put on ...

Plays Out of Town

THE VAGABOND KING (REVIVAL)

Philadelphia, June 19.

Russell Janney production of musical play in four parts, based on Justin Huntley McCarthy's 'If I Were King'; music, Rudolf Friml; book and lyrics by Brian Hooker and Russell Janney; features John Brownlee; staged by George Ermoloff; dances staged by Igor Schwezoff; costumes designed by James Reynolds; orchestrations and music direction, Joseph Majer; technical direction, Raymond Hovey; revived at Forrest theatre, June 17, 1943; $2.85 top.

Rene De Montigny..........Arielle Dickson
Casin Cholet..............Bert Stanley
Jehan Le Loup.............George Karle
Margot....................Jann Moore
Isabeau...................Evelyn Wick
Jehanneton................Rosalind Madison
Huguette Du Hamel.........Arline Thomson
Guy Tabarie...............Will Philbrick
Tristan L'Hermite.........Douglas Gilmore
Louis XI..................Jose Ruben
Francois Villon...........John Brownlee
(By courtesy of the Metropolitan Opera Assn.)
Katherine De Vaucelles....Frances McCann
Thibaut D'Aussigny........Ben Roberts
Captain of Scotch Archers.........Charles Henderson
An Astrologer.............Franz Bendtsen
Lady Mary.................Teri Keane
Noel of Anjou.............Don Gallagher
Oliver Le Dain............Curtis Cooksey
Herald of Burgundy........Earl Ashcroft
The Queen.................Betty Berry
The Hangman...............Craig Newton
The Cardinal..............Vincent Henry
Premier Dancers...........Julia Horvath, Dorothee Littlefield, Peter Birch

Corps de Ballet—Franca Baldwin, Sally Shepard, Carlye Romey, Patricia Leith, Muriel Brenner, Anna Jacqueline, Giner Richardson, Davide Daniel.

Ladies of the Ensemble—Ruth Barber, Muriel Blane, Zola Palmer, Helen Carlson, Claire Wells, Ann Garland, Betty Berry, Doris Blake, Linda Kay, Katrina VanOss, Rosalind Madison, Iris Howard, Helen George, Evelyn Wick, Mary David, Shirley Conklin, Marye Burns, Bernice Hoffman, Jean Barrie, Mary Ellen Bright.

Gentlemen of Ensemble—Frederick Langford, Vincent Henry, Charles Arnold, Robert Kimberly, Kenneth Sonnenberg, Chris Gerard, Earle Ashcroft, Al Bartolet, William Gephart, Jay Patrick, Birger Halldorson, George Walker, Norval Campbell, Max Plasmann, Ernest Pavano, George Beach, Otto Smetts, Jerry Madden, Graham Alexander, Jerry Clayton, Harry Nordin, Charles Trott.

Russell Janney can certainly not be accused of resorting to any half-way measures in his revival of 'The Vagabond King,' which, 18 years ago, was one of his most successful productions. It is easy to see that this is not one of those hit-or-miss revivals, put on with a meagre bankroll and second-rate or has-been principals.

Janney has presented this one sumptuously, has spared nothing either in size and ability of both orchestra and ballet (both very important in this Friml costumer), and has engaged an excellent cast. Opening-night audience here greeted the old favorite enthusiastically although it turned out to be an exceptionally rough and uneven debut, showing plenty of evidences of lack of rehearsals. Plan is to hold show here only for next week and then open on Broadway on or around the 28th, but management will have to do much smoothing first.

Rudolf Friml score is still the outstanding feature although Justin Huntley McCarthy's old romance of the rascally but likeable poet, Francois Villon, his disreputable barroom cronies, his several amours and his one 'grande passion' for a high-born gal of the court of Louis XI still packs plenty of appeal, especially for the femmes. There have been some changes in the book, but by no means as many as were noted here recently in the Shubert revivals of 'The Student Prince' and 'Blossom Time.' Topical references are distinctly no dice in a costume book piece of this kind.

The rousing 'Song of the Vagabonds,' frequently reprised, is as popular as ever, as are the nifty 'Waltz Huguette' and the languorous 'Only a Rose.' Some of the ballet music is especially fine and the dancers entrusted to this end of the show do a swell job.

John Brownlee, of the Metropolitan Opera Co. (given program credit), is the Francois. Not quite as blistering as was Dennis King, Brownlee is, however, a handsome and dashing enough rogue-hero and, naturally, sings his part magnificently. Frances McCann as the heroine, Katherine De Vaucelles, is a looker and acts the role neatly, but is sometimes a little floored by the vocal requirements. Arline Thomson is a decorative Huguette, acts the tragic role well enough, but is none too gifted vocally.

Will Philbrick has his original role of the drunken Guy Tabarie, friend of Francois, and gets all possible comedy out of the somewhat preposterous part. Jose Ruben, always a shrewd dramatic actor, is capital as cruel and scheming King Louis, although not as sinister and menacing as the character is usually presented. Douglas Gilmore is fine as Tristan L'Hermite, the king's henchman.

The chorus is large and very capable vocally, the gals, especially in the drunken scenes in the Fir Cone Tavern, being very easy on the eye in James Reynold's colorful and revealing costumes.

No reason whatsoever that this revival shouldn't land for a solid click, but management should take time to get it running smoothly and make the principals certain of their lines ...

TWO IN A BED

Los Angeles, June 15.

John Cousin production of farce in three acts by Conrad Hirsch; directed and staged by Dickson Morgan; setting, Floyd Allin; opened at Musart theatre, Los Angeles, Cal., June 11, 1943; $1 top.

Sara Crane....................Dorothy Crider
Johnny Cartwright.............Don Arthur
Frannie Thomas................Marjorie Bennett
Harry Thomas..................Norman Rice
Vincent Kelsey................Frank Mele
Lillian Beck..................Luba Sharoff

Nature of this bawdy farce, coupled with its suggestive title, labels it plainly as an offering devised strictly for wartime cleanup of entertainment-seeking coin which doesn't care where it gets spent. It isn't smart comedy, can't even be called risque. It's merely lewd, out-of-the-gutter stuff which discards innuendo for bald statement and unmistakable bedroom antic. It isn't even concerned so much with garnering laughs as in stirring the excitements of a double strip tease disguised as legit farce. And it is palatable only for that kind of trade.

Action seldom gets more than a few feet away from the Washington apartment bed which occupies center stage in the one setting throughout three acts. In it, under it and on chairs and divans surrounding it, the so-called love interest of a young femme secretary and a lad on the verge of joining the armed service is exposed in minute detail. Action opens when a pair of meddling married friends deposit the unacknowledged lovers in the bed, both in alcoholic stupor, and ends there on final curtain when the reluctant young man and the violently impatient secretary are told that are entitled to share it because, somewhere in their inebriation, they are presumed to have been put through a wedding ceremony. Alongside this boudoir concern meanders a loose plot about an FBI hunt for a mysterious opiate which an army doctor has concocted and which the nymphic married meddler has cunningly dropped in drinks consumed by the young couple at a dance and by the doctor himself. The doc is never seen, but is identified as a furtive visitor of a vociferous bawd who dominates the better part of a third act in belief she has been responsible for the aging medico's falsely reported death.

Cast devotes generally first rate, seasoned talent to the leering lines and suggestive business of the play. Dorothy Crider is vivid and alluring in the role of the tempestuous virgin, but by no means ingenue. Don Arthur is the lad with the old-fashioned ideas as to behavior, held up here as a sap in the eyes of the girl as well as the audience. Marjorie Bennett is the tampering matron who is bound to compromise the youngsters into marriage, and Norman Rice is her husband and the victim of her many absurd and dangerous whimsies. Luba Sharoff is decorative in deshabille as the frightened mistress who toys with a lecherous FBI man, enacted by Frank Mele, and then guns for higher game when she learns that her clandestine doc hasn't kicked the bucket.

First two acts run smoothly, third hangs onto the situation with tiresome repetitions of the tantalizing elements.

Many first-nighter service men didn't like the disparaging reference in numerous lines to the doctor of the play as a military man. *Jung.*

Margie Hart Quits 'Havoc' For Vaude Unit Tour

Margie Hart, who eschewed her former stripteasing to dip into legit via 'Cry Havoc,' revived for the subway circuit, winds up latter chore at the Mosque, Newark, N. J., Sunday night (27).

Miss Hart will be toplined in new edition of 'Bombshells of '43,' vaude unit produced by Harry Howard. Howard will send it out for 25 weeks and later will revamp it as a legit revue.

Miss Hart's last Broadway appearance was as star of vaude revue, 'Wine, Women and Song' (Ambassador, N. Y.), slonhed by the authorities some months ago after conviction of I. H. Herk, producer, on charge of sponsoring an indecent performance.

Sells Play to Wm. Harris

Hollywood, June 22.

Nathaniel Curtis, currently under contract as a screen writer at Metro, sold his stage play, 'The Astrologer Fainted,' to William Harris, Jr., to be produced here before shifting to New York. Curtis has also written 'Suds in Your Eyes,' slated as a Katharine Brown production on Broadway.

Meanwhile, Harris is preparing 'Silk Hat Harry,' a Vincent Lawrence stage piece, for showing on the Pacific Coast with eastern ambi-

OBITUARIES

JOHN P. GORING

John P. Goring, 51, known for 35 years in stage and film circles, died June 16 in Hollywood following a heart attack. An actor in his teens, Goring became at various times playwright, press agent, booking manager, circuit exec, and stage producer.

As a young man he produced and played leads in 'Under Two Flags' and 'Arizona' in the sticks and later became a partner of B. C. Whitney, controlling several road companies of 'The Show Girl,' a Broadway production. In addition, Goring wrote and produced a musical show, 'Whirlwind' and a farce, 'She Fell In Love With Her Husband.' For several years he managed the Blanche Ring plays, 'Yankee Girl' and 'The Wall Street Girl,' served as booking manager for Kaw & Erlanger and held a financial interest in 'Graustark,' 'The Firing Line' and other stage dramas.

In pictures Goring was one of the early exploitation men with Famous Players-Lasky, handling the Kansas City territory for that company. At one time he managed Paramount's theatres in New York, operated film houses in Los Angeles and Pittsburgh and also conducted a talent agency on the Coast. For a time he was story adviser at Republic, retiring to write a novel. Recently he handled several California premieres for Universal.

SIGRID ONEGIN.

Sigrid Onegin, 52, Swedish contralto for more than a decade with the Metropolitan Opera, died in Lugano, Switzerland, June 17. She made her American debut with the Philadelphia Orchestra in 1922.

Miss Onegin had studied in Germany at the age of 15 and later went to Italy where she continued under the aegis of di Ranieri. In 1912, she made her operatic debut in the role of Carmen opposite Enrico Caruso. Her repertoire was subsequently expanded to include the Wagnerian roles, in which neither she achieved her greatest success. After leaving Italy, she returned to Germany as a member of the Munich Opera Co.

Miss Onegin made her American operatic debut in the role of Amneris in a performance which was simultaneously the debut of Elizabeth Rethberg in the title role, 'Aida.' She became popular in this country not only through her operatic performances but also via her annual appearances on the recital platform. Her last operatic role here was as Delilah in Max Rabinoff's Cosmopolitan Opera Co. presentation of 'Sampson and Delilah' in 1934. She gave her final recital in Town Hall, N. Y., on Jan. 30, 1938.

HAROLD J. TANNENBAUM

Lieut. Harold J. Tannenbaum, with the U. S. Army Air Force Film unit, 46, was killed in action April 16, while in the European theatre, according to word received in N. Y. A veteran of World War No. 1, he was a sound technician for Paramount and Universal newsreels, for Radio Corp. of America and others. He worked for more than six years with RKO on the Coast prior to being commissioned.

Tannenbaum was with newsreel crews when pictures were obtained of a hurricane in the Dominican Republic, when Francis 'Two-Gun' Crowley was captured after a gun battle, when the prison break was in full swing at Leavenworth, Kans., and in an effort to film a mob of lynchers in Maryland.

He is survived by widow, Adelaide, of Binghamton, N. Y. The Purple Heart decoration was posthumously awarded him.

ALEXANDRE KAHN

Alexandre Kahn, 71, concert artist's agent and a columnist for the London Times, died in New York June 20. He had been one of the organizers of the Ballet Theatre in the U. S.

Kahn was assistant Sunday editor on both the Boston Post and the Boston American. He later became publicity director for several opera companies among which were the Boston and Chicago groups. He subsequently went to Paris where he became a representative of many concert artists. After 20 years in Europe, he returned to this country in 1939 and aided in the organization of the Ballet Theatre.

Survived by widow, son and daughter.

JOHN P. BRAWN

John P. Brawn, 74, veteran character actor, died June 16 in New York. The deceased was a native of New York City.

Brawn began his stage career with Denman Thompson and George W. Ryer in 'The Two Sisters' and 'Our New Minister.' He went to London with Hoyt's 'A Trip to Chinatown'; acted under the management of David Belasco in 'The Easiest Way' and 'The Case of Becky' in support of Frances Starr. Also with Frank Craven in 'The First Year,' and Helen Hayes in 'What Every Woman Knows.' In recent years he had appeared in motion pictures and with Little Theatre groups.

Survived by widow and daughter.

ALBERT EDWARD STEIGER

Albert Edward Steiger, 43, president of the Playgoers of Springfield, Mass., which he helped found three years ago, died Saturday (19) at Boston following mysteriously assault by taxi driver.

General manager of the Albert Steiger company, largest Western Massachusetts department store, Steiger required a brain operation after he was found unconscious on a Boston street early Thursday morning. A companion, Carl Davis, another Springfield businessman, told police a taxi driver had slugged Steiger when he sought to enter his cab.

Survived by widow and three sons.

In Loving Memory of
GEORGE PIANTADOSI
A Sincere Friend
MURRAY BAKER

GEORGE PIANTADOSI

George Piantadosi, 55, well known in the music publishing industry, died in Yonkers, N. Y., last week.

Piantadosi started in the music biz by opening a publishing company with his brother, Al Piantadosi, songwriter. After that was manager for Shapiro, Bernstein, and later professional manager for Warners in their merger involving Witmark, Remick and Harms.

He also handled managerial reins for Words and Music up to the time of his retirement six years ago. Since then he has operated a real estate office in Yonkers.

MRS. JANE WIGGINS

Mrs. Jane Wiggins, 88, widow of Enoch Wiggins, one of the pioneers of show business in Detroit, died June 14 in that city.

It was in partnership with her brother, James H. Moore, that the Wiggins opened the old Wonderland, first vaudeville house in Detroit, in 1885. In 1901 they opened the Temple theatre in Detroit. The family holdings also included theatres in Rochester, N. Y. and Phoenix, Ariz.

JOHN S. HABER

John S. Haber, 46, vice-president of the Philco International Corporation, died June 15 in Havana, following an emergency operation for acute appendicitis.

Haber was stricken shortly after his arrival in Havana. He became vice-president of Philco last March, when that corporation was organized to handle the sales of Philco products outside the U. S. Survived by widow and two children.

JOHN SCHULZE

John Schulze, 67, pioneer art director in the motion picture industry, died June 17 in Hollywood.

Producer of early silent films in the east, Schulze shifted to California with the picture caravan and was associated for years with Edwin Carewe as art director. For the last decade he had been with Edward Small.

Aside from his film work, Schulze designed and decorated interiors for theatres and night clubs.

PHILIP BUSCEMI

Philip Buscemi, whose operatic career terminated in 1905 when he was stricken with a throat ailment, died June 20 in Thompsonville, Conn.

A native of Menfi, Italy, Buscemi appeared with several European companies and in this country with the Manhattan Opera company. For the past 35 years, he conducted voice studios at New York, Hartford, Conn., and Springfield, Mass.

FRED P. WALTER

Fred P. Walter, 81, for more than 25 years manager of The Auditorium in Saginaw, Mich., died in that city June 10.

Connected with show business for nearly 50 years, Walter managed the old Jeffers Theatre for 12 years when it played vaude, before going to the Auditorium.

LEON DE LA MOTHE

Leon de La Mothe, 63, actor and director in silent films, died June 12 at the Motion Picture Country Home. In Hollywood for 25 years, de La Mothe was formerly connected with Universal and one time produced pictures independently in Arizona.

LUDWIG BURK

Ludwig Burk, 50, former manager of The Great Lester, died of a heart attack in Duluth, Minn., June 16.

Burk came to Duluth three weeks ago to manage the Lyric theatre for the Minn. Amus. Co. Letters found indicated survivors include a daughter, Margo, in San Francisco.

LEO T. HEATLEY

Leo T. Heatley, 48, copy editor of CBS press department, died June 17 in West Englewood, N. J. Widow, two daughters survive.

Further details in the radio section.

GEORGE KEEP

George Keep, 42, assistant treasurer Selwyn theatre, Chicago, died June 17 at Chicago. He had been in employ of Shuberts for about 25 years. Survived by sister, brother and father.

BAYARD VEILLER

Bayard Veiller, 74, the playwright, died last Wednesday (16) in New York after an illness of several months. Further details in legit section.

Wilfred Theodore Schmidt, 30, died June 20 in Stafford Springs, Conn. Active in the formation of little theatre groups in Massachusetts and Connecticut, he had appeared with the Band Box Players in Suffield and the Masquers at Hartford.

Clarence H. Benham, 47, and for the past 18 years manager of expositions at Grand Central Palace, New York City, died June 20 in New York.

William Wallace Naugle, 65, former trombone player with the Ringling Circus band, died June 15 in Harrisburg, Pa.

Thomas R. Shanahan, former Pittsburgh exhibitor, died last week in that city. Survived by widow and two sons.

MARRIAGES

Agnes DeMille to Lt. Walter Prude, Army Air Corps, in Beverly Hills June 14. Bride is dancer-daughter of William DeMille, film producer.

Oona O'Neill to Charles Chaplin in Santa Barbara, Cal. June 16. Bride is daughter of Eugene O'Neill, playwright; groom is film actor-producer.

Doria Allen to Wolfe Kaufman in St. Louis, Mo., June 9. Groom was former film and drama editor of Chicago Sun; she's non-pro.

Dorothy Gormican to John Verstreate in St. Paul, June 19. Groom heads KSTP news department.

Rita Williams to Richard Carpenter, in Los Angeles, June 16. Bride is nightclub dancer; groom is film actor.

Dorothy Gormican to John Verstreate, KSTP, Minneapolis, news department head, June 19, in Minneapolis.

Harriet Brazier Baney to Frederic McConnell, May 29, in Cleveland. Bride is actress at Cleveland Playhouse; groom is director of the theatre and treasurer of National Theatre Conference.

Dell Parker to Phil Brestoff in Chicago, June 20. Bride is a nitery singer; groom is conductor of the Michigan theatre orchestra, Detroit.

Katherine Smith to Lt. Don Craig in San Antonio, June 18. Bride is former drama editor of the Times-Herald, Washington, D. C.; groom is former drama critic for the Washington Daily News.

Juanita Stark to George Gibson, in Phoenix, Ariz., June 12. Bride is contract player at Warners.

Helene Freeman to Edwin Jerome, in Old Greenwich, Conn., June 26. Couple are legit-radio actors.

Doris Dudley to Lt. Dick Leahy, June 20, at Santa Monica. Bride is stage and screen actress, and daughter of Bide Dudley, theatrical columnist.

Mildred Acker to Rube Bernstein, in New York, June 13. Bride is assistant treasurer of Barrymore theatre, N. Y. ('Tomorrow the World'); he's company manager of one of the [illegible] companies

Dry Threat Scares Wets

Continued from page 1

overnight. One is the Bryson Bill to curb absenteeism by making dry all areas within 'reasonable distance' of war plants. Inasmuch as there's a war plant in nearly every corner of this country, that means Prohibition everywhere.

Another is the former Shepherd Bill, now being sponsored by Senator Lee O'Daniel, of Texas. This measure asks for a drying-up of all areas within the vicinity of Army and Navy camps and bases. With such wordage, this bill also takes in the entire United States at the present time.

Like World War 1, when the Drys put over the first Prohibition, the bluenoses this time are far better organized for propaganda and lobbying than the wet interests. One important factor in the Drys' campaign is the failure of urban centres to realize the potency and influence of the Women's Christian Temperance Union, Anti-Saloon League, Board of Temperance & Morals of the Methodist Church, and other dry organizations, in the hinterlands, notably the south. A city-dweller, told that the country is again on the verge of Prohibition, pooh poohs the idea, but it's a startling fact that Alabama is already very close to going dry; ditto Texas, with sentiment for 'prohibition gaining in Georgia, Florida and other southern states.

Theatrical Ballyhoo

The Drys are using every argument, plus theatricalism, in gaining their point. A strong lobby in Washington is only one of their weapons. Others include the national hullabaloo about juvenile delinquency, the Drys blaming this on the juves' quick ability to get booze when and where they want it. The dry organizations use lurid melodramas, played straight and usually in churches. One is 'I Made My Son a Criminal'; another, 'A Drunken Criminal'; a third, 'From Cliff to Abyss.'

Local and visiting talent are cast in these plays, which pull no punches in indicting liquor for virtually every crime and sin in the books. Often officials of some Dry organization play leading roles in the mellers, as, for instance, the appearance in Joplin recently of P. A. Tate, state superintendent of the Anti-Saloon League of Missouri, in 'I Made My Son a Criminal.'

Even Anti-Jive

The Drys are even distorting the swing music fad to serve their purpose. A recent editorial in the National Voice, oldest Dry weekly, stated:

'Not content with teaching our young people to drink so they may know their capacity, and to smoke cigarettes loaded with white metallic arsenic, which leads many to become 'dope' addicts, the morals of the young are being attacked by process of 'jazzing up' our music.' By the latter the editorial meant hymns.

It is claimed by Allied Liquor Industries that the prohibitionists' board of strategy met only the other day in Washington to map plans for intensification of their drive. A three-pronged attack to effect prohibition was decided upon. It is:

(1) To direct attention to the rise in juvenile delinquency and to blame it all on liquor.

(2) To emphasize weekend absences from work and Monday morning sickness, with the charge that this is due to over-drinking in smoke-filled cabarets and night clubs.

(3) To make an 'effort' to protect 18-year-old draftees from 'liquor and prostitution' in the vicinity of military establishments.

As an industry effort to counteract this type of propaganda, Allied Liquor Industries has long been 'policing' bars and saloons, plus its own goodwill program aimed at the general public, especially in those territories where the Drys are strongest. Where and when the Allied Liquor Industries gets word of a bar clipping customers, or selling liquor to patrons obviously stewed, it makes an effort to make the barroom operator change his tactics. If the 'nice way' fails, then the industry group asks the State Liquor Control Board to take action.

Persuaders

John J. Sullivan, formerly deputy police commissioner in N. Y., then in charge of cabaret and night club licensing, is in charge of that phase of Allied's program. Tom Donovan, Allied's counsel, is also actively concerned with that and, through his executive capacity with the N. Y. City Defence Recreation Committee, has the close cooperation of Army and Navy authorities. When either of the latter branches receive a complaint about a bar clipping servicemen, or 'feeding' them more than their capacity of liquor, it's immediately passed on to Allied for action.

The American Hotel Assn. is likewise lending a hand in counteracting the Drys' propaganda. Robert K. Christenberry, v.p. and managing director of the Astor, N. Y., is chairman of the Temperance Committee of the hotel association, and in that capacity has been stumping for temperance, but not Prohibition. Christenberry is preparing a symposium of what the hotels are doing to promote temperance and moderation.

Also an important factor in the liquor industry's campaign is a reminder to the public of the speakeasies and gangsterism that attended Prohibition. Also the poison and rotgut that was sold in the name of liquor—and killed, maimed and blinded more people than were military casualties in World War I.

Vandalism

Continued from page 15

jail on charges of assault with intent to kill. The sailor was said to be in a fair condition. He was stabbed in a fight that followed the appearance of the reat-pleat dandies in the night club.

The zooter gang 'burst into the place and began to beat up everyone in sight,' officers reported.

L. A.'s Drive

Los Angeles, June 22.

Enforcement of a 9 o'clock curfew for youngsters in the city's campaign against juvenile delinquency sent police through Main street theatres Sunday (20) night. Dragnet brought in 17 teen-agers who explained they were 'just killing time.'

Police said most of them were sound asleep.

Omaha Theatres' 8 P.M. Curfew

Omaha, June 22.

Mayor Dan Butler and city council have expressed interest in the latest move of the downtown theatres to stop or at least check juvenile delinquency. Theatres bar children under 15 after 8 p.m. Move made to keep kids off streets late at night. The council is now considering a curfew for about 8 o'clock.

Move is made because of troops of kids on streets late at night performing depredations, insulting night crowds, throwing rocks at cars and trams, etc.

Juvenile authorities say situation is worst in history. Theatres all willing to do their share even to barring youngsters entirely if it will help.

BIRTHS

Mr. and Mrs. Sid Weiner, son, June 15, in New York City. Father is with Warner theatre circuit staff.

Mr. and Mrs. Robert Leiber, son, in Pittsburgh, June 14. Father manages Paramount, Braddock, Pa.

Mr. and Mrs. Charles Schiffhauer, son, in Pittsburgh, June 10. Father manages Strand, Greensburg, Pa.

Pvt. and Mrs. L. Cavalucci, daughter, in Pittsburgh, May 30. Mother is the former Frances Marr, of RKO exchange in that city.

Mr. and Mrs. John Hays, son, in Hollywood, June 12. Father is film cutter at RKO.

Mr. and Mrs. Leslie Raddatz, twin sons, June 11 in Hollywood. Father is NBC picture editor there.

Mr. and Mrs. Albert Kramer, daughter, in Los Angeles, July 18. Father is auditor for Sol Lesser.

Mr. and Mrs. Robert Baldwin, daughter, in Hollywood, July 18. Mother is Cecilia Parker of the Andy Hardy series. Father is screen actor.

Mr. and Mrs. Gil Golden, son, at Roscoe, N. Y., June 14. Father is advertising manager for Warners at the homeoffice.

Mr. and Mrs. Ernest Lange, daughter, at Medical Center, N. Y. Father is a member of the playdate department of Warner Bros.

Mr. and Mrs. Van Heflin, daughter, June 20, in Los Angeles. Mother is the former Frances Neal, film actress. Father is stage and screen actor, now in service.

Mr. and Mrs. Harold Coulter, son, June 19, in Hollywood. Mother is former Betty Boyd, film actress. Father is technical advisor on filming of army pictures.

Mr. and Mrs. John Root, son, June 12, in New York. Father is a stage designer; mother is actress Margaret Mullen.

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SCREEN RADIO MUSIC STAGE

VARIETY

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Pattern of Amusement Biz's Post-War Planning Crystallized; NEIC Set Up

Pattern of the all-out, revitalized contribution the entertainment industry is readying—not only on behalf of the war effort, but for the peace to come—was crystallized Thursday night (24) at a meeting at the Astor hotel, N. Y., of the continuations committee stemming from the National Conference of Entertainment Industry for War Activities. Ambitious project of setting up the vast national pool of industry talent and facilities will henceforth be known as the National Entertainment Industry Council or NEIC—a handle which, it's figured, will have more 'sales' value in clicking with the public at large.

As the 'top sergeants' identified with screen, stage, radio and music, met to map the unified action within the entertainment industry, more than a score of pledges were received from talent unions and allied creative and craft fields who will send a delegate and alternate to sit on NEIC's Conference Board when it convenes for a two-day powwow at the Waldorf-Astoria hotel, N. Y., at which time will be decided in what manner show biz and the entertainment industry at large can make its best contribution in rededicating itself to hypoing morale on the home front in the army camps, etc.

Washington biggies will outline to the Conference Board the real objectives to be attained—a full statement of the needs via increased contributions to the men in uniform.

(Continued on page 55)

Salute Dignified Treatment of U.S. Negroes in Films

Noting that Hollywood has begun to deliver its promises to broaden the treatment of Negroes in the films, but as yet the millenium has not come, Walter L. White, secretary of the National Association for the Advancement of Colored People, will make another trip to the Coast next month to further discuss the problem. Trip this time, as was the previous made with Wendell L. Willkie last year, is in accord with invitations on the part of the major motion picture executives, who, White points out, are seemingly anxious to correct the misinformation about Negroes by avoiding perpetuation of stereotypes

(Continued on page 27)

Heat Endangers B'way Legit Biz

The sustained heat wave for almost three weeks, a record for June, is endangering Broadway's summer season. It was indicated several weeks ago that legit theatres might have trouble securing ice, the basis for most of the cooling systems, because of the manpower shortage in deliveries. The breakdown came last Saturday (26) afternoon when most houses failed to get ice, or enough of it, with the result that audiences sweltered.

Some deliveries were made late Saturday afternoon, and night performances were protected, but in a number of instances not enough tonnage was delivered and after the first or second acts theatre interiors became unbearable. Sunday shows are particularly in a bad spot, ice people saying they cannot make more than one delivery daily. Managers who planned getting ice late on Saturday to protect Sunday performances found it couldn't be done.

During the Saturday matinee there were some patrons who walked out of theatres and demanded their

(Continued on page 16)

Amidst Detroit's Race Strife, 'Abie' Does Terrific Biz

Detroit, June 29.

Detroit, where race hatreds have provided the spark for more than one outbreak over span of many years, last week provided one of the anomalies of show biz in the continued spectacular showing of the race-conscious Anne Nichols' comedy, 'Abie's Irish Rose.' Coming on the heels of the riots between Negroes and whites which resulted in the second most disastrous race riot in American history when 34 persons met their death and hundreds were hospitalized, 'Abie'—which pleads for race tolerance, despite its comedy theme, between Jew and Christian alike—was all the more startling in its sensational business because of the socko advance it was rolling up. The show, which is at the Lafayette for a summer run, was able to play only four performances last week, but it still clicked for $6,200, and at only

(Continued on page 27)

Ken Murray's Vauder Rolled Up a Gross Of $750,000 in 1 Year

Hollywood, June 29.

Garnering $750,000 in 52 weeks in Hollywood in a 1,000-seat house is something unheard of locally, but that was done by Ken Murray with his 'Blackouts of 1943' at the El Capitan on Vine street.

When the show opened originally it didn't look like anything at all. Just a lot of talent badly scrambled together. with Murray the saving grace of the performance. A smart showman, he quickly found out what was wrong—too many sketches. Billy Gilbert in a bad spot and some acts that did not belong. He used his vacuum, straightened out the show.

(Continued on page 16)

F.D.R. CUES PUBLISHING OF 5 ARMY PLAYLETS

Cued by President Roosevelt's expressed desire that they be preserved. Random House is readying for publication the five prize-winning one-act soldier plays presented on Broadway two weeks ago for a single performance by John Golden in cooperation with the Second Serv-

(Continued on page 54)

After His 7-Weeks' Tour Of Air Bases, Moss Hart Now Set to Write Play

Moss Hart, who returned to New York Sunday (27) after a seven-weeks' circuit of Army Air Corps training bases in the United States, termed the tour 'the greatest experience of my life.' He's now about to hole up in his Bucks County, Pa., farm to make out of the material he gathered a drama which, with a large, all-Air Corps cast, is intended to take its place alongside Irving Berlin's 'This Is the Army' as a wartime theatrical landmark.

Playwright feels that this challenge to his ingenuity and creativeness is the toughest assignment of his life. He declared that as of yes-

(Continued on page 52)

IRVING BERLIN BECOMES PRODUCER AT WARNERS

Irving Berlin will become a producer at Warner Bros., making his start with a dramatic yarn and music, with Humphey Bogart and Ann Sheridan as the leads.

Warners has just completed the film edition of 'This Is the Army,' the picture version of Berlin's soldier musical.

Circuses, Carnies Ready to Quit Due To Gas Rations

Chicago, June 29.

Circuses and carnivals have found the going so tough that it's doubtful whether most such outdoor shows can survive the summer. There are 25 carnies taking the jumps, but seven have already quit. The others are starting to move to mid-western territory, the other side of the strictest gas and transportation ban belt.

The outdoor shows trouped the east because of population concentration in and around war plants. Difficulty in getting lots within towns tells the story. People will not attend shows parked a mile or more out of town, because it means

(Continued on page 54)

'Book-of-the-Yr.' M-G Prize Idea

Waldemar Vetlugin, editorial assistant to Louis B. Mayer at Metro, arrived in New York from the Coast last week to sound out book publishers on a project whereby the studio plans to put up a huge cash prize for a 'book-of-the-year' contest. Vetlugin was editor of Red Book as Frederick Van Ruyn.

From accounts, all material submitted by publishers lining up for the contest would be eligible for the prize, variously reported from $100,000 to $250,000, depending on contractual stipulations.

Understood that Vetlugin has contacted several book publishers on the proposal. Aside from the top prize money for the film rights to the 'book-of-the-year' selection, M-G would be prepared to buy other suitable material which might be found among scripts submitted in the contest, at prices to be set via negotiations with authors and publishers.

If the 'book-of-the-year' idea is found acceptable by a sufficient number of publishers, project would likely tie in some way with such or-

(Continued on page 55)

BBC Will Highlight U. S. Celebration Of American Revolution

Independence Day will come in for major recognition and celebration by BBC on its four regular Sunday shows and two special Saturday and Sunday stanzas. Bing Crosby, Dinah Shore, Fanny Brice, Hanley Stafford, Vaughn Monroe's and Capt. Meredith Wilson's orchs will be featured on a Sunday program whipped up with the Special Services Division, which will be carried in Great Britain, Africa, the Near East and India.

On Saturday (3) Elmer Davis and Alistair Cooke, BBC correspondent here, will be heard on the 'American Commentary Hour' in Great Britain. In addition, the four regular Sunday shows 'Transatlantic Call,' (from Independence Hall, Philadelphia); 'Answering You,' featuring Ray Milland; 'American Eagle Club' and 'Stars and Stripes in Britain,' (from Britain) will top off England's observance of American's July 4th.

ASCAP Votes $1,200,000 Quarterly Plum, Highest Divvy Since 1940

ASCAP board of directors at its monthly meeting last Thursday (24) approved the distribution of over $1,200,000 in royalties to writer and publisher members for the second quarter of this year. It's the largest plum split up since the final quarter of 1940, when ASCAP was operating under its old contract with radio. The divvy is based on a collection of around $1,500,000. The checks go out July 9 to the members.

During the same meeting, much time was devoted to the discussion of ramifications that have developed from ASCAP's move to build up its symphonic catalog as part of its licensing expansion into that field. The question arose as to whether a commitment regarding symphonics ASCAP had received from one of its European performing rights societies was valid in light of the fact that the country is now occupied. It was suggested by the directors that the matter be taken up for clarification and endorsement with the U. S. Custodian of Alien Property.

Barrymore Just An Ordinary Guy, Sale Of Effects Reveals

Hollywood, June 29.

Away from the glare of the footlights and studio lamps, John Barrymore was old Joe A. (for Average) American, according to a checkup of the late star's private wardrobe, slated to be sold under the auctioneer's hammer. Slick and debonair in his professional accoutrements, the Great Profile walked the streets in the garmenture of an ordinary citizen, with ready-made suits of moderate cost and long, woolly, unromantic underwear.

One exception to the raiment worn by the common citizen is a girdle with which the star preserved his youthful figure on and off the stage and screen. The girdle, fashioned of hard-to-get rubber, is one of the museum pieces of the auction sale.

Other rare items are boots and shoes, most of which were used professionally, some with built-up heels to give the impression of height and dignity in roles that called for same.

There are wide-collared shirts and flamboyant cravats and pajamas, but the coats and trousers are what the well dressed Lockheed worker wears on Saturday night, and the hats are practically nil, consisting of two professional toppers and a few slouch skimmers. He never liked fancy lids in his leisure hours.

BENNY MAY ASBORB FRED ALLEN'S TROUPE

Jack Benny was reported yesterday (Tuesday) as considering the absorption of Fred Allen's troupe of performers, since Allen has no intention of resuming his network connection this fall. The performers that Benny, it was said, has in mind include Charlie Cantor, John Brown and Minerva Pious. Benny is currently in New York. Alan Reed, who recently left the Allen troupe for a picture contract, would also be available for Benny.

Also in New York and looking around for talent is Eddie Cantor. Cantor's major quest is a girl singer, who would replace Dinah Shore. The latter's contract with Cantor has expired and she is not expected to sign with him again.

PIX JAM T. DORSEY

So Goodman Switched to August Date at N. Y. Par

Jamup of Tommy Dorsey's film commitments on the Coast has necessitated a booking switch by the New York Paramount involving Dorsey and Benny Goodman. Originally scheduled to come into the Par Aug. 4, Dorsey has now been delayed to the Xmas and New Year's weeks.

Goodman, originally scheduled for Xmas, will fill in the August date instead.

WB EXECS EAST WITH 'ARMY'

Hal Wallis, Michael Curtiz and Irving Berlin arrived in New York yesterday (Tuesday) with a print of 'This Is the Army.'

Warners' filmization of the all-soldier musical is skedded to preem at the Hollywood, N. Y., end of July.

Anna Seghers Hit by Car In Mex, Condition Critical

Mexico City, June 29.

Anna Seghers, the anti-Nazi German author who wrote 'The Seventh Cross,' is in a critical condition following injuries suffered when a hit-and-run driver knocked her unconscious Thursday night (24). Miss Seghers, who has been active in anti-Nazi organizations since coming to Mexico two years ago, and who fled anti-Semitic persecution in Europe, was crossing the Paseo de la Reforma, the city's main avenue, enroute to a club to deliver a lecture when she was struck.

Several pro-Democratic newspapers have charged publicly that the accident was deliberate; that Miss Seghers has long been the target of Fascist organizations. The driver who struck her has not yet been found.

The author's husband, Ladislaus Radvangi, a Czech citizen, is director of Mexico's Institute of Public Opinion and professor of medieval history at the local labor university.

Dancer Dies in Chi of Shock Suffered 6 Years Ago In Jap Bombing of Shanghai

Chicago, June 29.

Eleanor Anis, wife and partner of Charles Szita in the act of Szita and Anis, died here last week, the result of shock suffered in the Japanese bombing of Shanghai in August, 1937.

The Szitas were in their room in the Cathay Hotel in Shanghai's International Settlement when the Japanese made a direct bomb hit on the hotel that shattered the top floors. They were evacuated 18 days later to Manila and returned immediately to their home here but the dancer never regained her health. She was 31 years old and had been dancing in vaudeville and nightclubs since she was 11.

CLAUDETTE'S 360G TOPS AT PARAMOUNT FOR '42

Philadelphia, June 29.

Claudette Colbert drew the fattest paychecks at the Paramount lot last year. According to the company's 1942 report to the Securities & Exchange Commission here, Miss Colbert was paid $360,000. Fred MacMurray was the best-paid male emoter, with $347,333. Bing Crosby was down for $336,111. However, Crosby was paid $298,946 by Decca records in 1942, according to the waxworks report earlier in the month.

Twenty-three officials and directors of Paramount received a total of more than $1,000,000 during the past year, the report disclosed.

Report filed by RKO listed executive salaries in 1942 for Ned E. Depinet, v.p. and director, as $80,620, and N. Peter Rathvon, president and director, at $61,891.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

War Blights Film Career of Snooty The Seal; Justa Fish-Eater

Hollywood, June 29.

Snooty the Seal is bereft of a film career, even though she can balance an eight-ball on her snoot and make a combination shot in the left-hand corner pocket at the same time. Wartime regulations have restricted Snooty to her youthful peacetime pastime of snatching fish.

Two powerful corporations, the William Morris agency and the Warners studio, had arranged for Snooty's Hollywood debut, but Uncle Sam stepped in and grabbed her trainer for military training. There are two great influences in a seal's life. One is a trainer and the other is a furrier. Snooty and her trainer were all fixed for $1,000 a week on the Burbank budget, with transportation from New York.

She is still in the Manhattan sector, living in a tank and wondering how she will look in a night club next winter, as a coat.

LIEUT. VALLEE'S COAST GUARDERS' LATIN TOUR

Hollywood, June 29.

Rudy Vallee, last week raised by the Coast Guard to rank of lieutenant, senior grade, takes his service band on a tour of South America, in August under an arrangement by Coordinator of Inter-American Affairs. His last broadcast in the Sealtest series will be July 1 after which the band does a series of concerts in the Frisco military area. Goodwill junket through the Latin republics may keep the band on the hop for two months.

Vallee's successor on the Sealtest show will be Jack Haley or Dick Powell.

Bacher at 20th

Hollywood, June 29.

Bill Bacher went on the 20th-Fox payroll today (29) on a three-year deal as writer-director-producer.

Last weekend he finished up at Warners where he worked on the script and production with Howard Hawks on 'Battle Cry.'

THE BERLE-ING POINT

By Milton Berle

Encouraged by the sale of Georgie Jessel's epic, Tommy Manville, I hear, is now writing his autobiography. It will be in the form of a checkbook.

You know what Manville is. He's just a Cashanova.

There's a report that Hitler has taken over the Italian fleet. He could have gotten just as much help by taking the Swiss Navy.

It certainly has been hot in New York but I don't mind. I have the coolest dressing room in town. Every hour J. J. Shubert sticks his head in and smiles.

My brother (the one who changes his necktie every half hour) has a new job. He's smuggling bobby pins to WAACs.

Hangover

Cuba Libras,
Grinning zebras,
Scotch 'n sodas,
Whirring motors,
Visions astronomical,
Noises gastronomical.
You ask how all of this accrued?
I'm inclined to think I'm stewed.

Imogen Carpenter tells me she went out with a smooth Navy man the other night. She doesn't know his rank but she's sure he's a 'line' officer.

Maybe he was a Chief Petting Officer.

Add similes: As optimistic as a guy who goes into Nedick's and asks for a menu.

Promotional? Not Pleasure?

Hollywood, June 29.

Charlie Chaplin had gas as well as romantic explanations to make on his honeymoon trip. Questions were shot at the Los Angeles OPA board, asking how a bride and groom were permitted enough gas to drive two cars all the way to Santa Barbara (100 miles) under wartime rationing. Investigators disclosed that the two cars belonged to Harry Crocker, former Chaplin employee and now a Hearst columnist, who engineered the details of the elopement, and Sid Hughes, a Hearst reporter.

John Ford, chief of the local OPA office, decided it was a promotional stunt by the Hearst papers and let it pass as non-pleasure driving.

New York Runaround

By Radie Harris

Watching 'These Endearing Young Charms' at the Booth premiere, this four-character play reminded us of a story concerning a two-character 'conversation piece' called 'Jealousy,' produced quite a while back, with Fay Bainter and John Halliday as the co-starring-duologue.

Shortly after the opening a friend of Halliday's ran into him on the street and asked him how the audience reacted to seeing just two people hold the stage for three acts.

'Well, to tell you the truth,' John is said to have confided, 'they do seem to get a little tired of Fay.'

A Goldwyn (D) Fall

Hollywood's invasion of radio took on added significance this week when Sam Goldwyn annexed the screen rights to 'A Bid for Happiness' by Therese Lewis and Lola Kriendler, as a starring vehicle for Teresa Wright.

This radio drama, which revolves around an auction and flashes back to the story behind each piece as it has affected the lives of its owners, was originally produced over the CBS network for Helen Hayes, and is included in the compilation of the 10 best radio plays for 1940-41.

Miss Lewis, formerly script and talent editor for Y & R and now prominent freelance writer, goes along with the sale of the play, as screen adaptor.

Exclusively Yours

Alfred Lunt and Lynn Fontanne are no longer at their farm in Genesee Depot, Wis. Sans any fanfare, they are now in London on a Government assignment.

Rose Gershwin, Jack Wildberg and Cheryl Crawford, who own the controlling interests in the stage rights of 'Porgy and Bess,' know nothing about Rouben Mamoulian's elaborate plans to film this George Gershwin musical classic in technicolor for U. A. release. By the terms of their contract, no film can be made until the stage rights have been exhausted, and 'Porgy and Bess' reopens for an indefinite run at the 44th Street Sept. 13.

When Jimmy Durante checks in at Metro under his new long-termer, his first assignment will be 'The Follies.' These same 'Follies' will also serve to introduce three new numbers by Howard Dietz and Vernon Duke, 'Dreamlike,' 'Under Our Umbrella' and 'See Here Private Hargrove.'

Orson Welles' Mercury Productions are slated to function again. According to present plans, first picture on the schedule will have Elsa Maxwell in one of the principal roles. She leaves for the Coast August 1.

That unrecognized little lady who paid an office visit to Gilbert Miller the other p.m. was none other than Maude Adams, and your New York runaround suspects business combined with pleasure.

Manhattan Medley

Ilka Chase has found a title for her first novel...it's to be called 'In Bed We Cry'...Now that Peggy Adrienne Samish is a month old, mama Peggy Knudsen is reading scripts again like mad...Radio sponsors, looking for an ideal children's program, think they've found it in the Edith Meiser-Ann Ronnell musical adaptation of 'Wizard of Oz'...Metro will be home sweet 'Holm' for Celeste, if she isn't ready for May Robson parts by the time 'Oklahoma' folds..and Columbia has the inside track on Alfred Drake, if and when...Paul DuPont played host to Lt. MacDonald Carey before he took off for Orlando, Fla....Add Ann Francine to the list of overseas entertainers..Fay Wray has a reservation at the Medical Center within the next two weeks, and already Bob Riskin is stocking up on cigars....with the summer folding of 'Abie's Irish Rose,' radio producer Carlton Alsop will rejoin his wife, Martha Scott, in Utah, where she is on location making a picture called 'In Old Oklahoma'....(aside to Dick Rodgers and Oscar Hammerstein: 'Oklahoma's' background isn't authentic enough!)....Katharine Locke, Hollywood bound, will be the houseguest of the Benno Schneiders....Frances Langford has joined Lillian Gish and Julie Haydon as George Jean Nathan's favorite aisle partner....Edna Ferber, hibernating at her hilltop home in Conn., gave herself quite a surprise when she discovered that the new novel on which she is working is suddenly emerging as a play....Alexander Kirkland and Irene Castle are plotting another summer's tour of the Coward one-actor, 'We Were Dancing'.

No 'Gyp'ing' the Public

The actress who finally wins the much-coveted role of Gypsy Rose Lee in her own 'Ghost in the Woodpile' will get one of the greatest breaks of her career—because Gypsy, being an actress herself, has seen to it that every time she is on the stage she holds the limelight.

In one scene there are several other characters on stage, all of whom have excellent parts, and Gypsy, in re-reading it, suddenly realized that she was being completely overshadowed.

'If I were playing the part I wouldn't be too happy about this scene,' she soliloquized.

No, she didn't rewrite it. She just added a bathtub—and put herself in it.

KRUPA AT BAT

Conviction Would Mean Mandatory 1-6 Years in Jail

San Francisco, June 29.

Gene Krupa went to trial today (29) before a jury of nine men and three women on a felony charge of using a minor to transport narcotics. Conviction would carry a mandatory jail sentence of one to six years.

Principal issue to be decided by the jury is whether double jeopardy is involved inasmuch as Krupa is now serving 90 days in the county jail on a misdemeanor charge that was an outgrowth of the same marijuana case. Juvenile Court Judge Thomas Foley ruled the double jeopardy question is up to the jury, so Defense Attorney J. W. Ehrlich did not carry out his original intention of asking for dismissal on this ground.

Prosecutor asked each prospective juror if he or she has any connection with show biz, dismissing one woman when she said her daughter was an entertainer.

SINCLAIR LEWIS' CHORE

Hollywood, June 29.

Sinclair Lewis is at Metro doing his first screenplay on 'Storm in West.'

It's original idea by Dore Schary, who produces.

PIX STARS TOPS ON MORALE

WOUNDED NEED LAUGHS

Not forgotten, but still not properly coordinated, is an entertainment program for the wounded back from the battle zones. Hospital shut-ins, they are in crying need of a steady diet of songs and laughter.

Here is where show business can count its morale work in terms of vitamins. With the wounded, the sight of a pretty girl, a strong laugh and a cheerful song can literally be seen doing their work as tonics.

There should be more of it and in a steady flow, but as yet there's been no cohesive organizational work for that purpose. This may come out of the National Entertainment Industry Council's powwow in New York July 14-15, where an entertainment program in behalf of the wounded should hold an important niche on the agenda.

USO-Camp Shows appears the most logical agency to handle a sustained hospital show program but, as with its domestic and offshore camp tours, it must have the talent to work with. One idea advanced is for the voluntary setting-up of hospital show units by legit musical casts, these to spend as much off-time as possible devoted to the morale welfare of the servicemen shut-ins. Another important source of talent for hospital shows might be radio, whose performers usually have ample free time.

20th-Fox's Legit Bankrolling May Hit $1,000,000

Large scale legit angeling into which 20th Century-Fox recently entered may hit close to $1,000,000 this year, it is estimated by Joe Moskowitz, studio's eastern rep. Although no definite sum has been allocated for the purpose by the company, he said, present indications are that it will hit seven figures.

Company hopes, of course, to get all that coin and more back—either directly or via other values received through the legit backing. Studio considers the Broadway stage a great cradle for talent and a means of testing properties comparatively cheaply, as against picture costs. Moskowitz also feels that the Fox interest in legit, from an altruistic standpoint, will be an important constructive force for the theatre.

Fox currently owns major chunks of Jed Harris' production of 'Dark Eyes' and Mike Todd's 'Something for the Boys.' Warners recently purchased screen rights to 'Dark Eyes,' indicating Fox's plan of not taking up for pictures the plays it backs unless they definitely fit into its program.

Having recently entered into a deal to finance Max Gordon's productions, Fox is now dickering with Elia Kazan and Todd. Latter arrangement is for a large-scale musical on the order of 'Boys,' while Kazan and a collaborator are figuring on a serious play.

Levant Plays Himself In WB Gershwin Film

Oscar Levant, one of George Gershwin's close friends during his lifetime and the principal exponent of his work since his death, will play himself in the forthcoming Warner Bros. filmization of the composer's life.

No one is set for the part of Gershwin himself, but Richard Waring, until recently the juvenile lead in 'The Corn Is Green,' with Ethel Barrymore, is being considered for the assignment. It would be his picture debut.

Encore For Pola

Hollywood, June 29.

Pola Negri is coming back as a star in a film comedy, still untitled, to be produced by Andrew Stone for United Artists release.

Polish actress recently played a featured role in 'Hi Diddle Diddle,' and Stone exercised his option for a second picture, to be filmed late in autumn.

Brown-Murphy's Plays

Hollywood, June 29.

Harry Joe Brown and Ralph Murphy have bought two plays for Broadway production. Ann Corio is pencilled for the lead in one, 'Sleep It Off,' and Ned Sparks is slated to head the other, 'Old Man With Whiskers.'

A third play, 'About Tomorrow,' which they've owned for some time, may also be staged on Broadway.

Talu Makes It Official; Won't Return to 'Skin,' Will Do Hitchcock Film

Although it's been reported for weeks that Tallulah Bankhead had no intention of returning as star of 'Skin Of Our Teeth,' from which she withdrew at the Plymouth, N. Y., May 29, the actress now makes it authentic by official announcement that she'll not return to the Pulitzer Prize winner.

Instead, Miss Bankhead will go picts via an Alfred Hitchcock production, without title as yet, which will start shooting in Hollywood latter part of next month. After that she has no further plans either for Broadway or Hollywood.

Miriam Hopkins, who went into 'Skin' on an eight-week contract due to management's idea that Miss Bankhead was merely taking rest and wnuld return, will now undoubtedly be pacted for run of play.

GABIN, AUMONT WILL JOIN FIGHTING FRENCH

Hollywood, June 29.

Jean Gabin, Parisian film star who made a few pictures in Hollywood, shoves off for Europe this week to join the Free French Army, probably in England.

Pierre Aumont, former French soldier, is slated for service abroad when he finishes his current picture commitment at Metro in 'The Cross of Lorraine.'

Cantor East on Prowl For New 'Mad Russian'

Eddie Cantor is east to audition players for his forthcoming picture. Particularly he is hunting a new dialectician to play the 'mad Russian' role as Bert Gordon has left his radio show for a Broadway show by George White this fall.

East with Cantor are his wife and Mr. and Mrs. Jimmy McHugh, Jr., his daughter and son-in-law.

Will Rogers, Jr.'s Talk

Washington, June 29.

Will Rogers, Jr., congressman from Beverly Hills, will address the opening session of the 'Emergency Conference to Save the Jews of Europe' in New York on July 6.

MOBILIZES 98% OF NAMES FOR USO

By GEORGE ROSEN

Rating braves for its outstanding morale contribution, the film industry today is setting the pace in bringing entertainment to the nation's armed forces. It's a job that's without parallel not only within show business but tops any other civilian endeavor to date on the home front.

The figures speak for themselves—98% of all the names in Hollywood, both on a freelance and on a contractual basis, have pledged their services to USO-Camp Shows, Inc., for not less than six weeks.

Week after week they're moving out in increasing numbers, hitting the Camp Shows trail from Mexico to the Aleutians, from the Atlantic to the Pacific, bringing into the mnrale picture for the first time a 'personality' angle that's already revealed itself as one of the greatest hypo factors in the CSI program.

Behind the recruiting of the vast talent pool from the Coast is a story of an entire film industry gearing its production schedules and arranging its castings so as to put the Camp Shows stint on an equal footing with the pix output. In other words, sending an actor out to the army bases and navy camps is no longer a hit-and-miss affair; the same importance is attached to the availability of personalities for camp show commitments, at minimum stretches of two weeks each with many going out for the full six-week stint without interruption, as is the casting of the personalities for a film assignment.

All Forces

It's also a story of producers, agents, the Writers' Mobilization Board (which prepares special scripts for the 'soldiers in greasepaint'), the Hollywood Victory Committee and the Motion Picture Division of Camp Shows uniting with the Screen Actors' Guild in an all-

(Continued on page 54)

Sunbrock's B'way Circus Fails to Open After 10 Days of Red

Larry Sunbrock's 'Big Top' circus on the parking lot in the rear of the Roxy theatre, N. Y., failed to open Monday (28) after 10 days of operatinn which saw 'Top' go deeper and deeper into the red.

Although Sunbrock has posted notices that he'll be ready to reopen on Friday (2), possibility was seen that the circus would permanently fold unless the promoter can refinance 'Top.' The American Guild of Variety Artists yanked the performers off the lot Monday afternoon, with musicians and stagehands also walking as Sunbrock tried in vain to produce a $10,000 cash bond to meet the weekly nut in advance.

The circus had been operating on a day-to-day basis since its opening June 18, with AGVA willing to go along on the acceptance of a $1,000

(Continued on page 55)

THE KIND YOU HEAR ABOUT

N. Y. Capitol's Backstage Facilities Plenty Ultra for Bands, Acts

Loew's complete revamp of the New York Capitol's backstage facilities has made that theatre a 'luxury' date for bands and acts. Plus air-conditioning and new 'hotel' furnishings in all the dressing rooms, there's also new carpeting, wall-papering and cuffo soft-drink refreshments.

A loudspeaker system connected to all the rooms give the talent the 'half-hour' calls, with the house also furnishing a 'call boy' to run errands. No other house in the Broadway zone has backstage facilities to match, especially the air-conditioning.

The improvements were completed in time for the start of the current engagement of Phil Spitalny's all-girl band.

Vast U.S. Gov't News Service Runs On Shoestring; Fights Propaganda 24 Hours a Day; Covers Dailies, Radio

Washington, June 29.

One of the largest and most interesting news services in the world—the Foreign Service Division of the Office of War Information—is being run successfully on a shoestring down here by a small group of former radio and newsmen.

Directly or indirectly, their clients include every radio station and newspaper in the United States, the A.P., U.P., INS, a host of expert commentators and columnists, as well as a substantial share of overseas biz.

They've piled up a knockout collection of news beats; they combat Axis propaganda 24 hours a day, seven days a week—and they do it all with a staff of 23 people and an annual budget of $79,000, which is something of a miracle in this war capital where practically nobody thinks in terms of less than billions.

Foreign Service Division has for its chief Matthew Gordon, former CBS news editor, and author of the recent best seller, 'News Is a Weapon.'

Under him as chief news editors are: Emanuel R. Friedman, former cable editor of the N. Y. Times; John Edwards, former director of short-wave news broadcasts for CBS; and Henry Lieberman, former feature writer for PM and the N. Y. Times. Coordinator of media for the setup is Patricia Lochridge, ex-assistant director of special events and talks for CBS.

The little staff includes also such men as Roger Tatarian, ex-U.P. staff-

(Continued on page 48)

Moppets' Vacation

Hollywood, June 29.

School kids on the Universal lot celebrated their last day of classroom imprisonment. On vacation from educational labors for the summer are Donald O'Connor, Gloria Jean, Annie Rooney, Bobby Scheerer, Ann Blyth, Jean Davis, Richard Love and Patsy O'Connor.

As far as moppets are concerned, vacation means that they can work four more hours per day in a studio.

Execs Borrow 300Gs To Settle Claims Vs. John Ringling Estate

Tallahassee, Fla., June 29.

Governor Holland's office announced a $300,000 loan by the Florida National Bank of Jacksonville to settle claims against the John Ringling estate.

This will liquidate the balance of a loan made a year ago by the Manufacturers Trust Co. of New York and settle Mrs. Ida Ringling North's claim against the estate willed to the people of Florida by the late circus magnate.

'This brings us one important step closer to liquidation of the estate and placing it in shape so it may be made available to the public,' Governor Holland said.

With approval of Governor Holland and the state cabinet, executors of the estate a year ago borrowed $525,000 from the Manufacturers Trust Co. so they could settle for $850,000 federal tax claims which originally totalled $13,000,000.

It was announced this $525,000 loan has been reduced to about $125,000 through payments made by the executors out of money received from the Ringling Circus Corporation, which owned the estate.

The new loan will provide sufficient money to complete payments to the New York Bank, and to pay the preferred claim of Mrs. North, John Ringling's sister. The loan is at 3% as against 4% paid on the original borrowing in New York.

JAY BROWER, EX-M.C., SUICIDES ON COAST

Hollywood, June 29.

Jay Brower, 47, former m.c. and bandleader, suicided here June 21 by slashing his wrists. He had made several previous attempts due to melancholia.

Brower's activities were largely confined to theatres, night clubs and radio on the west coast. For three years he was m.c. bandleader at the El Capitan in San Francisco, later moving to the Golden Gate. He batoned the orchestra on 'Happy-Go-Lucky' Hour over KFRC, and also maestroed at the Lido Cafe.

His entry into show business was via vaude in an act with his then wife, called 'The Musical Browers.' He leaves a son, Jay, Jr., a musician, in Frisco.

Put Off Cohan Services

Church memorial for the Four Cohans, slated for Sunday (4), has been set back until Nov. 5, first anniversary of the date of George M. Cohan's death. Star had held a memorial for his father, mother and sister annually. His birthday was July 4, reason for the first-named date.

Postponement was made at the request of the Cohan family. Understood that Mrs. Cohan, who is at their country home, is not well enough to come to the city during the summer.

Laughton, Burns-Allen, Warner Baxter, Louise, Dorn to Tour for USO

Hollywood, June 29.

New one-month record for the signing of film personalities for USO-Camp Shows by the Hollywood Victory Committee was accomplished by the inking of six in the last week, bringing the June total up to 49.

Newcomers, slated for touring early in July, are Charles Laughton, George Burns, Gracie Allen, Warner Baxter, Anita Louise and Philip Dorn.

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Vol. 151 120 No. 3

Bills	48
Chatter	53
Film Reviews	8
House Reviews	46
Inside Legit	52
Inside—Pictures	27
Inside—Radio	37
Inside Vaude	45
International News	25
Legitimate	52
Literati	52
Music	39
New Acts	47
Night Clubs	43
Night Club Reviews	44
Obituary	54
Orchestras	39
Pictures	5
Radio	30
Radio Reviews	36
Vaudeville	43
War Activities	4

DAILY VARIETY
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Geo. Kelly (Yacht Club Boys) Fights Off a Pushing-Around in No. Africa

Following is a letter from George Kelly, of the Yacht Club Boys, to Abe Lastfogel, prexy of USO-Camp Shows, Inc.

Bengazi.

Dear Abe:

I received your letter and have at last gotten a chance to write you in regards to conditions over here. This is really a bad setup—there is so much jealousy over here you can't believe it. Everyone is trying to kill one another for promotion. For instance, when we first arrived no one knew we were coming, then after we played the King's command performance the Air Corps took us from the Army, then the Army borrowed us and the Air Corps took us back again. You would think they were a Nazi and American group.

I was sure glad to get out of Cairo, because I know I couldn't stand for much more of that, especially from people who were never in this business and admit it. I will give you a few instances of what I mean. They sent us to Port Said to play at the Britannia' Club. After riding for hours the man in charge didn't even know we were coming so the result was that we had to do a show, nothing to eat and no place to sleep. Then they sent us to Palestine and after driving one thousand miles we got back only to learn that they didn't even make preparations for us to sleep or eat. Well you can imagine me the next day up in that office and everyone was blaming it on one another.

We saw the big show at Tunis and believe me Barnum & Bailey never could have played on the same bill with that company. I announce the U.S.O. at every performance and even go so far as to tell them when they mention us in their letters they send home not to forget and mention U.S.O. I'm sure they do, because the guy that censors the mail tells me about it.

Italy will surely be out by September, as they are really giving her a good going-over. The concensus of the big guys over here is that Hitler will go on until next June because he is now only defending. He is not building any more bombers, only fighters, and that means he is going to try and defend Berlin, which is practically all he has left. What I wouldn't give for a bed, a drink of Scotch, a week at Loew's State, or even an hour or two of bridge you you.

Well, Abe, this is all for now. I will try and keep you posted as I go along and don't worry about the U.S.O. I will take good care of it.

George Kelly,
Yacht Club Boys

Setting Can. Navy Show; Farrow, Desylva's O.O.

Ottawa, June 29.

Lieut. Commander John Farrow of the Royal Canadian Navy, Buddy De Sylva, Lou Silvers and Sam Rednor were in Toronto and Ottawa over this weekend to confer with Capt. J. P. Connolly of the RCN special services division on 'Meet the Navy', revue to open in the fall and scheduled to play U. S. and Canadian houses.

Navy brasshats will sample talent in Ottawa Friday and Saturday (2 and 3) when concert party stages 'H.M.C.S. Bytown', titled after local Navy barracks. Cast will be absorbed into 'Navy' but none of the material, costumes, sets or music, most of which is original by naval personnel, will appear in the big show in the fall.

Lt. L. R. Locksley directs show and batons pit band. Other names in concert party cast and also in eventual show cast are Oscar Natzke, Allan Lund, Blanche Harris, Anna Leigh, William O'Connor, Art Houston, Pat Quin, Noel Langley, Dixi Deane, Les Linsmore, Murray Devaney (Lee's son), Victor Corelli, Roy Taylor, Wayne Sheridan, Ross Pratt and other former stage, screen or air pros.

Major Loew's Spot

Major Arthur M. Loew, on leave of absence from his post as foreign sales chief for Loew's, Inc. (Metro), is now in charge of the foreign division of training films made at Astoria, L. I.

Loew handles synchronization of foreign voices and superimposing of titles for such films.

Capt. Monroe Greenthal

Washington, June 29.

Monroe Greenthal, former ad-press chief for United Artists, who has been in charge of WPB film activities, has been commissioned a captain in Army special services. He reports for duty tomorrow.

He will be stationed in New York where he will be in charge of G. I. motion pictures for Army camps and bases in this country. Capt. Greenthal will return to Washington for a day next Friday to clean up personal affairs here.

Capt. Teitlebaum a Major

Washington, June 29.

Capt. Bert Teitlebaum, former Warner Bros. art director, now here with the film unit of the Army Air Forces, has been promoted to major.

'B for Bertie,' ENSA Unit, Planes Out for Tour Of Canadian Bases

'B for Bertie,' second in the series of units to be sent into Canada for a tour of RAF bases by the N. Y. Committee of the Entertainment National Service Association, gives its initial performance tonight (Wednesday) at 'an air base' in New Brunswick.

Cast, headed by Ernest Cossart, planed out of N. Y. yesterday morning (Tuesday) and will circuit all Canadian RAF bases on a two-and-a-half month tour before returning to N. Y. Others in cast include Doris Patston, Joseph Laderoute, Mary Kendel, Sanford Schlussel, Anthony Jochim, Carole Burke, Rosemary Sankey and Tony Romaine. Unit has been rehearsing in N. Y. for several weeks prior to departure, with special material scripted for them.

Initial ENSA venture for the Canadian forces was 'A for Aces' which recently completed a two-month tour.

WOLFSON VICE WEISBORD WITH USO-CAMP SHOWS

Lou Wolfson, of the William Morris agency, was appointed last week by USO-Camp Shows prexy Abe Lastfogel to take over operation of the Overseas Division of Camp Shows. Wolfson succeeds Sam Weisbord, recently inducted into the army.

As in the case of Lastfogel and Weisbord, Wolfson is serving without cost to USO, being on loan from the Morris office, where he continues on the payroll.

With the routing of units overseas currently the chief problem of Camp Shows execs, latter expressed gratification in obtaining services of Wolfson because of his familiarity with the European scene, having served the Morris agency abroad for a number of years prior to the war.

Bert Wishnew, who filled in on the overseas operation job following induction of Weisbord, will continue with the division working with Wolfson.

Victory Arch Slated For Post-War B'way

Design for proposed Victory Arch depicting the Four Freedoms, which the Broadway Assn. plans to erect in Times Square after the war, has been submitted to Mayor La Guardia and Manhattan Borough President Edgar J. Nathan by Robert K. Christenberry, prez of the Assn.

Proposed arch will be temporary, to be replaced later by a permanent structure patterned after the National War Memorial in Ottawa, Canada. Site will be on 'island' in Times Square, north of 43d street. Cost of both projects, according to P. A. Willoughby, chairman of the general committee, is to be financed by the Broadway Assn. and others having an interest in Times Square. Willoughby's daughter, Lucia Helene Willoughby, designed arch.

Bob Hope, Langford, Romano, Hit London For Off-Shore Stints

Bob Hope, Frances Langford and Tony Romano arrived in England last week to begin a 10-week tour of offshore bases. For Hope and Miss Langford, it's their second volunteer offshore stint for USO-Camp Shows, both having toured Alaskan bases previously. In addition, they've circuited most of the army camps and navy bases in this country in what Camp Shows execs describe as one of the top morale jobs accomplished to date.

Prior to their departure for England, Hope and Miss Langford worked for weeks perfecting their new routines and material for the Yanks abroad.

Also in England is Adolphe Menjou, another volunteer for Camp Shows, while Hank Ladd and Hal Leroy recently arrived in London with a troupe of 15 paid performers. Latter group is being split into units for an extensive tour of offshore bases.

Meanwhile, Camp Shows execs are confronted with increasing demands for the overseas stints, based on requests received from the War Dept. Last week came a call for 50 performers, who are needed immediately.

Jolson, Kaye Going Overseas

Al Jolson is skedded to leave this week for an offshore assignment for USO-Camp Shows.

When Danny Kaye completes film, 'Up in Arms,' he'll do a two-month tour in the British Isles and Africa on behalf of the Entertainment National Services Association. ENSA is the British counterpart of Camp Shows.

Ingles Vice Olmstead

Washington, June 29.

Major General Harry C. Ingles becomes Chief Signal Officer of the Army tomorrow, succeeding Major General Dawson Olmstead who retires — which means that General Ingles becomes the new top man over the Army film and radio services.

General Olmstead has been redetailed as military representative of the Telecommunication Board which functions under the Secretary of State. He is an expert on radar and field communications.

Uncle Sam's Callboard

Ensign Herb Golden

Herb Golden, who has been on leave-of-absence from 'Variety' for the past year while serving as senior motion picture officer in the films division of the Office of the Coordinator of Inter-American Affairs, has been commissioned an ensign in the U. S. Navy.

When he receives his orders to active duty, expected within the next few weeks, he will attend deck officers' school before assignment to sea.

Pvt. Dick Dudley (Casper B. Kuhn, Jr.), ex-NBC staff announcer, transferred to Fort Meade, Md. Next step O.C.S. and bars.

WAAC Musical

Washington, June 29.

All WAAC musical comedy, 'The Sergeant Is a Lady,' is now in production at Fort Des Moines. WAAC training center in Iowa.

Show and music have been done by women in the camp.

Shooting 'Hargrove'

Washington, June 29.

Metro camera crew is now at work at Camp Roberts, Calif., shooting locale for 'See Here, Private Hargrove.' Film will depict life in the field artillery.

Previous outdoor stuff was shot at Fort Bragg, N. C.

Its Capt. Maloney Now

Detroit, June 29.

Phil Brestoff, leader of the Michigan Theatre orchestra, into Army.

Joseph M. Maloney, for 18 years on the staff of the Detroit Free Press, is a captain in the Army.

James Norman Welsh, asst. mgr. of the Fox Theatre, into Army.

Closeup on No. Africa

By Major Irving Somach, M.D.

North Africa.

Editor, 'Variety':

(*Written by Flickering Candlelight.*)

The scene: Africa, North. Climate? Southern California at its best. Nights: Divine and really mystical in its beauty.

I live in a tent in a staging area on the outskirts of a large city where we await orders to move into the town where our hospital shall have been established where we shall take care of the 'real guys' who will soon, I hope, be hammering on Il Duce's and Hitler's backdoors. It's a back-to-the-earth existence at present with life in these tents, except most of the earth is in the form of finely powdered dust that covers everything. My bed is a long box with mosquito netting over it, and an empty wooden box is my chair. I write this by candleight in a most uncomfortable position and except for the fact that I recall pictures of Gen. Grant doing the same God-dammed routine, I wouldn't do it.

The town nearby is a mixture of tropical, snow white buildings for Europeans in juxtaposition to the dirty native quarters, with its crooked, narrow bazar streets lined with shops that are filled with stinking, fly-studded meat and 'fabulous treasures' of these parts that I feel sure come from Woolworth. It is all like Allen Street (N. Y. C.) under the El long ago and Coney Island on a hot afternoon, only in Coney there were lions, tigers, wild cannibals; and here there are goats and donkeys and camels; beggars and high-caste Moslems.

Allied officers sit at sidewalk cafes; refugees from all over abound in large numbers. The urchins that follow the doughboys all over have learned all the choicest words in a mule-driver's vocabulary (better than a sailor's) and it is apparent they don't realize the meaning since after you give them a penny their faces beam and in their politest manner they bow and say blankety blank. These words are often yelled at our trucks and jeeps with a hearty, friendly wave of greeting. One of our officers was offered a wallet by a little urchin with a whale of personality. The officer countered with a much smaller bid; the kid took the wallet, looked the officer over, and with a quizzical arched brow said: 'Brooklcen, No?' It was boffo!

I haven't seen much of shows here but recently Capt. Sidney Piermont (ex-Loew's) took over as one of the Special Service and soon we can expect things to happen. He sends his best regards to you and Oscar Serlin. Movies are good and are the main diversion. No liquor, except water tinted with pale wine. The Nazis grabbed all the 40', alcohol stuff.

I got May 5 'Variety' today and perused it hungrily.

Major Irving Somach

Theatres Tie In With $130,000,000 Stamp Drive

At the request of the Treasury Department the film industry, in cooperation with the National Retailers and newsboys, is spearheading drive in July to raise $130,000,000 through sale of war stamps, part of which will be used for construction of an aircraft carrier to be called the 'Shangri-La.'

Plan is to sell $1 worth of war stamps to every man, woman and child in the U. S.

Newsreels are getting shots of General James Doolittle in Africa buying the first dollar's worth. U. S. Treasury's own radio time will ballyhoo the campaign, advising listeners to go to their 'favorite theatre and buy a dollar's worth of stamps.'

Through the Hollywood Victory Committee film stars will be recruited to pose for stills for newspapers and magazines while some will appear in the newsreels. Under consideration is a radio program to emanate from 'Shangri-La.'

N. Y. to L. A.

Max Bercff.
Abe Burrows.
Ernest Cossart.
Ed Gardner.
Wolfe Gilbert.
William Howard.
Jack Kapp.
Park Levy.
Mary Louise Plummer.
Manie Sacks.
Sol A. Schwartz.
Jimmy Stroock.

Joe Laurie, Hildegarde, Norworth, Et Al., Score In Army Hospital Show

With Joe Laurie, Jr., sparking the layout as m.c., a group of entertainers journeyed over to Halloran hospital, Staten Island, Sunday (25) and put on a sock show for the wounded soldiers who had seen action on the global fighting fronts.

The cast, including Hildegarde, Jack Norworth and Emma Adelphi, Leon McCarthy, Dixie Hamilton, Lou Handman and Florrie LaVere, Billy Gibson, Eddie Weber and a line of 10 girls, first staged their show in the hospital auditorium before an audience of 2,000 and later went through the various wards repeating the same routines. For the wounded servicemen home from the firing lines, who greeted the various acts with a riot of applause, it was a gala evening, while to the performers especially as they kept the show going from ward to ward for the benefit of the bed-ridden—it was a heart-warming experience they probably won't soon forget. It was, incidentally, the first show to play the wards of the hospital and was put on with the help of the Red Cross Motor Corps, which also furnished the transportation. Mrs. Laurie is a member of the R. C. Motor Corps.

The line of girls, who contributed to the program through courtesy of Elmer Dade, opened and closed the show with two numbers, including change of costume. Hildegarde, spotted number two on the program because of her engagement at the Plaza, which required her to get back into N. Y. at an early hour whammed over a few numbers and finally decided to stay on for the show in the wards. She called the Plaza management to say she would be an hour late and did a repeat 40-minute turn that wowed the wounded.

Sermon Act Wowed 'Em

Joe Browning had the boys yelling with his sermon act. Jack Norworth and Emma Adelphi, on next, sang and whistled the former's tunes, including 'Shine On Harvest Moon' and 'Take Me Out to the Ball Game.' Leon McCarthy, the magi, scored with his illusions, after which Dixie Hamilton stepped out of retirement to sing several numbers. Latter was so impressed by the enthusiasm of the boys that she's decided to do the morale stint on a weekly basis.

Lou Handman and Florrie LaVere did their entire act—changes and all—and were a solid click, particularly with their songs, including their new one, 'The Girl I Left Behind Me.'

Laurie's m.c.'ing and ad libs kept the show moving at a swift pace, both in the auditorium and in the ward-to-ward trouping. Eddie Weber, in addition to accompanying the acts on the piano, played an overture, while vet showman Billy Gibson and Capt. Lipsky were at the keyboard in the wards entertaining the boys until 11 p.m.

One of the biggest hits of the evening was Laurie's 'pin up' routine, with pictures of glamor gals from the WB lot posted above each bed in the wards.

MATTY FOX ENLISTING

Matty Fox left New York Friday (25) for the Coast, in company with Nate Blumberg, Cliff Work and Dan Kelly, Universal toppers, preparatory to cleaning up his personal affairs prior to enlisting in the Army as a private.

Fox was a former U v.p. before joining WPB.

L. A. to N. Y.

Annabella.
Russell Bennett.
Irving Berlin.
Vern Caldwell.
Eddie Cantor.
Dick Cronna.
Michael Curtiz.
I. H. L. Diamond.
Howard Dietz.
Roy Disney
Zac Freedman.
William J. Heineman.
Betty Hutton.
Dickie Jones.
Al Kaye.
Edward J. Mannix.
Jimmy McHugh, Jr.
Al Moss.
Paul Richenbacher.
William F. Rodgers.
Nicholas M. Schenck.
Herb Silverberg.
Harry Steinberg.
Terry Turner.
Hal Wallis.

PIX PRODUCER-WRITER ERA

Studio Vaults Bulge With Completed Pix as Insurance Vs. War Stoppages

Hollywood, June 29.

Sequestered in weather-proof vaults as insurance against a possible time when a lack of manpower, celluloid and other ingredients of screen drama may curtail the making of pictures, the greatest and most expensive backlog in the history of the film industry—and it's mounting at a feverish pace through the summer months—has been piled up by the major studios.

Cooling off in the vaults of most of the major producing plants are high-budget pictures that have not been seen since previewed a year ago. In some cases the sequestered films have outlasted the tenure of production biggies who brought them into the world.

One major exception is Metro, which is not backlogging like the other lots but is busier now than at any other time in its production career. At one time last week there were 12 serious-money pictures, involving three secondary units, and one short in work at the same time, a total of 16, for release next winter and spring. At Warners, 20th-Fox, Universal and Columbia production has been galloping at high speed ever since war and its consequent shortages loomed in the offing. Most of the lots have enough drama, music and comedy on ice to keep the theatres going far into 1944, even if production is curtailed.

Buying Stories Far Ahead

Keeping pace with the threat to manpower and already deep inroads into talent and technical ranks, the film industry will go into July with the largest inventory of feature productions in its history. Most major producers have gone forward so rapidly on production plans, to beat this manpower shortage headache, that several already are working on their 1943-1944 product lineup, while others will be shooting on next season productions by the middle of next month.

Tipoff on the unprecedented production activity is revealed in the extensive story buys, and they are still seeking additional yarns for next season's program. Estimated that most majors will go into September, usual unveiling of new season product, with a backlog of 15 to 20 features on average. Understood that several companies already have 16-20 features completed and in the vaults for next season's lineup.

PUBLIC INTEREST UPS ON FILM STOCK BUYS

Generally higher prices which placed picture company shares in the van of the rise in the stock market during the last few days again called attention to the improved public attitude towards film stocks. Fact that most picture corporations not only have set their financial household in order, but in numerous instances either have simplified their structures or carried on refunding operations to produce new economies, is back of this better sentiment. Indication of this attitude is the fact that one large investment house added a sizable block of Loew's stock to its portfolio last week.

With Universal's merger and corporate simplification plan approved last week, the successful conclusion of Warner Bros. refunding operation, when it comes, would mark the fourth film company to work out economies. Loew's finished its simplification by calling in all preferred about a year ago. Paramount has eliminated all preferred shares and wiped out old bonds by supplanting them with a lower-interest bearing issue of debentures, privately placed. Par further has drastically reduced its funded debt over a 12-month period.

20th-Fox not only plans to take over Chase National's stake in National Theatres next month, but would gain a sizable block of corporation's preferred, now held by Chase. Chase previously disposed of its common holdings in 20th. Un-

(Continued on page 17)

Stromberg's Long Stay

Hunt Stromberg is continuing his New York sojourn another two weeks. Producer has been east now almost three months, what with 'Lady of Burlesque' and its reclassification into a 'B' rating by the church group, plus his Wall St. financing setup.

'Dishonored Lady,' from the stage play, may be displaced by Stromberg as his next film in order to take up a more topical subject dealing with the present 'food problem.' This will be decided by the time he returns to Hollywood the end of next week.

OPA Lacks Say On Rental Ceiling

Washington, June 29.

Independent theatre owners who have been threatening to petition OPA because the rental price of pix has been upped in some cases, will be wasting their time because the agency has no power to act in the matter.

'Our control in the film field,' explained an OPA spokesman, 'is limited to the price of scrap film. We are barred by the law from stepping into the amusement field, and have no authority to limit the rentals which producing companies charge exhibitors for motion pictures.'

Col.'s Good Earnings May Also Cue That Co. To Retire Pfd. Stock

With net profit of $2.39 per common share reported for the first 39 weeks of the fiscal year, Columbia Pictures gives promise of winding up the corporate fiscal year this month with nearly $3 on the common. This would make one of the most profitable 12-month periods in years. Showing was made despite the heavy upbeat in Federal taxes and costs of producing.

Reports in Wall Street are that the corporation may soon give consideration to some plan whereby all or most of the preferred may be retired, this being in line with policy of other large companies of simplifying corporate structures by taking advantage of the current cheap money available in financial circles. Figured it would cost around $4,000,000 to retire the 75,000 shares of preferred outstanding. This stock is retirable at $53 per share plus accrued dividends, latter not running high. Conversion privileges of the preferred expired in 1941. Calling of the preferred doubtlessly would be done largely via a long-term bank loan.

Columbia has about 366,260 shares of common outstanding now. Divvy of 50c. was paid last December, being the first since 1938 but in the interim two dividends of 2½% each in stock were distributed, one in 1938 and the other in the following year.

S. P. Eagle Sets Up Shop

Sacramento, June 29.

Sam Spiegel, former co-producer with Boris Morros on 'Tales of Manhattan,' organized a new company, S. P. Eagle Productions, Inc., with permission to issue 100 shares of no-par stock.

Other directors of the corporation are Helen Bellotti and Morton Garbus, attorney.

'Aleutians,' 1½ Reels

Washington, June 29.

Army film, 'The Aleutians,' which was to be shown to the public three reels, has now tentatively been cut to a reel and a half. OWI viewed it last week at its new abbreviated length, after it had been cut to two reels and disapproved.

SCRIVENERS EYE GREENER FIELDS

By WHITNEY WILLIAMS.

Hollywood, June 29.

They'll be telling an entirely new type of producer-legends a year hence, for incoming crop of production bosses currently is pretty much limited to recruits from writer ranks. Breakdown of those who have just wound up their first production, are in the midst of it or are about to take off reveals greatest hegira from scribbling field in history of flickerdom, with more pen-names casting an avid eye producer-ward.

Rate at which top scriveners are deserting their own territory for greener fields of bossing their own pictures marks a situation which is bound to effect the immediate creative future, despite fact many of these new producers are writing and plan to continue authoring their own scripts.

Signing by Universal recently of Louis Bromfield to head top-budget production unit, indicates direction of breeze. Although Bromfield, in strict sense of word, is not a scenarist, he has written many of most successful pictures. Now that he's thrown in his lot with production end of picture business, his place must be filled by another or others, somewhat of a problem in this day of writer-shortages. Even though he turns out his own story, he probably won't make more than one or two pictures a year, which cuts down percentage of yarns from his pen.

Casey Robinson's New Ticket

Desire of Casey Robinson to produce led to his abandoning one of most prolific and remunerative writing careers in Hollywood. During the few months previous to his leaving Warners to sign with RKO as a producer, Robinson turned out scripts of quartet of top-budget pictures, Irving Berlin's 'This Is the Army,' 'Saratoga Trunk,' 'Passage to Marseille' and 'The Corn Is Green'—credits which many top writers would consider sufficient to last them over two or three year period. Production bee in Robinson's bonnet continued to buzz, however, so now he's preparing a Russian guerrilla picture for RKO, entitled, 'Revenge,' screenplay of which he has just completed.

Sheridan Gibney, one of colony's outstanding scripters, likewise is about to enjoy long-awaited producer goal. He has dropped his freelance status for producer contract at Paramount, and first picture will be 'Our Hearts Were Young and Gay,'

(Continued on page 54)

WB Film Sales To Remain Flexible

At the first of three Warner regional sales meetings, which gets under way in N. Y. tomorrow (Thursday) and extends through Saturday, Ben Kalmenson, general sales manager, is expected to give no indication of the number of pictures for release during the 1943-44 season but instead will indicate that the selling schedule will remain on a flexible basis so that releases may be made in accordance with market conditions and demands. Kalmenson plans giving details in connection with the substantial backlog of product on the Warner shelf, films now in production and others slated to go in soon.

Among pictures already finished but not to go to market until some time during the 1943-44 season are eight top-budgeters. Six other films are now in production, while seven will start shortly. The 1943-44 season's program will include some special releases, under plans. The shorts lineup will be the same as for the current season.

In addition to homeoffice execs the N. Y. regional will be attended by all district and branch managers, plus salesmen, in the eastern territory. The other meeting will be held in Chicago, July 8-10 and in San Francisco, July 15-17.

'Big 5' Distribs Unlikely to Go Back To Full-Line Film Selling After Consent Decree Expires Nov. 20

Pending a determination by the Department of Justice as to what action will be taken with respect to the consent decree which expires Nov. 20 next, the Big Five distributors, Metro, Paramount, Warners, 20th-Fox and RKO, will not go back to full-line selling of their own volition, according to inside.

Learning to like a method of selling that was forced upon them, the situation thus takes an interesting turn since, if the decree is allowed to slide, that will not mean a return to the old policy under which a full season's program, subject to cancellation options, was offered. The D. of J. is placed in an odd position as result of shifting likes and dislikes since, if it does not continue the decree as it now stands, then, it is asked, how could it demand that the distributors return to the old formula? It is possible that the D. of J. might request that this be done in the face of numerous complaints from exhibitors who want to buy a whole year's product, in advance, getting a nominal cancellation at the same time but indicated in one higher quarter that 'we won't do this unless forced to.'

Meantime, the situation becomes complicated since United Artists, Universal and lesser distributors are selling full-line. Future of the decree may determine whether they will continue this course or voluntarily adopt a decree policy for reasons favored by the Big Five.

Among these is that it has been found more practical to sell in small groups, based upon terms that are laid down after the pictures have been seen, rather than taking a shot in the dark by trying to determine on prices and conditions 12 months or more in advance of release. Additionally, depending on the value of the product, it is possible to sell more pictures on percentage. Moreover, no seasonal commitments are made, allowing for a very flexible policy on deliveries.

'Continuing' Deals

According to the distribution executive of one of the majors, it has been found that many contracts are of a 'continuing' nature, with the account picking up each block automatically as they come along, subject, of course, to price stipulations. Not infrequently, the terms are even made after pictures have been played.

While there is no official indication from Washington as to what will be the fate of the decree after three years of existence, it is doubted that the Government will move to reopen the anti-trust suit, which brought about the consenting agreement, since that would entail divorce-

(Continued on page 47)

Allport Recupes in N. Y.

Fay W. Allport, representative of the Hays office in London, who is now in the U. S. after many years in England, is recuperating from a serious operation performed several months ago.

Present trip to N. Y. was primarily to recover. Allport arrived from London about two weeks ago.

20th Toppers To Set 1943-44 Plans

Hollywood, June 29.

With the elimination of the low budget pictures, the biggest problem now confronting Joseph M. Schenck, Spyros Skouras and Tom Conners, is the amount of product to to be scheduled for the new season. The 20th-Fox execs have committed their company to a high quality policy which may result in 26 films for the year instead of the 36 as had been originally predicted.

Also coming up for discussion is the extent of activity in the British field. Murray Silverstone, the company's foreign head, is slated for a trip abroad within a month, but he has not yet decided whether Robert Kane, former overseas production head will accompany him to resume his old duties.

The question of William Goetz's parting with 20th will also be decided at executive confabs. An announcement, however, is expected that he will pull out this weekend since Darryl Zanuck is returning to the studio July 6.

Squabbling Exhibs Jazz Up C. F. Coe's 'Goodwill' Talk in S.F.

San Francisco, June 29.

A meeting of exhibs held here for the purpose of hearing a talk by Charles Francis 'Socker' Coe, while he was in Frisco to address the Pacific Advertising Association convention, ended in a squabble about the biz of indie exhibs.

The v.p. of the Motion Picture Producers & Distributors of America, Inc., was well launched on his theme of the need for unity in the film industry to meet threats of punitive legislation, when an indie exhib got to his feet.

He wanted to know what was being done to aid the small exhib to prevent him from being squeezed out of biz. Coe explained this wasn't his province and that he wasn't prepared to discuss the subject.

Then another exhib was off with a 'funny story' about an indie who lost a certain amount of coin the first year, so much less the second, a still smaller amount the third, and ended up losing only $10,000, thinking biz was fine.

First exhib took exception to story on ground he was being made sport of, and the battle was on.

At one point an angry exhib made reference to milk and acid not mixing, and Coe was affronted by this, saying he resented being referred to as 'acid.'

From time to time some of the attendees who had come to hear Coe drifted out.

Finally, someone suggested an adjournment and the exhibs trooped out, with the public relations question they were called together to discuss still a minor issue.

In his talk to the ad association, Coe declared 'the motion picture can be the strongest single instrument of human education in a postwar world.'

LEE MARCUS JOINING ED SMALL AS PRODUCER

Hollywood, June 29.

Lee Marcus is pulling out of 20th-Fox to join Edward Small as an associate producer. During his stay at the Westwood studio he produced two films.

Marcus, in pictures since 1919, had been successively associated with Realart, L. J. Selznick, FBO, RKO and Frank Lloyd in executive production capacities before going to 20th.

Small Considine Estate Of $4,400 Surprises Biz

Hollywood, June 29.

Friends of John W. Considine, Sr., were surprised that the veteran showman, who died Feb. 11 last at the age of 83, left a meagre estate of $4,400. He was believed to have been wealthy by many.

Petition for probate stipulates bequests of $1 to his first wife and three children, $500 to a daughter by his first marriage and the remainder to his widow.

Milwaukee Theatres' Boom as Result Of the Clampdown on Other Diversions

Milwaukee, Wis., June 29.

They've hung the crepe on Milwaukee and as a result the theatres are reaping the harvest. There's no place to go unless you go to a show since James Kerwin became the district attorney of this conservative community.

Kerwin, a comparatively obscure attorney, sprang into prominence when he was named county prosecutor a few weeks back by Gov. Walter S. Goodland. He succeeded the lenient Herbert J. Steffes, who was elevated to municipal court judge through death of the occupant of that bench.

Since taking over the prosecutor's office just a few months back, Kerwin has set himself in solid with the 'blue nose' fraternity as follows:

Ordered slot machines out of every spot. They had only been permitted in private clubs, veterans' clubhouses and private 'rumpus rooms.'

Halted bingo and keno playing everywhere.

Stopped policy games in the Negro sector.

Put the lid on card games for cash.

The bingo ban is Kerwin's latest. He waited for the state legislature to act on a 'charity bingo bill' which Sen. Bernhard Gettleman had introduced, but when the state fathers turned thumbs down on the bill Kerwin sent police into veterans' clubhouses and other spots where the old corn game was under way and grabbed the paraphernalia. When tipped off that 'no jury in Milwaukee County' will convict a bingo operator, Kerwin tried a new and successful stunt. He went into court and got injunctions against the operators of the games. That stopped them cold.

The effect of the Kerwin onslaught on slots, bingo and cards has had a reaction. Thousands who thronged VFW, Legion and other club rooms for bingo and keno games are out of recreational enjoyment unless they patronize the theatre. Movies of the town are crammed to the gunwales.

The outlawing of slot machines is also keenly felt. The 'one-armed bandits' spun merrily in the various Legion and VFW clubhouses as well as the Elks, Eagles, Moose and exclusive Athletic club. Police patrol the spots regularly and there are no slots working. Already one veterans' club, the slots out, has notified its landlord it cannot pay its rent. A lot of other clubs admit they face similar fate.

In the meantime the Milwaukee police have gone on a pilgrimage all of their own and are dragging in tavern operators who have been paying off on pinball machine scores. The pinballs are countenanced in the county only as 'pastime' games and payoffs are prohibited. Already a score or more tavern operators have been picked off. It is tough on the tavern man, for he not only loses the pinball machine but, under the state law, his tavern license is also forfeited for permitting gambling.

Thus Milwaukee, mecca of thousands of sailors from Great Lakes and soldiers from Camp Sheridan and Camp McCoy, is a rather dead town except for home parties, the movies and radio quiz games which are put on at the USO.

With cocktail bars and taverns closed at 2 a.m. until 6 a.m. daily they're considering pulling in the sidewalks rather early in this wartime boomtown of some 750,000 folks.

H. Allen Smith Reports To Par Studio in Aug.

H. Allen Smith has been inked to a term pact by Paramount and reports on the lot in August. Former New York World-Telly feature writer, now authoring books and mag stories, huddled in Manhattan with B. G. de Sylva, Par chieftain, yesterday (Tuesday) on his new deal.

Principal clause demanded by Smith in his ticket was that he be 'let alone to write.' He won the unusual clause as a result of a strictly stand-off attitude to all offers when in Hollywood recently doing mag yarns.

Soon due is his 'Roy Rogers, King of the Cowboys' in Life, while on his recent trip out he gathered material for a series on the Cagney family for the SEPost.

'BOYS FROM CHI' WOULD QUASH INDICTMENTS

The 'Boys From Chicago,' through their attorney, James D. C. Murray, filed motions in N. Y. federal court on Monday (28) for dismissal of the alleged indictments. They are charged with extorting more than $2,500,000 from motion picture companies. Murray seeks to quash the indictment on the grounds that it is outlawed by the statue of limitations.

Judge Murray Hulbert will hear arguments on the motions on Wednesday (30) in which the attorney in a special plea alleges that the crime charged is barred from prosecution, because none of the acts alleged in the indictment was committed within three years of the date the indictment was filed on March 18, 1943.

In filing the motions, Murray asks leave to withdraw the not guilty pleas previously entered by the defendants but states that the application is not to be construed as an admission that the indictment is sufficient in law.

Murray alleges that the information upon which the indictment was drawn was based on the testimony taken during the trial of George E. Browne, former president of the IATSE, and William Bioff, his personal representative, who were convicted for extorting more than $1,000,000 from film companies, and as such, is definitely barred by the statue of limitations. In this case, three years.

The six Chicago gangsters, all members of the old Al Capone gang, scheduled for trial on Sept. 7, include Louis Kaufman, business agent of local 244, Motion Picture Operators Union of Newark, N. J., and John Rosselli, former West Coast collector for the mob. All are free having put up $100,000 bail each. Kaufman's bail is only $25,000.

Up to Court to Decide Empire-306 Squabble

Efforts of the Empire State Operators of N. Y. to upset injunction proceedings recently brought by the Century circuit to prevent the proposed merger of this union with Local 306, Moving Picture Machine Operators, affiliated with the A. F. of L., have failed, with result that the courts will now have to decide whether the restraining order is to be made permanent. Decision is expected shortly.

Empire's motion for a dismissal of the complaint, denied by Judge John H. McCooey, of Brooklyn supreme court, Friday (25), was based on the contention that it ran contrary to the anti-injunction statute of N. Y. state, and that Century's long-term contract with Emp was ineffectual under War Labor Board jurisdiction.

The Century circuit contract with Empire, which has eight years to go, is reopenable each year on wage scale.

Goddard, Tufts Split Billing in Par Farce

Hollywood, June 29.

Last thing B. G. DeSylva did before he left for the east on a combined patriotic and business trip was to sanction the production of a new romantic comedy to be produced and directed by Mark Sandrich and scripted by Alan Scott, who worked as a team on 'So Proudly We Hail.'

Production calls for Paulette Goddard and Sonny Tufts as co-stars as soon as they finish their current assignments.

RKO's $2 on Pfd.

RKO directors declared a dividend of $2 per share on 6% preferred stock at meeting held last Monday (28). It is payable on Aug. 2 to stockholders on record at close of business July 20. Divvy consists of $1 to complete payment of the accrual for quarter ended July 31, 1940, and $1 for the accrual for quarter ended Oct. 31 same year.

After payment of this dividend, accrued and unpaid dividends on the RKO preferred will amount to $17 per share.

U'S SHOW BIZ CAVALCADE BUDGETED FOR MILLION

Hollywood, June 29.

Universal lists 'Hip, Hip, Hooray' as its biggest musical, with a budget of more than $1,000,000. Cavalcade of show business is slated for a late summer start, as one of the studio's live specials for the year.

Picture will be made in Technicolor, with John Grant as producer and Edmund Joseph and Bart Lytton doing the screenplay.

Brazil's Censor Would Have His Technicians Study H'wood Methods

Dr. Israel Souto, director of the Motion Picture Division of the Department of Information and Press in Brazil, in the U. S. to buy complete laboratory equipment which would double Brazilian film production, left for Hollywood Monday (28) to study studio technique. He hopes to arrange for a group of Brazilian technicians to visit Hollywood every year to study American production methods.

Souto, chief censor for Brazil, is here at the invitation of the Office of the Coordinator of Inter-American Affairs to see what the U. S. is doing in production of Government films.

New lab equipment to be purchased in the U. S., Souto explained, whould be used by all the Brazilian studios cooperatively as well as by the Government. He added that exhibs in Brazil pay rentals for the Government shorts and from that coin the Government hands out 10 to 15 prizes annually for the best productions. Top prize is $10,000 for the best feature while $2,500 is the top award for a short.

John Ford, Souto said, is now in Brazil making pictures of the Brazilian war effort, taking scenes in cities and in the interior which will serve as background for U. S. films with Brazilian themes. Souto said that the Brazilian government would be glad to furnish similar shots for all American companies.

He declared that several American pictures with anti-Nazi themes, which were banned last year in order to avoid breaching Brazilian neutrality, had since been cleared and are now in release. German and Italian films are now banned there.

Souto was guest of U. S. film company foreign managers at a luncheon at the Harvard Club, New York, last Wednesday (23).

Studio Contracts

Hollywood, June 29.

Jo Eisinger inked writer pact at 20th-Fox.

Bernard Herrmann drew ticket at 20th-Fox as musical director.

Jay Dratller's writer option picked up by 20th-Fox.

Eric Rolfe drew player ticket at Columbia.

Lewis Wilson's player option hoisted by Columbia.

Marjorie Hoshelle's player option picked up by Warners.

Jean Sullivan, co-ed actress, signed by Warners.

Lewis Seiler renewed by 20th-Fox as director.

Jo-Carroll Dennison's player option picked up by 20th-Fox.

John Ridgley's actor option lifted by Warners.

Aubrey Mather's player contract renewed by 20th-Fox.

Gracie Fields inked player ticket at 20th-Fox.

Howard Bretherton's director option picked up by Republic.

Jean Kean, of the Broadway stage, signed by Republic.

Betty Miles signed for five westerns by PRC.

Johnnie Coy, nitery dancer, signed by Paramount.

Jackie Jenkins renewed by Metro.

Laird Cregar's option picked up by 20th-Fox.

Horace McCoy's scripter option lifted by Columbia.

Mary Ganley drew new player at Metro.

Russell Hayden inked three-pic-lue contract with Pine & Thomas.

Roger Clark drew actor ticket at 20th-Fox.

Skippy Homeier minor contract okayed by Metro.

Adele Jergens' player option lifted by PRC.

Maureen Cannon's minor contract with Universal approved by Superior Court.

Allen Kenwood's writer option picked up by Metro.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., June 29.

Dear Joe:

Me and Aggie over a coupla bottles of beer started gabbing about what the old vaudeville actors used to talk about. We got a good laugh out of it, maybe you will too.

Many actors in Freeport?
Gee! They're fighting again—listen.
Did you cut last season?
Oh yes, we have a room and bath.
I did that gag 20 years ago.
Is she still carrying her mother?
They died in Youngstown.
What number grease paint do you use?
Whose on the bill with us next week?
That's because we don't advertise.
How far are you booked up?
Is it a Sunday opening?
How are the boys on the stage?
Oh, we always take a stateroom.
We are on next-to-closing all over.
Oh, she has friends in the booking office.
I think she's rotten.
Shhh...shhh...Steger is on.
Where do we dress?
No place to hang anything.
What did he cut out on you?
How long do you do out there?
That drummer crabbed all my kicks.
Are your fares all paid out west?
Will you send me a photo?
We have wardrobe trunks, what kind have you?
Your diamonds are very pretty.
Where do youse go next week?
How are they out there today?
Did you play Sioux City yet?
Got any excess?
Where is the mail box?
Gee, they were great for me.
Who is your agent?
Can I sell you a lot on Long Island, right next to Frank Tinney's?
Did 'Variety' pan you?
They are doing our whole act.
How would we go in England?
The manager is a Prince.
Where are you stopping?
What are the rates?
Will they let dogs in?
Gee, pipe that lousy billing.
How many shows on Saturday and Sunday?
Well, somebody's got to open the show.
She never spoke to a soul all week.
Do you belong to the White Rats?
Let me see the 'Variety' when you finish.
I have been in the show business 30 years.
Where were you last week?
Is it a sleeper jump?
Do you wear your White Rat button?
Does Remick pay you for singing that song?
Do you eat your breakfast in your room?
We carried a dog for five years.
He'd a been a genius if he didn't drink.
Is that your kid's picture?
Do you cut gags outta the papers?
He is doing everybody's act.
I don't think they're married.
That ain't her sister.
If I was her I'd leave him flat.
I'm all in, we drove all night to make it.
The best thing for it is to put a sock around your neck.
I worked up to two days before I had the kid.
How about a game of cards?
I only drink after the show.
I'm saving my wardrobe for the good houses.
I wish you'd help me write a letter to my agent.
The food stinks.
The road ain't no place for kids.
I had that picture taken only a few years ago.
He makes more dough on pool than he does on the stage.
He sure goes for chicken.
Hope we play on the bill with you sometime again.
Have you a coupla bucks till Saturday, I don't wanna draw.
I didn't know you were married to the guy in the act.
Tommy of Tommy & Jimmy told me to say hello to you.
Give our regards to the boys and the stage manager there.
Does she smoke yet?

And so away into the night until all the beer was gone. Best to the gang. SEZ

Your pal,

Lefty.

East Plans Manning Table System For Key Workers Akin to the Coast

Washington, June 29.

The film industry in the east is considering the possibility of placing its employees under the War Manpower Commission's manning table system as has been done on the Coast. The purpose would be to protect production workers in such studios as RKO-Pathe, Columbia, Universal, Fox Movietone and Paramount, which make shorts and newsreels.

Since firms need 100 employees to qualify under the manning tables provisions it would be necessary in certain cases, to include home office personnel to achieve the minimum. Small eastern independents would also come under the plan if it is finally accepted. Some time ago the five newsreel outfits investigated the possibilities, but shelved the idea.

'So Proudly' Sold By Par To Radio City Music Hall

The Radio City Music Hall, New York, has closed a deal with Paramount to play 'So Proudly We Hail,' first major feature from this company to be sold away from the N. Y. Paramount in more than a year excepting for a couple films that were shoved into the Rivoli in which it has a 50% control. G. S. Eyssell, managing director of the Hall, states 'Proudly' will be played sometime in August.

Last Par picture to play the Hall was 'Reap the Wild Wind,' which had a five-week run starting in March, 1942.

Balance of Chase Holdings in 20th Being Sold; Follows N. T. Takeover

Sale of the remainder of the Chase National Bank's holdings in 20th Century-Fox Film Corp. shortly is indicated in filing, as announced last Friday (25) by Spyros Skouras, prexy, of a registered statement with the Securities Exchange Commission covering the proposed offering of 665,715 shares of 20th convertible preferred stock.

Public offering price and name of the underwriting group, headed by Lehman Bros., are to be supplied by amendment to the registered statement.

Proposed offering will likely be made soon after the completion of the sale of 58% of the shares of National Theatres by Chase to 20th-Fox which 20th shareholders have been called into session July 6 to approve.

Shares of the cumulative preferred being registered, entitled to cumulative dividends at the rate of $1.50 per annum, are callable at $35 a share ($23,000,000 callable total) and convertible into common on a basis of 1¼ shares of common for each share of preferred. Proposed sale involves approximately 73.55% of the 905,082 shares of outstanding preferred stock as of June 1, 1943. Only other holder of more than 10% of the outstanding preferred or common stock of 20th as of June 1 was the General Precision Equipment Corp. of New York with 185,000 common.

Financing

Filing of another registration statement by 20th earlier last week, covering a proposed issue of 100,000 shares of new prior preferred stock to raise approximately $10,000,000, indicated that 20th-Fox intends to finance the purchase of the Chase holdings in National Theatres largely through sale of these shares. Remaining $3,000,000 required to consummate the deal would probably come from 20th-Fox treasury funds.

Acquisition of Chase Bank's 58% in N. T., to be voted on by 20th stockholders on July 6, will, from all indications, importantly increase the film company earnings since N. T. consolidated net income has averaged more than $2,500,000 annually for the last seven years. 20th has been getting about $750,000 from N. T. via dividends on its 42% interest in the circuit.

Acquisition of all the N. T. holdings would increase 20th income by more than $1,500,000 per year after allowing for dividends on the new $10,000,000 prior preferred.

Statement filed with the S.E.C. shows that combined consolidated net income of 20th-Fox and its wholly owned subsidiaries and of National Theatres and its majority owned subsids for the seven years ending Dec. 26, 1942 (after eliminating share of inter-company dividends) was $9,715,000 for 1936; $10,471,000 for 1937; $8,988,000 for 1938; $5,702,000 for 1939; $827,000 for 1940; $6,626,000 for 1941; $13,235,000 for 1942.

Combined net earnings for the first quarter of 1943, ending March 26, were $1,752,000 for 20th and $887,000 for National Theatres, total of $2,639,000 after provision for estimated Federal taxes.

FRISCO'S MARKET ST. OK AGAIN FOR GOBS

San Francisco, June 29.

The Navy eased its restrictions on liberty of personnel of shore establishments here, routing many bluejackets back to the Market St. main stem and the pix houses that line the street.

The previous order that no more than one-third of the personnel would be granted liberty on any one day was changed to make it applicable only to Saturdays and Sundays.

When the Navy tacked up the old rule, to reduce the strain on transportation and other facilities, a howl went up from sailors, who pointed out they would soon be en route to war zones and wanted to make the most of their opportunities for leaves. Navy wives also yelped about situation.

'WINTER SOLDIERS' SOLD

Hollywood, June 29.

John Burrell has acquired the London stage rights to Dan James' 'Winter Soldiers,' and Edward Small has bought the film rights.

The piece had a Broadway run last year.

Reformation in H'wood

Hollywood, June 29.

Bill Elliott, currently a high-minded hero on the Republic lot, gets a strange runaround through the reissue of a series of Gene Autry films. In the first double bill of old and new gallopers, shown in Hollywood, Autry is the shining light of honesty and courage while a no-good rustler named Gordon Elliott snoops behind a mesquite bush, conniving dastardly deeds against law and order. The film was made in 1937, titled 'Boots and Saddles.'

In the second half of the double-header, Elliott rides again, this time in 'Bordertown Gun Fighters,' upholding justice and defending the sanctity of the old homestead. Wild west fans, most of whom are kids, find it hard to understand how a rustler can switch to an honest guy by changing his first name from Gordon to Bill.

Universal Merger Okayed at Meet

Merger of Universal Corp., parent organization, and Universal Pictures Co., Inc., was okayed by a big majority, well over the required two-thirds, at stockholder meetings of both corporations held last Friday (25) in Wilmington. Purpose of merger plan, as stated by J. Cheever Cowdin, chairman of the directorate, is to increase operating efficiency, simplify the corporate organization and to make earnings more readily available to stockholders through eliminating arrears on the two outstanding preferred stocks. Simplification of the corporate setup has been the present management's goal for more than two years.

Universal Corp. is the surviving corporation, with the name changed to 'Universal Pictures Co., Inc.' As a result of merger approval (court had okayed the plan previously), only the new common stock is currently outstanding. There will be 681,697 shares of common $1 par value as a consequence of the merger. Besides these shares the outstanding capitalization of the surviving corporation will be $2,000,000 of 5% convertible debentures, due in 1950.

Holders of common voting trust certificates, 525,681 of them, will retain their certificates, these representing the same number of shares in the new company. Universal Corp. will issue 56,016 additional new common to holders of 18,672 shares of Pictures Company common, not owned by Universal Corp., this being included in the 581,697 total.

Outstanding 8,062 shares of Universal Pictures 8% first preferred was called for redemption at $110 plus accrued dividends. Officers of the surviving corporation will remain the same.

Other features of the merger plan are:

(1) Cancellation of $2,000,000 worth of 7% second preferred of Universal Pictures Co. (owned by Universal Corp.) together with all accrued dividends.

(2) Cancellation of 231,327 shares of Universal Pictures Co. common shares owned by Universal Corp. (representing about 92.53% of all shares outstanding).

(3) Retirement of $2,000,000 worth of Universal Corp. 5% convertible debentures due in 1946, and extension of the maturity of remaining $2,000,000 principal amount to April 1, 1950.

(4) Cancellation of $2,000,000 notes payable of Universal Pictures held by Universal Corp.

Perlberg's 'Fair' Remake

Hollywood, June 29.

William Perlberg draws the production reins on 'State Fair,' musical version of the old Will Rogers starrer at 20th-Fox, which Richard Rodgers and Oscar Hammerstein II will write.

They check in at the studio July 10. It's based on the Phil Stong novel.

Yeah, Verily

Crawfordsville, Ind., June 29.

Dr. Galen Starr Ross, noted psychologist, of Ann Arbor, Mich., in a talk to members of the Rotary Club here, said, 'There isn't a zoot-suit hoodlum in this country that I can't cure with three feet of rubber hose and a quart of castor oil.'

Par's Brit. Prod. Stymied—Rose

Paramount film production in England is stymied for the time being, due to talent dearth and shortage of studio facilities, but is likely to start on a limited scale in September according to David Rose, Par's managing director in Britain who arrived in New York from London over the past weekend. Rose pointed out that the British Government has taken over all but two of the studios—Gainsborough and Denham—and that these are booked up far in advance.

Queried about complaints made by the Cinematograph Exhibitors Association regarding percentage terms being set by U. S. distribs, Rose said that the Kinematograph Renters Society (distrib organization) had not set any policy along these lines but that various distribs individually have been setting percentage terms for 'A' product for some time past. Both British and U. S. distribs are asking percentage terms.

Souring on War Pix

Rose reported that there has been a slight recession in theatre grosses recently. He said, also, that British theatregoers feel there are too many war pictures and are becoming fed up because so large a proportion of the Hollywood productions are so remote from the facts. This is one reason why the British, who are so close to the war, have soured on war films with result that good war films may suffer. Rose declared that a number of Russian pictures were being widely distributed in Britain.

Due to wartime studio limitations, there has been no Par production in England since last year, 'Hatter's Castle' being the last film made over a year ago. 'Signed With Their Honour,' Paul Soskin production dealing with Greece, is slated as the first to go into production as soon as studio space is allotted. Rose said that the script for 'The Admirable Crichton' had been completed but that it was not made because Laurence Olivier was not available and would be shelved until such time as it could be properly cast.

Referring to J. Arthur Rank, who has become the dominant producer-distributor-exhibitor in England, Rose said that the former's growth has proved a healthy, stabilizing factor in show business there.

Rose leaves for the Coast next Friday (2) and plans to stay in the U. S. until August.

WAC Wires Confidence Vote to Lowell Mellett

The War Activities Committee last week wired Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information, expressing hopes that the OWI film unit would not be discontinued and that Mellett would continue as a liaison between Government agencies and the industry.

Film industry execs fear that if the film bureau of the OWI is abolished there will be a recurrence of confusion in fulfilling requests from Government agencies for production and exhibition of Government films.

Wire to Mellett stated: 'In behalf of the War Activities Committee of the motion picture industry, representing all branches of the industry including over 16,500 theatres, I wish to register my hope that the work of the bureau of motion pictures of the Office of War Information will not be curtailed to an extent that will reduce the excellent service that it is performing in coordinating the activities of all Governmental departments, and in making available valuable information to millions of theatre patrons.'

SOUNDS SWINGY

Hollywood, June 29.

Universal inked Evelyn Ankers to play opposite Allan Jones in the tunefilm, 'All Out For Rhythm.'

Picture gets the gun from Edward Lilly, producer, this week, with Felix Feist directing.

Det. Theatres, Niteries, After Loss Of 200,000 in Wake of Race Riot, Juvenile Vandalism, Bounce Back

The New Order

Washington, June 29.

Night life for Berlin youth, including such entertainment as motion pictures, has been curtailed sharply under an order issued last Thursday (24) which provides that all persons under 18 must be off the streets and out of public places by nightfall. Only exemptions to the curfew are for soldiers, members of the Reich Labor Service and organized activities of the Nazi Party.

Nazi curfew provides not only for the arrest of the youngsters, but also for fines and arrests for their parents and for 'entrepreneurs or organizers of amusement who are lax in carrying out their duties'—i.e., failure to bums-rush the kids before sundown.

Detroit, June 29.

Week of juvenile hoodlumism culminating in race riots which took a toll of 34 lives and saw this city of 2,000,000 inhabitants placed under martial law, cost Detroit's entertainment business well over $200,000 in straight financial losses.

Odd factor, however, is that the flareup of violence seems to have done no permanent damage, and grosses this week, although martial law and the relaxing curfew still prevail, are bouncing back swiftly to former levels.

With one critic remarking 'There are plenty of Loose End kids in Detroit with the Dead Enders,' the week of hoodlumism served to point up anew the fact that the rising juvenile delinquency problem is one of the worst headaches the amusement business has ever faced.

One sample of how the sorry affair hit the theatres was that Sunday night and early Monday, when the riots first boiled up, the Roxy, all-night house on the main stem, was forced to put in 12 calls for police to quell fights and protect the house. At the Warfield and Willis theatres, damage to boxoffice, windows, seats, etc., ran high and the manager of the former house was besieged for several hours by colored mobs until the police got him out. White mobs also tore into Main Stem houses, forcing several to close, in their search for Negroes. In the front ranks always were the teen-agers, whose antics in theatres should have keynoted what can happen when the zoot-suiters adopt an excuse for going completely berserk.

With the declaration of martial law for Detroit—covering three counties in this area—houses closed their boxoffices at 6 p.m. to have the crowds out by the deadline. Several nabes shuttered completely. Grosses were off approximately 40% for the loop for the week and hit as hard in the neighborhoods whose regular evening shows could not be fitted into the military order to have people off the streets by 10 p.m. Some relief was afforded when the order was relaxed slightly on Thursday giving the theatres until 11 p.m. to get people out and with the lifting of the ban in Oakland and Macomb counties.

Legits and Niteries Too

Legitimate houses were hard hit, shuttering completely Monday and Tuesday. In the case of the Lafayette, 'Abie's Irish Rose,' a lesson in tolerance which is gaining from press asides since the race rioting, shuttered also on Wednesday when Miss Nichols refused to okay the

(Continued on page 48)

WB'S 'ACTION' TO BE INDOCTRINATION PIC

Washington, June 29.

'Action in the North Atlantic' (Warners') is now an indoctrination and training film in the Merchant Marine training schools of the War Shipping Administration. Warners have donated three prints of the pic to WSA.

'The film,' explained the Shipping Administration, 'will be used at the Merchant Marine Academy at Kings Point, N. Y., and at the Cadet Basic Schools at San Mateo, Calif., and Pass Christian, Miss., as part of their regular training program.

'Considered one of the finest motion pictures ever made on the American merchant marine, 'Action in the North Atlantic' also contains considerable technical and educational material which will aid considerably the training program.'

'Broncho Billy' Asks 600G For Use of Name by Par

Los Angeles, June 29.

Damage suit for $600,000 was filed against Paramount by Broncho Billy Anderson charging unauthorized use of his professional name in the picture 'Star Spangled Rhythm.'

Defendants in the action, in addition to the studio, are Victor Moore, who played the role of 'Broncho Billy,' Harry Tugend, writer, and George Marshall, director. Anderson's non-professional name is Max Aronson.

Qualms Subside On Russe Pix

Qualms over production of more Russian-localed films, due to fears that unfavorable political reactions to 'Mission to Moscow' might adversely affect b.o., are reported subsiding.

Impression in film circles is that the pendulum of public opinion throughout the U. S., as noted in most press and radio comment, is swinging in Russian favor at the moment and is likely to continue for the duration and possibly longer. Potential reaction to Russian films in the hinterland is still being weighed, but no difficulty is anticipated insofar as 'escapist' films are concerned.

Metro, from accounts, is proceeding with production of 'Russia,' Samuel Goldwyn has 'North Star' ready to go into release shortly, while Gregor Rabinowitch has 'Girl from Leningrad' ('Russian Girl') tentatively scheduled for United Artists release.

Rural Theatre Biz Good, Fewer Summer Closings

Minneapolis, June 29.

Film salesmen out in the territory assert there has been an improvement in rural theatre business during recent weeks. Some towns already have increased their weekly changes and are operating more nights weekly, it's reported by Ben Meshbesher, Warner Bros. South Dakota salesman.

Greatly increased farm income has boosted purchasing power to such an extent that the losses of population to the armed forces and to war industry centers gradually are being overcome, according to the present explanation.

It's also pointed out that the past winter was exceptionally severe, with many roads frequently closed and the rural population unable to reach the town theatres much of the time. This has made for entertainment hunger and the folks are making up for lost film time, salesmen say. The need and desire for escape relaxation also are the strongest in recent years, the salesmen say.

Exchanges report fewer closings than usual and more small-town theatres operating with more weekly changes. This is helping business at the exchanges. L. E. Goldhammer, RKO district manager, says that his Minneapolis branch is 25% ahead of the corresponding period last year for the first 25 weeks. M. L. Levy, 20th-Fox district manager, asserts his branch hasn't had a report of a theatre closing for the past three months.

She'll Wham the Whimsy

Hollywood, June 29.

Ann Corio's next starrer at Monogram is an Oriental whimsy, 'The Sultan's Daughter,' to be directed by Arthur Dreifuss.

Phillip N. Krasne and James S. Burkett function as co-producers, with filming slated to start Aug. 9.

BEST FOOT FORWARD

(Color)
(MUSICAL)

Hollywood, June 29.

Metro release of Arthur Freed production. Stars Lucille Ball; features William Gaxton, Virginia Weidler, Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers, Gloria De Haven, Jack Jordan, Harry James and his Music Makers. Directed by Edward Buzzell. Screenplay by Irving Brecher and Fred F. Finklehoffe; book by John Cecil Holm; songs, Hugh Martin and Ralph Blane, as produced on the stage by George Abbott; camera, Leonard Smith; editor, Blanche Sewell; musical direction, Leonie Hayton; dances, Charles Walters. Tradeshown in L. A., June 29, '43. Running time, 93 MINS.

Lucille Ball....................By Herself
Jack O'Riley....................William Gaxton
Helen Schlessenger..............Virginia Weidler
Bud
Elwood C. Hooper................Tommy Dix
Blind Date (Nancy)..............Nancy Walker
Minerva.........................June Allyson
Dutch...........................Kenny Bowers
Ethel...........................Gloria De Haven
Hunk............................Jack Jordan
Miss Delaware Water Gap.........Beverly Tyler
Chester Short...................Chill Wills
Major Reeber....................Henry O'Neill
Miss Talbert....................Sara Haden
Captain Bradd...................Donald MacBride
Greenie.........................Bobby Stebbins
Killer..........................Darwood Kaye
Colonel Harkrider...............Morris Ankrum
Mrs. Dalyrimple.................Nana Bryant
Harry James and His Music Makers

This Technicolored filmusical version of George Abbott's stage production retains all of the youthful enthusiasm and spontaneity of the original, with addition of Harry James and his orchestra for generous supply of his trumpeteering and jump music. Result is slick entertainment for solid biz in all datings—and that Harry James flash for the marquees will catch heavy trade from the juves and collegians all around the country.

Although picture is aimed directly at the younger generation, there's sufficient diversion and lightness to provide strong appeal for the adults. Following the lines established by Abbott with the stage presentation, Metro displays a number of new faces and teen-age talent including five—Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers and Jack Jordan—from the original stage cast.

Scholastic zest and pep, and the musical interludes, successfully carry the extremely fragile story premise. Annual prom and commencement ceremonies of the military prep school provides excuse for Hollywood film star to make an appearance to further her publicity efforts, and to accept wildly-made promise of stude to make her queen of the dance. Complications resulting from the youth and his pals trying to renege and keep the glamour gal under cover during the evening, gives wide latitude for many rounds of humorous situations.

Prep school dance allows for generous appearances of Harry James and his orch, with the maestro giving out plentifully with jump and jive tunes that will have the kids stomping and romping in the aisles. James is showmanly displayed several times performing on the trumpet for camera closeups, with his followers also being treated to shots of various sections of his aggregation. He also steps onto the dance floor for comedy routine with comedienne Nancy Walker which is a laugh highlight.

Only three of the original songs in the show are retained in the picture—'Buckle Down Winsocki,' 'Ev'ry Time,' and 'The Three B's.' But five new ones are delivered by Ralph Lane and Hugh Martin, who wrote the show score and were brought to the studio to supply the added tunes. Best of the additions is a fast jump number, 'Alive and Kicking,' effectively delivered by Nancy Walker with the James band providing strong spotlight accompaniment. Second in probable importance of the new tunes is 'Wish I May,' a novelty number used for production display and choral and band rendition.

Metro effectively combines the three stage juves with young talent from around Hollywood. Tommy Dix is most prominently displayed among the boys as the bewildered kid who invites Miss Ball to the affair, and is focal point of the resultant complications. Miss Walker is a comedienne of wide talents; stumbling, mugging, singing and dancing with veteran timing and delivery in each endeavor. She can stick around pictures for a long time. June Allyson, also from stage version, is both a looker and good vocalist. Bowers and Jordan are prominent as Dix's pals. Virginia Weidler neatly handles role of the girl shelved to supply prom admittance for Miss Ball, while Gloria De Haven (daughter of Carter De Haven) grooves nicely in a supporting spot.

Oldsters, in comparison to the scholastic-age performers, include the glamorous Miss Ball, who's an eyeful with Technicolor, accentuating the dazzle of her brilliant red hair-do; William Gaxton as the go-getting press agent; hick photog Chill Wills; school head Henry O'Neill, and Donald McBride.

Studio gives the picture elaborate production mounting in the few sets required and in dance ensembles of boys and girls for background to spotlight the various routines. Production number for 'My First Prom' is outstanding color display, with the girls in white gowns carrying bouquets of deep red roses a most contrasting effect. Director Eddie Buzzell turns in a most showmanly job, neatly tempoing the humorous adventures of the prep school proceedings. Dance direction by Charles Walters effectively presents the various ensembles, while photography by Leonard Smith adds much to the richness of the general production. *Walt.*

DIXIE

(Color)
(MUSICAL)

Paramount release of Paul Jones production. Stars Bing Crosby, Dorothy Lamour; features Marjorie Reynolds, Billy de Wolfe, Lynne Overman, Raymond Walburn, Eddie Foy, Jr. Directed by A. Edward Sutherland. Screenplay, Karl Tunberg, Darrell Ware; adaptation, Claude Binyon; story, Wm. Rankin; songs, Johnny Burke, James Van Heusen (besides Dan Emmett's originals); music direction, Robt. Emmett Dolan; dances, Seymour Felix; vocal arrangements, Joseph J. Lilley; music asst., Arthur Franklin; settings and costumes, Raoul Pene duBois; camera, William C. Mellor, Morgan Padelford, Gordon Jennings; editor, Wm. Flannery. At Paramount, N. Y., week June 23, '43. Running time, 89 MINS.

Dan Emmett......................Bing Crosby
Millie Cook.....................Dorothy Lamour
Mr. Bones.......................Billy de Wolfe
Jean Mason......................Marjorie Reynolds
Mr. Whitlock....................Lynne Overman
Mr. Cook........................Raymond Walburn
Mr. Pelham......................Eddie Foy, Jr.
Mr. Mason.......................Grant Mitchell
Mrs. Mason......................Clara Blandick
Homer...........................Tom Herbert
Mr. Devereau....................Olin Howard
Mr. La Plant....................Robert Warwick
Headwaiter......................Fortunio Bonanova
Man in Restaurant...............Brandon Hurst
Woman in Restaurant.............Josephine Whittell
Headwaiter in Restaurant........Paul McVey
Captain of Waiters..............Charles La Torre
News Vendor.....................Charles R. Moore
Bar Keeper......................Tom Kennedy

'Dixie' is a Technicolorful moneygetter, ideal for the summer b.o. It has charm, lightness, good new songs by Johnny Burke and Jimmy Van Heusen, the classic oldies by Dan Emmett ('Dixie'), and some spirituals, such as 'Swing Low Sweet Chariot.' And it has Bing Crosby and Dorothy Lamour for the marquee.

'Dixie' is the saga of pre-Civil War minstrel man and songwriter, Daniel Decatur Emmett (Crosby), who had a song in his soul, and an innate showmanship which inspired what later became the standard blackface minstrel makeup. Born of duress and privation, the vagabond troupers in a New Orleans music hall set a standard which, as the story develops, wound up in the rousing and spirited 'I Wish I Were in Dixie,' as result of a catastrophic backstage fire.

The story itself is literally a three-fire affair. It seems as if Crosby's careless corncob pipe is always getting him into red-hot trouble. It runs the gamut of burning down his fiancee's father's house (opening), and the backstage finale, which, however, caused Crosby to heroically keep singing 'Dixie,' accelerating it into the spirited tempo with which we now identify the classic American folk song.

As a story it's lightweight. It's also doubtlessly a very free fictionization of Dan Emmett's career, but it's sufficient unto the purpose thereof. Thus are introduced Dorothy Lamour as the landlord's daughter of fickle heart; Marjorie Reynolds as Crosby's paralyzed bride; and Billy de Wolfe, making his film debut as Mr. Bones, from whence supposedly stemmed the now time-honored Bones and Tambo end-men nomenclatures of minstrelsy. Self-styled world champion bones-player, there is more emphasis on de Wolfe's card-cheating and easy virtue, ranging from gypping the New Orleans French restaurateurs out of epicurean productions to cheating a theatre-owner into an unwilling partnership. This was de Wolfe's first and last Par picture before going into the service and he's a cinch for a comeback. The former niteryvaude mimic reads his lines with conviction and deports himself with much poise and ease.

Lynne Overman's last performance as the luckless trouper is in his usual vein of superfine characterization. Ever a facile farceur, the veteran actor's post-mortem screen performance is a fitting tribute to his histrionic prowess, long recognized and long familiar.

For the rest, Eddie Foy, Jr., is likewise an excellent minstrel; Raymond Walburn is the kindly landlord, himself formerly of the theatre, hence his weakness for indigent actors (with result his fretful daughter, Miss Lamour, is forever hounding them for back-rent). Grant Mitchell is Miss Reynolds' impatient father, and the rest are bits.

The new songs are clicko. 'Sunday, Monday and Always' and 'She's from Missouri' are Hit Parade material, and the Negro spiritual on the riverboat was effectively introduced by Crosby.

Productionally there is plenty of good stuff for both the nostalgic hepcats and for the uninitiate who may take their minstrelsy yak-yak-yak laughs straight. The Crosby and de Wolfe frightwigs are something to behold, the boys evidencing they personally enjoyed the old hokum buckets they were called on to dispense. The challenge song-and-dance of the end-men, the impromptu manner of variety entertainment, the evolution of the interlocutor (only whiteface member of the cast), the gay and colorful habiliments of minstrelsy (Raoul Pene duBois did a dandy costume-designing job here) and all the rest of it are in the best 1943 tradition.

Per usual, Crosby is in high with his vocalizing. Whether it's 'Dixie' or the new Tin Pan Alley interpolations, the crooner is never from Dixie when it comes to lyric interpretations. The weaker the film vehicles, the greater is the impact of the Crosby technique. And while this isn't exactly a weak-sister, the book is one of those things. But between the Eddie Sutherland direction, plus Paul Jones' very okay production, and Crosby's singing and trouping, it more than offsets the libretto. Crosby now is as standard among the male singing toppers as the Four Freedoms, and today he shapes up more and more as the Will Rogers-type of solid American actor-citizen. He enjoys a stature, especially because of his radio programs, enjoyed by no other singing star in show business. And, so, if Paramount calls on him to forego the sirenish Lamour for the chairridden Marjorie Reynolds, that's OK too. Yet despite all the above, it's significant too that newcomer de Wolfe almost steals the picture when it comes to the airy persiflage, a field wherein Crosby is no slouch either, excepting that in this instance de Wolfe has the saucier lines. *Abel.*

Miniature Reviews

'Best Foot Forward' (Filmusical) (Technicolor) (M-G). Smart and spontaneous youthful filmusical with Harry James and ork. Solid biz in all runs.

'Dixie' (Musical) (Color) (Par). OK for the summer b.o. Light Technicolored filmusical, with Crosby and Lamour.

'The Constant Nymph' (WB). Drama of frustrated love should have moderate appeal for women to hit profitable biz.

'Hit the Ice' (Songs) (U). Smash Abbott and Costello laugh hit; one of their best. Top biz and holdovers indicated.

'Henry Aldrich Swings It' (Par). Okay entry in the Aldrich series will provide support for the family bookings.

'The Black Raven' (PRC). Murder mystery for lower half of duals.

'Yanks Ahoy' (UA). Lesser Hal Roach comedy; dualer.

'Wings Over the Pacific' (Mono). Robert Armstrong and Inez Cooper in lightweight meller; for twinners.

'Santa Fe Scouts' (Rep). Only moderately okay western.

The Constant Nymph

Hollywood, June 26.

Warner Bros. release of Henry Blanke production. Stars Charles Boyer, Joan Fontaine, Alexis Smith; features Charles Coburn, Brenda Marshall, Dame May Whitty, Peter Lorre. Directed by Edmond Goulding. Screenplay, Kathryn Scola, from novel and play by Margaret Kennedy, Basil Dean; camera, Tony Gaudio; editor, David Weisbart; asst. director, Jack Sullivan; music, Erich Wolfgang Korngold; arrangements, Hugo Friedhofer; music director, Leo F. Forbstein. Tradeshown at studio, June 25, '43. Running time, 106 MINS.

Lewis Dodd......................Charles Boyer
Tessa Sanger....................Joan Fontaine
Florence Creighton..............Alexis Smith
Charles Creighton...............Charles Coburn
Toni Sanger.....................Brenda Marshall
Lady Longborough................Dame May Whitty
Fritz Bercovy...................Peter Lorre
Paula Sanger....................Joyce Reynolds
Kate Sanger.....................Joan Muir
Albert Sanger...................Montagu Love
Roberto.........................Edward Ciannelli
Marie...........................Jeanine Crispin
Miss Hamilton...................Doris Lloyd
Lina............................Joan Blair
Dr. Renee.......................Andre Charlot
Kirll Trigorin..................Richard Ryan
Thorpe..........................Crauford Kent
Georges.........................Marcel Dalio
Concert Soloist.................Clemence Groves

This is the film version of the novel and play of several years ago under same title. Despite its overlength, there's moderate women's appeal presented in the frustrated love dramatics to provide profitable biz in the regular runs. Marquee voltage of starring trio of Charles Boyer, Joan Fontaine and Alexis Smith will add to its general pull.

Picture has been finished for about a year, but held back on release due to subsequent topical features that could not be shelved with any degree of safety. Devoting plenty of footage to character delineations and incidental episodes, it results in a bumpy screen tale with interlay of both draggy and interesting sequences. Major portion of excess footage is on the front end, where 40 minutes is consumed in setting up detailed background for the final event, which is a love triangle, with Boyer the focal point for conflict between teen-ager played by Miss Fontaine and the older Miss Smith. That 40-minute stretch hits yawning periods.

This early portion serves to detail movement of Boyer, composer of promise but lacking the necessary fire to write his outstanding composition, from Brussels to home of his friend and mentor (Montagu Love) in Switzerland. Of the four daughters in the house, Miss Fontaine is next to the youngest, with adolescent adoration for Boyer. When Love dies and girls' uncle (Charles Coburn) arrives from England with his own daughter (Miss Smith), Boyer and latter embark on romance culminating in marriage. Miss Fontaine and younger sister (Joyce Reynolds) are taken back to England for schooling, while the socialite wife endeavors to parade her husband's musical talents in her circle. Boyer finally rebels, and when Miss Fontaine returns from school and provides inspiration for his writing, the wife senses the girl's influence as love, and proceeds to combat her by making things miserable. Boyer, placed in the center of the dramatics, endeavors without success to smooth things over, until finally he discovers he's also in love with the young girl. During presentation of his new symphonic poem, latter dies of a heart attack due to elation over his initial success.

Miss Fontaine brilliantly handles her role, with Boyer also neatly cast. Miss Smith is excellent, while Coburn provides his usual strong performance as the crusty Englishman. Miss Reynolds demonstrates ability and personality, while balance of support has been carefully chosen.

Script covers plenty of ground and detail, but general tightening would have helped materially. There's a tang of the stage in the unfolding, which director Edmund Goulding found impossible to overcome with his careful and even-tempoed direction. Photography by Tony Gaudio is topgrade, and picture carries 'A' production background in all departments. *Walt.*

HIT THE ICE

(SONGS)

Hollywood, June 25.

Universal release of Alex Gottlieb production. Stars Bud Abbott, Lou Costello; features Ginny Simms. Directed by Charles Lamont. Screenplay, Robert Lees, Frederic Rinaldo, John Grant from original by True Boardman; camera, Charles Van Enger; editor, Frank Gross; assistant director, Howard Christie; songs, Harry Revel, Paul Francis Webster; musical numbers staged by Sammy Lee; music director, Charles Previn; skating number staged by Harry Losee. Previewed at Pantages, June 21, '43. Running time, 81 MINS.

Flash Fulton....................Bud Abbott
Weejie McCoy....................Lou Costello
Marcia Manning..................Ginny Simms
Dr. Bill Elliot.................Patric Knowles
Peggy Osborne...................Elyse Knox
Buster..........................Joseph Sawyer
Phil............................Marc Lawrence
'Silky' Fellowsby...............Sheldon Leonard
Johnny Long Orch
with
Helen Young, Gene Williams, The Four Teens

Packed with solid laugh entertainment, 'Hit the Ice' should roll up top grosses in all bookings. Utilizing the comedic abilities of Bud Abbott and Lou Costello in a compact script, in contrast to previous Abbott and Costello features, this one carries more than passing semblance of story credulity. This is their last before Lou Costello became incapacitated.

Not to be overlooked, in addition to the script by Robert Lees, Frederic Rinaldo and John Grant, is the expert direction by Charles Lamont. Latter, with extensive experience in the two-reel field of silent comedy, rounds out every comedy sequence with tailored precision.

Abbott and Costello, street candid cameramen, become mistaken for Detroit gunmen by bank robber Sheldon Leonard, are bystanders at the bank holdup and finally head west to Sun Valley to evade arrest on suspicion. Also going west is Leonard and his two thugs, medico Patric Knowles, nurse Elyse Knox, songstress Ginny Simms and Johnny Long with his orchestra, with Miss Simms and band to fulfill engagement at the winter resort. With the two comics performing as waiters, and laying plans to recover the stolen bank coin, picture proceeds to unfold several laugh episodes in the snow and ice district until Abbott and Costello capture the bandit trio and recoup the money.

Comedians launch a fast pace at the start, with the bank robbery, visit to the hospital and wild race to a fire providing plenty of opportunity for physical and dialog zaniness. Even train trip west gives the boys something to do, while Costello's adventures as end man on a snap-the-whip routine on the ice rink is a smackeroo laugh highlight. Climactic routine slides the two boys down the mountainside is a standout chase which also includes Leonard and his confederates.

Abbott and Costello romp in their usual top style, with strong support from Miss Simms, Knowles, Miss Knox, Long and orch, and gang trio of Leonard, Marc Lawrence and Joseph Sawyer.

Miss Simms sings four songs by Harry Revel and Paul Francis Webster, 'I'm Like a Fish Out of Water,' 'Happiness Bound,' 'I'd Like to Set You to Music' and 'Slap Polka,' with the first three having best chance for public consideration. In addition to clicking in presenting the tunes, Miss Simms has advantage of excellent photography throughout. Long and his band, the Four Teens, Helen Young and Gene Williams add to the musical end of the proceedings, although brief appearances of Long in front of the camera for lines display his self-consciousness.

Production layout is of 'A' rating throughout, with photography by far the best provided for the comedy team at Universal. There's class to the settings and general technical contributions. *Walt.*

HENRY WILLSON'S NEW JOB

Henry Willson, formerly v.p. of the Zeppo Marx agency, was last week appointed assistant to Daniel T. O'Shea, president of Vanguard Films, indie production outfit. Effective June 28.

Henry Aldrich Swings It

(ONE SONG)

Hollywood, June 23.

Paramount release of Walter MacEwen (Michel Kraike) production. Features Jimmy Lydon. Directed by Hugh Bennett. Screenplay by Muriel Roy Bolton; camera, Daniel Fapp; editor, Archie Marshek; song, Jule Styne, Kim Gannon. Tradeshown in L. A. June 22, '43. Running time, 64 MINS.

Henry Aldrich...................Jimmy Lydon
Dizzy Stevens...................Charlie Smith
Mr. Aldrich.....................John Litel
Mrs. Aldrich....................Olive Blakeney
Mimi Gray.......................Mimi Chandler
Mr. Bradley.....................Vaughan Glaser
Louise Elliott..................Marion Hall
Margie..........................Beverly Hudson
Josef Altman....................Fritz Feld
Boyle...........................Charles Arnt

Henry Aldrich stumbles his way in and out of trouble in this standard entry in the series which will get adequate reaction in the family houses as a dual supporter. Despite the obvious concoction of misadventure for the juvenile to become focal point of involvement, picture has sufficient basic lightness to carry through as a second feature in the subsequent houses.

Henry, again portrayed by Jimmy Lydon, becomes involved in puppy-love affair with the new high school music teacher, Marion Hall. This projects him into the band as a violinist; his dad gets a slight crush for the teacher; visiting concert violinist loses his voluable Strad through unintentional switch by Henry; and then it becomes the usual merry-go-round until the Strad is returned, and fiddle thieves are thwarted.

Lydon continues to groove neatly as the scholastic muddler who always gets into trouble, with Charlie Smith typed as his dizzy sidekick. Mimi Chandler, daughter of Kentucky senator Happy Chandler, steps in as Lydon's doting 'steady,' with Miss Hall turning in okay performance as the music teacher. John Litel and Olive Blakeney again appear as the parents, with Vaughan Glaser the grouchy principal. Fritz Feld is the temperamental violinist, with Charles Arnt a fast-talking insurance investigator.

Along the line of Henry's musical career, group of the school orch forms a swing band which gets into trouble by playing at a nightspot which is raided by the cops. Beverly Hudson, with brief role of a youthful comedienne, steps in to be vocalist with the band, and handles warbling for one tune by Jule Styne and Kim Gannon, 'Ding Dong, Sing a Song.' Direction by Hugh Bennett maintains good pace to the proceedings. *Walt.*

THE BLACK RAVEN

Producers Releasing Corp. release of Sigmund Neufeld production. Features George Zucco, Wanda McKay, Noel Madison, Bob Randall, Byron Foulger, Charlie Middleton, Robert Middlemass. Directed by Sam Newfield. Story and adaptation, Fred Myton; editor, Holbrook N. Todd; camera, Robert Cline. At New York, N. Y., half dual bill, week June 22, '43. Running time, 62 MINS.

Bradford........................George Zucco
Lee Winfield....................Wanda McKay
Mike Bardoni....................Noel Madison
Allen Bentley...................Bob Randall
Horace Weatherby................Byron Foulger
Sheriff.........................Charlie Middleton
Tim Winfield....................Robert Middlemass
Sandy...........................Glenn Strange
Whitey Cole.....................I. Stanford Jolley

Only virtue of 'The Black Raven' is its sometime suspense. It requires a generally faster pace, more inspired direction and peppier dialog. Rates considerably below average for low-budgeters.

Action takes place on a rainy night in a country inn known as the Black Raven, whose owner has a shady past. An assortment of droppers-in, caught in the storm, include an escaped convict who wants to even an old score with the proprietor of the inn, a bank cashier who has absconded $50,000, a boy and gal who are trying to get to Canada to get hitched, the father of the girl who's trying to intercept their elopement, and a man wanted by police who's after the 50 grand. A local sheriff trying to unravel two murders also figures.

The cast lacks impressiveness. Includes George Zucco, Wanda McKay, Noel Madison (vet villian), Bob Randall, Byron Foulger, Charlie Middleton and Robert Middlemass. Only comedy relief, and slight at that, is furnished by Middleton, playing the country sheriff. *Char.*

YANKS AHOY

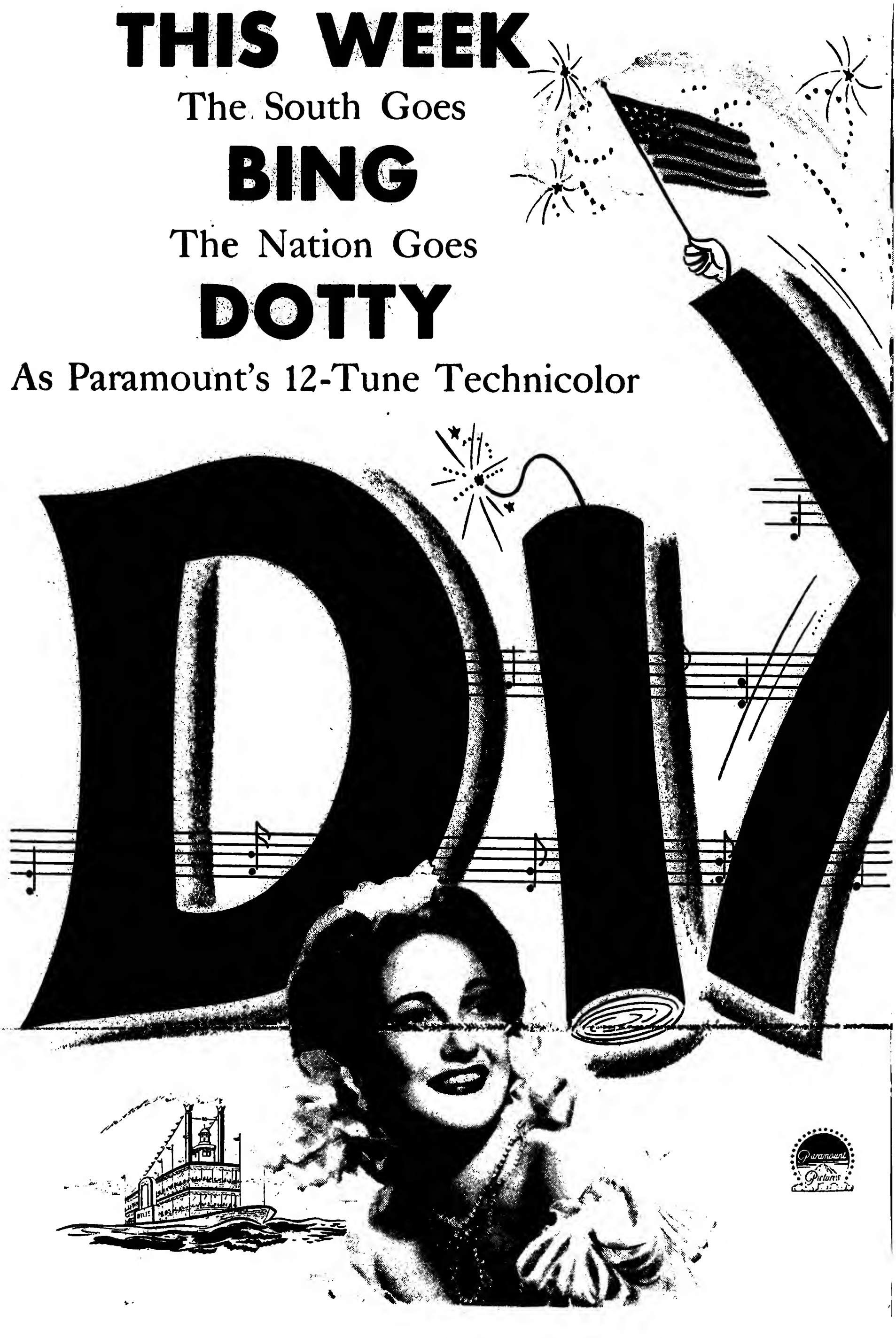
United Artists release of Hal Roach-Fred Guiol production. Stars William Tracy, Joe Sawyer; features Marjorie Woodworth, Minor Watson, William Bakewell, Romaine Callender, Walter Woolf King, Robert Kent. Directed by Kurt Neumann. Screenplay, Eugene Conrad, Edward E. Seabrook; camera, Robert Pittack; editor, Richard Currier; special effects, Roy Seawright. Previewed in Projection Room, N. Y., June 24, '43. Running time, 60 MINS.

Sgt. Doubleday..................William Tracy
Sgt. Ames.......................Joe Sawyer
Phyllis.........................Marjorie Woodworth
Capt. Scott.....................Minor Watson
Capt. Gillie....................Walter Woolf King
Lt. Reeves......................Robert Kent
Col. Elliott....................Romaine Callender
Ensign Crosby...................William Bakewell
Jenkins.........................Frank Faylen
Miss Potter.....................Marga Ann Deighton
Heinmann........................Tom Seidel
Lt. Ransome.....................Lt. John Canady
Dr. Hadley......................Irwin Stanley
Jap.............................Richard Loo
German..........................Frank Hecker
Second German...................Rudolph Lindau
Corp. Quinn.....................Bud McTaggart
Sailor..........................Dan Lloyd
Cook Flynn......................James Finlayson

This slaphappy comedy achieves what may well be a new low for

(Continued on page 20)

Heah She Comes, Boys–
In A Blaze Of Colah
An' A Burst Of Song–
Straight From Music-Show
Headquahtehs–
The Thumpin'est Musical
Attraction Eveh Put Out By
That PARAMOUNT Company...


THIS WEEK
The South Goes
BING
The Nation Goes
DOTTY
As Paramount's 12-Tune Technicolor
Paramount Pictures

Explodes In Flag-Waving 4th-Of-July Premieres

IN 20 SOUTHERN KEYS

Touched Off By Bing And Dotty

ON THE AIR TOM'W

With A Coast-to-Coast "Dixie" Broadcast On The Kraft Music Hall Hour—And Full-Page, Full-Color Ads In "Life" And Other Magazines To Follow!

New York Goes To Dixie

DIXIE

IN TECHNICOLOR

starring

Bing Crosby • Dorothy Lamour

with

MARJORIE REYNOLDS

Star-Find of "Holiday Inn"

BILLY DE WOLFE • LYNNE OVERMAN

RAYMOND WALBURN • EDDIE FOY, JR.

Directed by A. EDWARD SUTHERLAND

Paramount

the company that brings the

FOR WHOM THE BELL TOLLS

Strong Films Nip Chi Heat; 'Crash Dive' $31,000 2 Spots, 'Graves'-J. Dorsey 52G

Chicago, June 29.

Opening of several strong films has offset recent slump caused by the heat, and with the beginning of the school vacation it looks like a generally good week in the Loop.

'They Got Me Covered,' coupled with 'The Falcon Strikes Back' at the newly remodeled RKO Grand, is headed for a big $14,000, and dual showing of 'Crash Dive' at the United Artists and Apollo theatres should garner at least $31,000. 'Human Comedy' is going big at the State-Lake and will probably do $25,000 on the second week, and the Chicago is good for $52,000 with 'Five Graves to Cairo' and second week of Jimmy Dorsey's orchestra on the stage.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Crash Dive' (20th). Fine $10,000. Last week, 'Tennessee Johnson' (M-G) and 'Air Wardens' (M-G) (6 days, 2d wk), okay $7,500.

Chicago (B&K) (4,000; 35-75)—'Five Graves to Cairo' (Par) (1st wk) and Jimmy Dorsey orch on stage (2d wk). Sock $52,000. Last week, 'Stranger in Town' (M-G) and Jimmy Dorsey orch on stage, big $50,000.

Garrick (B&K) (900; 35-75)—'Slightly Dangerous' (M-G) (4th week in Loop). Good $8,500. Last week, 'Reveille Beverly' (Col) and 'Senoritas from Chicago' (Col) (6 days, 2d wk) and 'Slightly Dangerous' (M-G) (1 day), pert $6,500.

Grand (RKO) (1,150; 40-75)—'Got Me Covered' (RKO) and 'Falcon Strikes' (RKO). Big $14,000. Last week, 'Walked with Zombie' (RKO) and 'Leopard Man' (RKO) (5 days, 2d wk) and 'They Got Me Covered' (RKO) and 'Falcon Strikes Back' (RKO) (2 days), fine $9,000.

Oriental (Iroquois) (3,200; 28-55)—'Varsity Show' (WB) (Reissue) and Blue Barron orch on stage. Excellent $22,000. Last week, 'He Hired Boss' (20th) and Louis Prima band on stage, nifty $20,000.

Palace (RKO) (2,500; 40-75)—'Seven Days Leave' (RKO) and 'Good Morning, Judge' (U). Bright $16,000. Last week, 'Flight Freedom' (RKO) and 'Rhythm Islands' (U) (4 days, 2d wk), neat $17,000.

Roosevelt (B&K) (1,500; 35-75)—'Mission Moscow' (WB) (2d wk). Very good $16,000. Last week, brilliant $19,000.

State-Lake (B&K) (2,700; 35-75)—'Human Comedy' (M-G) (2d wk). Smash $25,000. Last week, terrific $30,000.

United Artists (B&K) (1,700; 35-75)—'Crash Dive' (20th). Great $21,000. Last week, 'Slightly Dangerous' (M-G) (6 days, 3d wk) and 'Crash Dive' (20th), snug $12,000.

Woods (Essaness) (1,200; 35-75)—'At Dawn We Die' (Rep) and 'Spy Train' (Mono). Good $7,800. Last week, 'Young and Willing' (UA) and 'Alibi' (U) (3 days, 2d wk) and 'At Dawn We Die' (Rep) and 'Spy Train' (Mono) (4 days), nice $7,100.

'LADY' SOLID $16,000 AS PROVIDENCE PACER

Providence, June 29.

Providence theatregoers who haven't seen a burlesque show in years hereabouts are apparently intrigued by the 'Lady of Burlesque' handle at Loew's State and are giving the spot one of the greatest weeks it has had in some time. Majestic's 'Mission to Moscow' is also getting a nice play. 'Frankenstein Meets Wolf Man' is doing nicely in its second week at RKO Albee.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Frankenstein Meets Wolf Man' (U) and 'Devil With Hitler' (UA) (2d wk). Nice $11,000 after zowie $15,000 in opening stanza.

Carlton (Fay-Loew) (1,400; 30-50)—[illegible] Calais' (20th) (2d run). Good $3,000 despite heat. Last week, 'Moon Down' (20th) and 'Cowboy from Manhattan' (20th) (2d run), fairish $2,500.

Fay's (Indie) (2,000; 30-50)—'Pay-off' (PRC) and Gay 90s Revue on stage. Up for slightly better than average $7,000. Last week, 'Quiet, Please, Murder' (20th) and vaude, so-so $6,000.

Majestic (Fay) (2,200; 30-50)—'Mission to Moscow' (WB) and 'All by Myself' (20th). Hefty $12,000. Last week, 'White Savage' (20th) and 'Tonight We Raid Calais' (20th), sock $13,000.

Metropolitan (Indie) (3,200; 30-55)—'False Faces' (Mono) and Virginia Weidler and Ada Leonard's All-American Girl Orch on stage for three-day weekend. Fairly good $7,000. Last week, 'Gentle Gangster' (Rep) and Andrews Sisters and Mitchell Ayres orch on stage, nifty $9,800 three-day stand.

State (Loew) (3,200; 30-50)—'Lady of Burlesque' (M-G) and 'Boy from Stalingrad' (M-G). Solid $16,000. Last week, 'Hitler, Madman' (M-G) and 'After Midnight with Boston Blackie' (Col), good $12,000.

Strand (Indie) (2,000; 30-30)—'Five Graves to Cairo' (Par) and 'Shanty Town' (Par). Opened Monday (28). Last week, 'Crime Doctor' (Col) and 'Great Life' (Col), zowie $10,000.

'Johnny' Lush $7,000 In Mildish Montreal

Montreal, June 29.

Heat waves, holdovers and income tax payment week will pull down grosses currently.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Five Graves Cairo' (Par) (2d wk). Good $6,500 in sight after smash $10,500 opener.

Capitol (CT) (2,700; 30-62)—'Johnny Comes Marching' (U) and 'Holmes in Washington' (U). Pointing to lush $7,000. Last week, 'Immortal Sergeant' (20th) and 'Has What It Takes' (Col) (2d wk), smart $6,000.

Loew's (CT) (2,800; 35-67)—'Hello, Frisco' (20th) (3d wk). Pacing sock $7,000 following wham second stanza at $9,500.

Princess (CT) (2,300; 30-52)—'3 Hearts Julia' (M-G) and 'Dr. Gillespie's New Assistant' (M-G). Sighting good $5,500. Last week, 'Tennessee Johnson' (M-G) and 'Air Raid Wardens' (M-G), $4,500.

Strand (United Amusement) (750; 35-45)—'Kid Dynamite' (Mono) and 'Prison Mutiny' (Mono). Sound $2,800. Last week, 'Gentle Gangster' (Rep) and 'Shantytown' (Rep), average $2,500.

Orpheum (Ind) (1,100; 30-60)—'Lives Bengal Lancers' (Par) and 'Waikiki Wedding' (Par) (reissues) (2d wk). Stout $2,500 in sight after fine $3,000 opener.

St. Denis (France-Film) (2,500; 30-40)—'La Dame Malaca' and 'L'Amour Veille.' Seasonable $3,000. Last week, 'Le Revolte' and 'Achille,' good enough $3,400.

Lana Tops Mpls. At Brisk $14,000

Minneapolis, June 29.

'Slightly Dangerous' and 'Bataan' have the boxoffice spotlight currently, with the former well out in the lead. Holdovers still registering are 'More the Merrier' and 'Edge of Darkness,' in their third weeks, and 'My Friend Flicka,' in its second. Extreme heat has deflated takings. It's the season's longest and most severe torrid wave to date.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Follow Band' (U) and 'Clancy Street Boys' (Mono), dual first-runs. In for five days and headed for good $1,700. 'Let's Have Fun' (Col) and 'Queen of Broadway' (PRC), dual first-runs, open today (29). Last week, 'Has What It Takes' (Col) and 'Night for Crime' (PRC), satisfactory $1,600 in five days.

Century (P-S) (40-55)—'Friend Flicka' (20th) (2d wk). Has shown goodly measure of strength, matinee trade being particularly brisk. Looks like healthy $7,500 after strong $9,500 first week.

Gopher (P-S) (1,000; 35)—'Hangmen Also Die' (UA). Public here shying from war pictures of this type unless they possess superlative merit. They're going for this one, and will back it for very good $4,000. Last week, 'Air Raid Wardens' (M-G), big $4,300.

Lyric (P-S) (1,091; 40-55)—'More the Merrier' (Col) (3d wk). Moved here after two very big weeks at the State, and still rolling. Heading for fine $6,000 on top of $28,000 initial fortnight. Last week, 'Edge of Darkness' (WB) (2d wk), satisfactory $5,000 after good $9,200 at Orpheum first week.

Orpheum (P-S) (2,800; 40-55)—'Bataan' [illegible] from preponderance of war pictures, but cast names and merits should carry it through to fine $11,500. Last week, 'Cabin Sky' (M-G), good $10,500.

State (P-S) (2,800; 40-55)—'Slightly Dangerous' (M-G). Mixed opinions on this one, but Turner-Young combo, and public's yen for escape entertainment, will lift gross to strong $14,000. Last week, 'More the Merrier' (Col) (2d wk), fine $10,000 on top of smashing $18,000 first canto.

Uptown (Par) (1,000; 25-44)—'In Which We Serve' (UA). First neighborhood showing. Fair $3,000 indicated. Last week, 'Random Harvest' (M-G), big $4,500.

World (Par-Steffes) (350; 40-65)—'Edge of Darkness' (WB) (3d wk). Moved here after week each at Orpheum and Lyric. Modest $2,000 in prospect. Last week, 'Five Graves' (Par) (3d wk), good $1,800, making $15,000 for run, including $11,000 Orpheum first session.

First Runs on Broadway

(Subject to Change)

Week of July 1

Astor—'Best Foot Forward' (M-G) (29).
(Reviewed in current issue)

Capitol—'Stage Door Canteen' (UA) (2d week).
(Reviewed in 'Variety' May 12)

Criterion — 'Bombardier' (RKO).
(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (3).

Hollywood—'Mission to Moscow' (WB) (10th week).
(Reviewed in 'Variety' May 5)

Music Hall—'Youngest Profession' (M-G) (2d week).
(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (2d week).
(Reviewed in current issue)

Rialto—'Two Tickets to London' (U) (2).
(Reviewed in 'Variety' June 16)

Rivoli—'Spitfire' (RKO) (4th week).
(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (3d week).
(Reviewed in 'Variety' May 19)

Strand—'Background to Danger' (WB) (2).
(Reviewed in 'Variety' June 9)

Week of July 8

Astor—'Best Foot Forward' (M-G) (2d week).

Capitol—'Stage Door Canteen' (UA) (3d week).

Criterion — 'Bombardier' (RKO) (2d week).

Globe—'Crime Doctor' (Col) (2d week).

Hollywood—'Mission to Moscow' (WB) (11th week).

Music Hall—'Youngest Profession' (M-G) (3d week).

Paramount—'Dixie' (Par) (3d week).

Rialto—'Two Tickets to London' (U) (2d week).

Rivoli—'For Whom the Bell Tolls' (Par) (14).

Roxy—'Coney Island' (20th) (4th week).

Strand—'Background to Danger' (WB) (2d week).

'SAVAGE' TORRID IN PORTLAND AT $13,000

Portland, Ore., June 29.

Best bet this week is 'White Savage,' a terrific $13,000 at the Broadway. 'Desperadoes' also is forte at the larger Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'White Savage' (U) and 'Cowboy Manhattan' (U). Terrific $13,000. Last week, 'Cabin in Sky' (M-G) and 'Stranger Town' (M-G), closed third week at high $9,500.

Mayfair (Parker-Evergreen). Pollack's Circus on stage, no films.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Corregidor' (PRC) and 'Crime Doctor' (Col). Good $9,500. Last week, 'Five Graves Cairo' (Par) (2d wk) and 'Sarong Girl' (Mono) (1st wk) husky $10,900.

Paramount (H-E) (3,000; 40-65)—'Desperadoes' (Col) and 'Redhead Manhattan' (Col). Great $11,400. Last week, 'Mission Moscow' (WB) and 'Falcon Strikes Back' (RKO), about same.

United Artists (Parker) (900; 40-65)—'Slightly Dangerous' (M-G) (2d run) and 'Harrigan's Kid' (M-G). Oke $6,200. Last week, 'Assignment Brittany' (M-G) and 'Air Raid Warden' (M-G), fair $8,300.

Heat Nicks B'way But 'Profession' Big $112,000, 'Canteen'-Spitalny Neat 70G, 'Dixie'-Andrews Sis-Ayres Same

A protracted heat spell, which reached the boiling point during the past week but which was followed by a break in the weather yesterday (Tuesday), melted grosses somewhat on Broadway, but where the attractions are of top grade the figures are still highly respectable. However, figured that grosses generally would have been at least 10% better except for the torridity.

New shows of great strength which moved in during the past week number three. The Music Hall teed off Thursday (24) with 'Youngest Profession' and will get $112,000 or over, very big for this time of the year. Also unfolded that day was 'Stage Door Canteen' and the Phil Spitalny band at the Capitol, where a smash $70,000 or over is sighted. This exceeds the previous high under the stageshow policy of the house, in effect more than three months now. Due to the boxoffice power of the bill, the Cap has extended the contract on Phil Spitalny to four weeks with options running to a total of 10.

Paramount is battling the warmth valiantly with 'Dixie' and a stageshow including the Andrews Sisters and the Mitchell Ayres orch. On the first week ended last night (Tuesday) the gross stood at a powerful $70,000.

Poorest in a long time is the $19,000 or thereabout which the State will get with 'Pilot No. 5' on first-run, plus the Duncan Sisters, Pinky Lee and Louis Jordan. All other houses range from slow to only okay.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G). Opened here yesterday (Tuesday) after a run of nearly 17 weeks with 'Human Comedy' (M-G) for fine profit; final six days was $10,000, okay, the prior (16th) week $11,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Stage Door Canteen' (UA) and Phil Spitalny. B.o. powerhouse of picture and band running gross to sock $70,000 or over, highest house has scored under stageshow policy in effect more than three months. Band is signed for four weeks minimum, with options extending to total of 10 weeks. Last week here, third for 'Bataan' (M-G) and Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan, close to $40,000, good.

Criterion (Loew's) (1,700; 35-75)—'Cabin in Sky' (M-G) (5th-final wk). Tapering off to $13,000, satisfactory enough, while last week (4th) topped $18,000. 'Bombardiers' (RKO) opens tomorrow (Thursday).

Globe (Brandt) (1,416; 35-85)—'Mr. Big' (U) (3d-final wk). Looks about $6,500, mildish, on the blow-off; last week (2d) also slow at $7,700.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (9th wk). Only about $10,500, slim, this week, while last (8th) was $12,500, but in both cases fair profit. Remains until 'This Is the Army' (WB) opens sometime during the week of July 26, exact date yet to be set.

Palace (RKO) (1,700; 28-75)—'White Savage' (U) and 'Ox-Bow Incident' (20th), both 2d run, dualed. This pair will account for about $10,000, pretty good. Last week, 'Crash Dive' (20th) (2d run) and 'Sarong Girl' (Mono), $9,500, average.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par) and Andrews Sisters, Mitchell Ayres' band, others, on stage (2d wk). Though held down some by heat still very big at $70,000 scored on first seven days ended last night (Tuesday). The final (4th) week for 'Five Graves to Cairo' (Par), Frank Sinatra and the Gracie Barrie band, $43,500, strong.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Youngest Profession' (M-G) and stageshow. Regardless of the weather, a tenstrike at indicated $112,000 or better, immense for this time of the year, and holds. Last week, sixth for 'More the Merrier' (Col) $92,000, very big.

Rialto (Mayer) (594; 28-65)—'Aerial Gunner' (Par). Disappointing at $7,500 or near it but fair enough. Last week, third for 'Captive Wild Woman' (U), $5,000, light.

Rivoli (UA-Par) (2,092; 35-99)—'Spitfire' (RKO) (3d wk). Weakening to about $14,000 this week, while the second was also slender at just over $16,000. Sticks until July 11, house closing down several days to prepare for opening July 14 of 'For Whom Bell Tolls' (Par), on which advance sale now is near $10,000, good.

Roxy (20th) (5,886; 55-$1.10)—'Coney Island' (20th) and Enric Madriguera band, Jack Durant and Carmen Amaya (3d wk) on stage. Bettered $105,000 on first week, highest without a holiday house has scored since depression, but while still exceptionally stout on second at $84,000, heat probably cost the house $10,000 on the week. Begins third stanza today (Wednesday).

State (Loew's) (3,450; 35-$1.10)—'Pilot No. 5' (M-G) and vaude, including Duncan Sisters, Pinky Lee, Louis Jordan. Appears only $19,000 tops, slender. Last week, 'Lady of Burlesque' (UA) (2d run) and Lionel Hampton orch topped $26,000, good.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway, plus Dooley Wilson (6th-final wk). Will get about $30,000, suitable, while last week (5th) was $35,000. 'Background to Danger' (WB) and Hal McIntyre orch opens Friday (2).

Heat Wave Slows Hub But 'Lady' Fine $34,000 in 2 Spots; 'Action' 26G, H.O.

Boston, June 29.

Average business is the rule here following a break in the sweltering heat the city got first half of the week. But most bills won't regain the initial possibilities, with the exception of 'Action in the North Atlantic,' which is powerful at the Met.

'Lady of Burlesque' is good day-date at Loew's, going to a brisk $34,000 after Sunday shows were given last minute okay by censor. Other bills are h.o.'s, and hanging on.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Flight Freedom' (RKO) plus Ozzie Nelson orch, others, on stage. Moderate $25,000. Last week, 'Ox-Bow Incident' (20th) plus 'International Casino Revue,' mild $22,000.

Fenway (M-P) (1,373; 40-60)—'Five Graves Cairo' (Par) plus 'Chatterbox' (Rep). This nabe is way off, $4,600 being below average. Last week, 'Flicka' (20th) plus 'Shantytown' (Mono), oke $5,800.

Memorial (RKO) (2,900; 44-75)—'Crash Dive' (20th) and 'Gildersleeve's Bad Day' (RKO) (2d wk). Fell off to oke $17,500, but remains through July 5. First week, nice $23,000.

Metropolitan (M-P) (4,367; 44-60)—[illegible] 'It's Great Life' (Col). Solid draw despite weather, but mediocre start holds it to trim $26,000. Last week, 'Five Graves Cairo' (Par) and 'Chatterbox' (Rep), good $22,700.

Orpheum (Loew) (2,900; 44-65)—'Lady Burlesque' (UA) plus 'American Empire' (UA). Okayed for Sunday showings amid plenty of ballyhoo, for fine $23,000. Last week, 'Bataan' (M-G) and 'Let's Have Fun' (Col), same.

Paramount (M-P) (1,300; 33-60)—'Five Graves Cairo' (Par) and 'Chatterbox' (Rep). Here from one frame at Met; fairly good $14,000. Last week, 'Flicka' (20th) and 'Shantytown' (Mono), oke $13,500.

State (Loew) (3,200; 44-65)—'Lady Burlesque' (UA) and 'American Empire' (UA). This nabe is taking a terrific shellacking. Current attraction so-so $11,000. Last week, 'Bataan' (M-G) and 'Let's Have Fun' (Col) dropping out of picture to $9,000.

Translux (Translux) (900; 28-65)—'Westland Murder' (U) and 'Murder on Air' (U) (reissue). Slow $3,000. Last week, 'Ghosts on Loose' (Mono) plus 'Two Weeks to Live' (RKO), nice $4,200.

'CANTEEN' WOW $19,500, 'HANGMEN' 10G, CINCY

Cincinnati, June 29.

Sizzling over-90 temperature in first half, for burg's hottest this season, is not keeping 'Stage Door Canteen' from jamming the Palace for the theatre's modern high mark. Whopper take on this pic is boosting general score for major houses several notches above last week because of catching the overflow.

Only other fresh release, 'Hangmen Also Die,' is a fair marker for the Albee. 'Coney Island,' in its third downtown week, at the Grand, is topping the holdovers. 'Gone With Wind,' on a reissue at the Lyric, still punches enough cage sock to give that house its best marker for quite a spell. 'Mister Big' is on the tall side in its second round at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Hangmen Also Die' (UA). Fair $10,000. Last week, 'Coney Island' (20th) (2d wk), great $13,500.

Capitol (RKO) (2,000; 35-55)—'Mister Big' (U) (2d wk). Swell $5,500 following tall $8,500 opening week. Will hold.

Family (RKO) (1,000; 20-30)—'Squadron Leader X' (RKO) and 'Dixie Dugan' (20th), split with 'False Faces' (Rep) and 'Swing Your Partner' (Rep). Normal $2,100. Same last week for 'Has What It Takes' (Col) and 'Boy Stalingrad' (Col), divided with '30 Steps' (PRC) and 'Spy Train' (Mono).

Grand (RKO) (1,430; 35-55)—'Coney Island' (20th). Moveover from Albee for third main-stem sesh. Hefty $7,500. Will hold. Last week, 'It's Great Life' (Col) and 'Two Senoritas Chicago' (Col), perked in last half for a nice $5,500.

Keith's (Libson) (1,500; 35-55)—'Action in North Atlantic' (WB). Switched from Palace for second whirl. Tame $3,500. Last week, 'More the Merrier' (Col), fifth downtown week, okay $3,500.

Lyric (RKO) (1,400; 40-55)—'Gone With Wind' (M-G) reissue. Strong $6,000 for this theatre's biggest take in weeks. Last week, 'Union Pacific' (Par) (reissue), sorry $2,500.

Palace (RKO) (2,600; 35-55)—'Stage Door Canteen' (U). Naturaling for $19,500, a modern record for this house. Pic's long running time the only b.o. holdback for night biz. Will hold. Last week, 'Action North Atlantic' (WB), zipped in last half to hit okay $12,000.

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. . . These are actual audience comments from previews held on the East and West coasts!

Detroit Back to Normal; 'Crash Dive' Great $36,000, 'Lady' Strong $24,000

Detroit, June 29.

Hard hit by last week's race riots, which saw martial law and a curfew clamped on the city following 34 street slayings, the loop business here is swinging back to normal amazingly fast. First-run exhibitors are shaking their heads over the tendency of the public to keep on coming, despite heat waves and riots, and adjusting themselves to new theatre hours which see boxoffices closed at 9 p.m. to meet the now slightly relaxed military regulations.

However, what juvenile mobism can do to pix business when coupled with racial antagonism was reflected in last week's grosses, down an estimated 40%, when people stayed off the streets and houses were closed at 6:30 p.m. to meet the earlier curfew. Biggest surprise is the swing back this week to almost normal business as troops still patrol the streets. Both the Fox, with 'Crash Dive' and 'Follow the Band,' and the Michigan, with 'Lady of Burlesque' and 'Somewhere in France,' are hitting toward sock grosses while other fresh bills, notably 'Mission to Moscow' and 'Truck Busters,' at the Palms-State, and 'Presenting Lily Mars' and 'Pilot No. 5,' at the United Artists, show strength.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Desperadoes' (Col) (2d wk) and 'It's a Great Life' (20th). Former switched from Fox, with good $8,000 indicated. Last week, 'Got Me Covered' (RKO) (2d wk), and 'Rhythm of Islands' (U), sorry $6,600.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Air Force' (WB) and 'Ladies Day' (RKO) (2d wk). Pair switched in from Michigan, sight okay $10,000. Last week, 'Happy Go Lucky' (Par) and 'Saludos Amigos' (3d wk), switched-in pix flattened to $7,200.

Fox (Fox-Michigan) (5,000; 55-75)—'Crash Dive' (20th) and 'Follow Band' (U). Bouncing back from riots with great $36,000. Last week, 'Desperadoes' (Col) and 'Two Senoritas From Chicago' (Col) skidded to good $23,600.

Madison (United Detroit) (1,800; 55-75)—'Keeper of Flame' (M-G) and 'Crystal Ball' (UA). Okay $4,000 on repeat. Last week, 'Lucky Jordan' (Par) and 'Hitler's Children' (RKO), mowed down to $3,000 level.

Michigan (United Detroit) (4,000; 55-75)—'Lady of Burlesque' (UA) and 'Somewhere in France' (UA). Strong $24,000. Last week, 'Air Force' (WB) and 'Ladies Day' (RKO), riots cut to $12,000.

Palms-State (United Detroit) (3,000; 55-75)—'Mission to Moscow' (WB) and 'Truck Busters' (WB). Looking good with $12,000 anticipated. Last week, 'Hangmen Also Die' (UA) and 'Silver Skates' (Mono), riots held down to $9,500.

United Artists (United Detroit) (2,000; 55-75)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Great beginning, with $18,000 expected. Last week, 'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G) (3d wk), not bad $8,000.

Heat Clips L'ville But 'China' Forte $10,000

Louisville, June 29.

Holdovers plus summer heat are slowing the pace here slightly this week but the dip is not severe. Weekends continue to get a terrific play, and the downtown houses get all the patronage they can handle. 'China,' at the Rialto, has things pretty well sewed up, due to h.o.'s at other principal houses. Dualled 'Captive Wild Woman' and 'Sarong Girl' at the Strand are catching nice trade.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Coney Island' (20th). Looks big on moveover from Rialto. Pacing for solid $4,500. Last week, 'Bataan' (M-G) and 'Great Life' (Col) did good biz on moveover at $3,800.

Kentucky (Switow) (1,200; 15-25)—'Hello Frisco' (20th) and 'Chetniks' (20th). Weekend spelled usual heavy take. Good $1,900 for stanza. Last week, 'Cabin in Sky' (M-G) and 'Moonest Man' (20th), good $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Lily Mars' (M-G) and 'American Empire' (UA) (2d wk). Clicking on h.o. stanza at fine $9,000 after last week's lusty $13,000.

Mary Anderson (Libson) (1,000; 30-50)—'Mission Moscow' (WB) (2d wk). Much-discussed film still getting good play at strong $4,000 after last week's sturdy $5,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'China' (Par). Didn't rate any raves from crix but the patrons are giving it nice response, indicating good $10,000. Last week, 'Coney Island' (20th), strong $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Captive Wild Woman' (U) and 'Sarong Girl' (Mono). Just the type bill to appeal to patrons of this house. Bumper $4,000. Last week, 'Forever and Day' (RKO) and 'Prelude to War' (WAC), oke $3,300.

Vauder's 750G

Continued from page 1

kept changing cast members and last night (29), when the show started on its second year one found that just Murray, Marie Wilson, Vivian Marshall, Park and Clifford, the line and Carlton Kelsey, musical director, were left of the original lineup.

Capacity houses are the rule seven nights a week and three matinees. At $1.65 top, excepting Saturday when the $2.20 tariff is invoked, Murray has done a business over the year averaging close to a $14,000 weekly, with combined operations weekly being around $10,000. And Murray's original investment was $3,000. Show is in house operated by a group including Sid Grauman, Lloyd Baron and Matt Allen, who get their percentage for rental from the top.

'Mission,' Hefty $14,000, Buff. Ace; 'Mars' 12G, 2d

Buffalo, June 29.

Biz is leveling off in current week, but continuing oke. Top newcomer is 'Mission to Moscow,' at Great Lakes, but 'Presenting Lily Mars,' at Buffalo, is only a step behind, although on its holdover session.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Lily Mars' (M-G) and 'Raid Calais' (20th) (2d wk). Cheerful $12,000. Last week, amazing $21,000, and far larger than forecast.

Great Lakes (Shea) (3,000; 35-55)—'Mission Moscow' (WB) and 'Aerial Gunner' (Par). Controversial subject, but looks hefty $14,000, not bad for this week. Last week, 'China' (Par) and 'American Empire' (UA) (2d wk), bangup $11,000 for holdover.

Hipp (Shea) (2,100; 35-55)—'Ox-Bow Incident' (20th) and 'Jitterbugs' (20th). Trim at $11,000 or near. Last week, 'Crash Dive' (20th) and 'Young Willing' (UA), moved here from Buffalo, sparkling $9,000.

Lafayette (Basil) (3,300; 35-55)—'How's About It' (U) and 'Soldiers With Guns' (U). Brisk $5,000. Last week, 'White Savage' (U) and 'Holmes in Washington' (U) (2d wk), fine $7,500.

20th Century (Ind) (3,000; 35-55)—'Pride Yankees' (RKO) and 'Falcon Strikes Back' (RKO). Sad $6,500. Last week, 'Spitfire' (RKO) and 'Clancy Street Boys' (Mono), neat $12,000.

'Action,' Trim $15,000, Tops Denver, 2 Houses

Denver, June 29.

'Assignment in Brittany' and 'Three Hearts for Julia' at the Orpheum are getting the best gross for a single house this week. However, 'Action in North Atlantic,' heading a dualer, is actual topper in town playing day-date at the Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Coney Island' (20th) and 'Mysterious Doctor' (WB), after a week at each Denver and Esquire. Big $8,000. Last week, 'White Savage' (U) and 'Came Blow Up America' (20th), after week at Denver and Esquire, fine $6,000.

Broadway (Fox) (1,040; 30-65)—'Land Is Mine' (RKO) and 'Harrigan's Kid' (M-G), after Orpheum week. Fair $3,500. Last week, 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G), after Orpheum week, fine $4,500.

Denham (Cockrill) (1,750; 30-60)—'Five Graves Cairo' (Par) (3d wk) and 'Salute Three' (Par) (2d wk). Mighty good $7,500 for third session on 'Graves.' Last week, nice $9,000.

Denver (Fox) (2,525; 30-65)—'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), day-date with Esquire. Nice $12,000. Last week, 'Coney Island' (20th) and 'Mysterious Doctor' (WB), also at Esquire, great $17,000.

Esquire (Fox) (742; 30-65)—'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), also at Denver. Good $3,000. Last week, 'Coney Island' (20th) and 'Mysterious Doctor' (WB), also at Denver, big $3,500.

Orpheum (RKO) (2,600; 30-65)—'Assignment Brittany' (M-G) and '3 Hearts Julia' (M-G). Fine $13,300. Last week, 'Land Is Mine' (RKO) and 'Harrigan's Kid' (M-G), fine $12,000.

Paramount (Fox) (2,200; 30-50)—'Young Willing' (UA) and 'Song of Texas' (Rep). Oke $8,500. Last week, 'Powers Girl' (UA) and 'It's Great Life' (Col), big $9,500.

Rialto (Fox) (878; 30-65)—'White Savage' (U) and 'Came Blow Up America' (20th), after a week each Denver, Esquire, Aladdin. Good $3,000. Last week, 'Crystal Ball' (UA) and 'Agents Meet Ellery Queen' (Col), here via Denver, Esquire, Aladdin route, fine $3,700.

Mich. Theatres Sell $20,000,000 in Bonds

Detroit, June 29.

Bond selling in Michigan's picture houses is no occasional monthly flurry.

Report turned in by Edward Beatty, of the Butterfield chain and acting head of the picture industry's activities for Michigan, showed that since the state's film houses became war bond agencies last September they have sold a total of more than $20,000,000 in bonds and stamps.

Heat Wave Hits K. C. But 'China' and 'Bataan,' At $15,000 Apiece, Are Big

Kansas City, June 29.

Continued hot weather is producing spotty grosses at the downtown deluxers. But two newcomers are doing big, 'China' at the Newman and 'Bataan' at Midland, running about even in top town. The two holdovers, 'Coney Island' at Esquire, Uptown and Fairway, and 'Hard Way' and 'Night Plane to Chungking' at Orpheum, are steady.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Coney Island' (20th) (2d wk). Hefty $10,000 after torrid $13,000 opening round.

Midland (Loew's) (3,500; 11-50)—'Bataan' (M-G) and 'Let's Have Fun' (Col). Big $15,000. Last week, 'Lily Mars' (M-G) and 'After Midnight' (Col) (2d wk), nice $11,500.

Newman (Paramount) (1,900; 11-50)—'China' (Par). Husky $15,000. Last week, 'Five Graves Cairo' (Par) (2d wk), lively $8,000 following bangup $16,500 first frame.

Orpheum (RKO) (1,600; 15-50)—'Hard Way' (WB) and 'Night Plane Chungking' (Par) (2d wk). Okay $7,500 after good $8,700 opening session.

Tower (Fox-Joffee) (2,110; 10-50)—'Swing Partner' (Rep) and 'Shantytown' (Rep), with vaude. So-so $7,500. Last week, 'Corregidor' (PRC) and 'Raid Calais' (20th), with vaude, nice $8,500.

Sears Repudiates Wood On UA Sales Pressure

Grad Sears, returning to New York from the Coast Friday (25), issued a statement refuting charges by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, that United Artists was forcing exhibitors to buy other United Artists features and Hopalong Cassidy westerns when negotiating for 'Stage Door Canteen.'

Sears said it has always been UA policy to sell pictures singly and asked that exhibitors report any instances where a 'Canteen' deal has been held up in order to push sale of other UA product. Sears said, 'I will appreciate definite information on specific instances where this alleged practice has been employed.'

Allied's Anti-50%

Taking exception to the 50% demanded by UA on 'Canteen,' currently playing the Capitol, N. Y., Allied States discussed these terms at a meeting held in Cleveland, Thursday (24), expressing disappointment that 'UA should attempt to foist such terms on the exhibitors, thereby reviving a policy which they felt has been abandoned because discredited.'

Allied board will hold its summer session at Baltimore, Aug. 11-12.

Buckner Guides Flynn

Hollywood, June 29.

Robert Buckner draws the producer chore on 'Uncertain Glory,' Errol Flynn starrer, based on a yarn by Laszlo Vadnay and slated to start in August.

Two other additions to the Buckner production schedule are 'Tower of Strength' and 'George, the Devil and Rosie.'

Lugosi's Hocus-Pocus

Hollywood, June 29.

African magic, translated to Hollywood via the West Indies, is the theme of 'The Voodoo Man,' next starrer for Bela Lugosi at Monogram.

Story, dealing with aboriginal chiller-diller stuff, rolls early in August, with Sam Katzman and Jack Dietz producing.

Heat Simmers Philly B.O., 'Coney' Tops $28,700, Lyman-Granville-'Band' 23G

Philadelphia, June 29.

The nearby parks and beaches, in face of the heavy heat, are proving more attractive than the downtown films. In most cases air-conditioning proves a bigger attraction than the feature. Bumper crowds ganging up at the open-air Robin Hood Dell for the summer concerts also making inroads in film patronage.

'Coney Island,' at the Fox, is the only pic that gives the downtown district something to shout about this week.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Next of Kin' (U). Heavy advance ballyhoo failed to impress, and will be lucky to reach $7,500. Last week, 'Five Graves' (Par) dug up attractive $7,000 for its third week.

Arcadia (Sablosky) (600; 35-75)—'Ox-Bow Incident' (20th) (2d run). Opened today (29). Last week, 'Cabin in Sky' (M-G) did fair $3,000 for second week of second run here.

Boyd (WB) (2,560; 35-75)—'Lily Mars' (M-G) (3d wk). Holding up well enough for third week, with $14,500. Second week, big $18,200.

Earle (WB) (2,768; 35-75)—'Follow Band' (U) with vaude, including Bonita Granville, Abe Lyman orch. Stage show has surprising punch at the b.o. Neat $23,000. Last week, 'Jitterbugs' (20th), with Keeny Baker and Bob Chester's band, built big all week, winding up with attractive $22,000.

Fox (WB) (2,245; 35-75)—'Coney Island' (20th). Leads field with $24,200. Also tucked away fat $4,500 for twin showing at Earle on Sabbath. Last week, 'Hangmen Also Die' (UA) showed little strength with $16,900, with added $2,200 for the Sunday Earle showing.

Karlton (WB) (1,066; 35-75)—'More Merrier' (Col) (2d run). Warners checked out of the house on Thurs. (24) with merry $8,200. William Goldman followed in and readying for early opening (see story in Pictures section).

Keith's (Goldman) (2,220; 35-75)—'Land Is Mine' (RKO) (2d run, 2d wk). Despite little justification for a second week, may come close to $3,000. Last week showed little life with about $3,600.

Mastbaum (WB) (4,692; 35-75)—'Lady of Burlesque' (UA) (2d wk). Dipped to light $16,500 after average opening of $26,000.

Stanley (WB) (2,916; 35-75)—'White Savage' (U). Scaring up little excitement and be plenty lucky to bag $15,900. Last week, 'China' (Par) skipped through third week with a fair $12,800.

Stanton (WB) (1,457; 35-75)—'Pilot No. 5' (M-G) (2d wk). Figures on hitting $7,000 for holdover. Last week, after slow start, neat $8,200.

Heat Boffs Legit

Continued from page 1

money back. Even at night when the cooling plants were supposed to be working, people quit theatres, saying the interiors were torrid, but some didn't bother to demand refunds.

Managers are fearful that if the word gets around, that the theatres are not cooled, attendance will be vitally affected. There are at least three legiters not dependent on ice for their cooling systems but business at such houses is just as likely to be dented for the above reason.

Cooling systems really developed summer business on Broadway, whose shows used to fold during the heated period, although there were always a few exceptions during the heyday of revues. Expected that a concerted move will be made to assure deliveries. There is no ice shortage. It's a matter of getting the men to deliver the stuff.

'JITTERBUGS'-WELK LEAD INDPLS., $17,000

Indianapolis, June 29.

Biz continues hotter than the weather at most downtown ticket windows, with nothing wrong anywhere that a good attraction won't cure. 'Jitterbugs,' coupled with Lawrence Welk band show on stage, is collecting the big coin at the Circle, with 'Bombardier' leading the straight filmers at the Indiana and 'Lily Mars' running strong on holdover at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Jitterbugs' (20th), with Lawrence Welk orch. Band, with strong support from acts, gets credit for bangup $17,000. Last week, oke $9,000 with double dose of horror, 'Walked With Zombie' (RKO) and 'Leopard Man' (RKO).

Indiana (Katz-Dolle) (3,300; 30-50)—'Bombardier' (RKO) and '2 Weeks to Live' (RKO). Biz slightly off with war feature, but still good at $12,000. Last week, terrific $15,000 with 'Coney Island' (20th) and 'Raid Calais' (20th).

Keith's (Indie) (1,200; 30-55)—'Hitler, Beast of Berlin' (PPC) plus vaudeville. Summer slump hangs on, with below-par $3,800 in prospect for four-day weekend. Slightly better $3,900 with 'Traitor Within' (Rep) and stage show last week.

Loew's (Loew's) (2,450; 30-50)—'Lily Mars' (M-G) and 'After Midnight With Blackie' (Col). Satisfactory $8,500 on second week after elegant $13,200 on first stanza.

Lyric (Katz-Dolle) (1,600; 30-50)—'Coney Island' (20th) and 'Raid Calais' (20th). Swell $5,000 on moveover. Last week, nifty $4,200 with 'China' (Par) and 'High Explosive' (Par), also on moveover.

Cavallaro Orch Boosts 'They Came,' Cleve., 36G

Cleveland, June 29.

Name bands and action thrillers, the Palace's keys to big biz, are smashing all its summer b.o. records for the last decade. Teamwork of Carmen Cavallaro's orch and 'They Came to Blow Up America' is socking up another smart draw for RKO de luxer despite sizzling heat. 'Stage Door Canteen' also pulling heavily for $21,000 at State but 'Mission to Moscow' n.s.g. at Hipp.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'White Savage' (U) (2d wk). Consistently good $7,500. Last week torrid $13,000.

Hipp (Warners) (3,700; 35-55)—'Mission to Moscow' (WB). Raves from half of crix but ticket-buying very sluggish, only fair $15,000. Last week, 'Crash Dive' (20th) (2d wk), excellent at $13,000.

Lake (Warners) (800; 35-55)—'Crash Dive' (20th) (3d wk). Swimming along nicely on shiftover, $3,500. Last frame, 'Flight for Freedom' (RKO) (3d wk), also fine at $3,000.

Palace (RKO) (3,700; 35-85)—'Came to Blow Up America' (20th) with Carmen Cavallaro's orch on stage. All-round pleasing bill, stout $26,000 likely, and liable to jump up if weather cools. Last week, 'Follow the Band' (U) with Horace Heidt's orch topped $36,000.

State (Loew's) (3,450; 35-55)—'Stage Door Canteen' (UA). Sweet opening and tip-top $21,000-plus in sight, with probable h.o. Last week, 'Pilot No. 5' (M-G) kicked the bucket, $9,500.

Stillman (Loew's) (2,700; 35-55)—'Lily Mars' (M-G) (3d wk), swell $7,000 after garnering great $10,500 last week.

'Merrier' Merry $27,000 To Set Brooklyn Pace

Brooklyn, June 29.

Heat wave is driving a goodly portion of populace to Coney-Brighton beachfronts. Fabian Paramount leading the downtown deluxers by displaying 'More the Merrier' and 'Night Plane From Chungking.' Also okay biz at Fabian Fox in third week with 'Action in North Atlantic' and 'Great Life.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'White Savage' (U) and 'Ox-Bow Incident' (20th). Bright $20,000. Last week, 'Came to Blow Up America' (20th) and 'Sarong Girl' (Mono), quiet $15,000.

Fox (Fabian) (4,023; 35-65)—'Action in North Atlantic' (WB) and 'Great Life' (Col) (3d wk). Satisfactory $14,000. Last week, good $17,000.

Metropolitan (Loew's) (3,618; 35-65)—'Pilot No. 5' (M-G) and 'Three Hearts for Julia' (M-G). Placid $15,000. Last week, 'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk), okay $14,000.

Majestic (Siritsky) (1,850; 25-50)—'Wayward Girls' (Indie) and 'Spy Train' (Mono). Dull $1,000. Last week, 'No Greater Sin' (Indie) and 'Adolescence' (Indie), mild $1,500.

Paramount (Fabian) (4,020; 35-65)—'More the Merrier' (Col) and 'Night Plane From Chungking' (Par). Socko $27,000. Last week, 'Five Graves to Cairo' (Par) and 'Red Head From Manhattan' (Col) (2d wk), oke $14,000.

Strand (WB) (2,052; 35-65)—'At Dawn We Die' (Rep) and 'Song of Texas' (Rep). Profitable $6,500. Last week, 'A Gentle Gangster' (Rep) and 'Two Senoritas From Chicago' (Col), peachy $7,000.

Rep's Three Kid Sisters

Hollywood, June 29.

Jane Withers, Ruth Terry and Dale Evans, three youngsters, draw top spots in 'Three Sisters,' a comedy with music to be produced by Harry Grey at Republic.

Basic idea of the film is youth, modern rhythm and new faces on the screen.

'Action' Great $37,000, Tops Frisco; 'Graves' Nice 17G, 2d, 'Lady' 10G, 4th

San Francisco, June 29.

Biz on upbeat currently, being helped by the closing of schools for summer, and easing of restrictions for Navy personnel on leave. 'Action in the North Atlantic' at the Fox is great $37,000. Holdovers predominate otherwise, with all doing fine biz.

Estimates far This Week

Fax (F-WC) (5,000; 55-75)—'Action in North Atlantic' (WB) and 'Johnny Doughboy' (Rep). It takes this big house to get the biz 'Action' is drawing, great $37,000. Last week, 'Coney Island' (20th) and 'Gorilla Man' (WB) (2d wk), big $14,500 for six days.

Galden Gate (RKO) (2,850; 44-75)—'Bombardier' (RKO) (2d wk) plus new stage show with Frankie Masters orch, Ann Corlo and Glenn Miller Singers. New stage lineup is powerful, and keeping 'Bombardier' up to terrific $28,000. Last week, with 'Truth or Consequences' radio show on stage, $35,000, sock.

Orpheam (Blumenfeld) (2,440; 60-75)—'Desperadoes' (Col) and 'Has What It Takes' (Col) (2d wk). Still okay at $11,200. Last week, fine $19,103.

Paramaunt (F-WC) (2,470; 55-75)—'Five Graves Cairo' (Par) and 'Wrecking Crew' (Par) (2d wk). Solid $17,000. Last week, powerful $27,000.

St. Francis (F-WC) (1,475; 55-75)—'Coney Island' (20th) and 'Gorilla Man' (WB) (moveover). Good $12,000 on round-lock policy. Last week, 'Crash Dive' (20th) and 'He Hired Boss' (20th), big $6,000 for four days, and 'Mission Moscow' (WB) and 'Swing Partner' (Rep), good $3,500 in two days.

United Artists (Blumenfeld-UA)—'Lady Burlesque' (UA) and 'Prairie Chickens' (UA) (4th wk). Still going strong at $10,000. Last week, smart $11,800.

Warfield (F-WC) (2,650; 55-75)—'Two Senoritas Chicago' (Col) and 'Furlough Frolics' unit on stage. Hitting okay $22,000. Last week, 'Assignment Brittany' (M-G) and 'Star Time Varieties' on stage, about same.

Esquira (Blumenfeld) (950; 60-75)—'More the Merrier' (Col) (2d week of moveover) and 'Underground Agent' (Col) (2d wk). Seventh first-run week of 'Merrier' finds it still able to draw $8,700 on house's round-clock policy. Last week, strong $10,200.

STANWYCK'S 'LADY' NIFTY $16,000, BALTO

Baltimore, June 29.

No letup in excessive heat here is being credited with sending patrona to the air-cooled theatres, with grosses reported above average all around. 'Lady of Burlesque' is faring exceptionally well at Loew's Century, and the combo Hipp, leaning extra heavily on stage layout headed by The Three Stooges and Connie Haines, is chalking up a strong figure for 'Crime Doctor.' Rest of town in the groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Lady of Burlesque' (UA). Strong $16,000 for Barbara Stanwyck starrer. Last week, second of 'Lily Mars' (M-G) added good $12,900 to socko initial sesh at $20,800.

Hippodrome (Rappaport) (2,240; 17-66)—'Crime Doctor' (Col) plus vaude headed by Three Stooges and Connie Haines. Mopping up on strength of stager and pushing towards big $19,000. Last week, 'Two Senoritas' (Rep) plus heavy stage layout of Carmen Cavallaro orch and Merry Macs drew healthy $17,900, thanks mostly to Cavallaro.

Keith's (Schanberger) (2,460; 17-55)—'Mr. Big' (U). Given big buildup and attracting okay $12,000. Last week, second of 'Five Graves Cairo' (Par), added all right $9,200 to very good opening round at $12,700.

Mayfair (Hicks) (980; 25-50)—'Jitterbugs' (20th). Indicated $4,000. Last week, 'Raid Calais' (20th) was slightly above average at $4,400.

New (Mechanic) (1,680; 17-55)—'Coney Island' (20th) (2nd wk). Holding very well at $5,500 after hitting it off very nicely at $7,200 first time round, very good considering limited seating.

Stanley (WB) (3,280; 20-60)—'China' (Par) (2nd wk). Dropping off rather sharply at $8,500 after rather strong initial sesh at $16,700.

Valencia (Loew's-UA) (1,480; 17-55)—'Lily Mars' (M-G) (moveover). Drawing strong response at above-average $5,500 after two previous good weeks in downstairs Century. Last week, 'Harrigan's Kid' (M-G) mild at $3,700.

Allen's 'Hearts'

Hollywood, June 29.

Paramount front office impressed with Lewis Allen's first directorial effort in 'The Uninvited,' handed him the Cornelia Otis Skinner-Emily Kimbrough biog, 'Our Hearts Were Young and Gay.'

He is a former N. Y. stage director.

Key City Grosses

Estimated Total Gross
This Week $2,227,400
(Based on 28 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,743,500
(Based on 26 cities, 172 theatres)

'Canteen' Smash $27,000 in Pitt

Pittsburgh, June 29.

'Stage Door Canteen' is this week's Mr. Big at the Penn, where it's giving house smash summer money and big coin for any time of the year. Practically certain to hold over. Another pleasant surprise is 'Ox-Bow Incident' at Harris. Picture was pencilled in merely as a filler between 'Crash Dive' and 'Hit the Ice,' but critical raves, plus followup praise in all the dailies, is turning grim meller into a winner. 'Bombardier' doing fair at Stanley and 'More the Merrier' in seventh and final week at Senator will finish in the money.

Estimates far This Week

Fulton (Shea) (1,700; 30-55)—'Coney Island' (20th). Picture opens Saturday (3) following house's two and a half week shutdown for a repaint job.

Harris (Harris) (2,200; 30-55)—'Ox-Bow Incident' (20th). Headed for fine $10,000, several grand above expectations. Rave reviews, in which crix pointed out parallels between picture and recent Los Angeles zoot war and Detroit race riots, plus continued follow-up praise in all the dailies, helping keep interest high. Meller will probably move to Senator for second week. Last week, third of 'Crash Dive' (20th), off to around $5,500.

Penn (Loew's-UA) (3,300; 30-55)—'Stage Door Canteen' (UA). Smash $27,000, and that'll mean a second week easily. Last week, 'Flight for Freedom' (RKO), way off, around $12,000.

Senatar (Harris) (1,750; 30-55)—'More the Merrier' (Col) (7th wk). Longest run any picture has ever split between Harris and Senator. Played three weeks first at previous site. Still in money, despite fact that for last fortnight it's been day-and-dated here and at an East Liberty nabe at a lower scale. Better than $2,000 looked for on the windup, fine. Last week 'Merrier' got around $2,600.

Ritz (WB) (800; 30-55)—'Action North Atlantic' (WB) (3d wk). Shifted here after week each at Stanley and Warners, but has just about washed itself out and won't clock more than $2,000, if that. Last week, 'Five Graves to Cairo' (Par), on moveover from Penn, disappointing at $2,500 in view of brisk biz it got at previous stand.

Stanley (WB) (2,000; 30-55)—'Bombardier' (RKO). Not doing badly considering this is ordinarily kind of picture house would put in with a stage show. Flock of publicity breaks and tieups helping, and flying drama should clock pretty close to $13,000, satisfactory. Last week, 'Lily Mars' (M-G), great at better than $16,000.

Warner (WB) (2,000; 30-55)—'Lily Mars' (M-G) (2d wk). On moveover from Stanley and doing big, which isn't surprising, since it missed a second week at bigger house only by inches. Should grab at least $6,500, maybe more, and may even hold if it doesn't go to the Ritz. Last week, 'Action North Atlantic' (WB), also on moveover from Stanley, under $5,000.

'FLICKA' HEFTY IN NEWARK AT $18,800

Newark, June 29.

Accent on air-conditioning is keeping the downtown first runs in the running, but the heat is on, so far as biz is concerned, with the cooling systems as the determining factor and accounting for what pull there is. Of this week's warmed-over fare, only 'My Friend Flicka,' at Proctor's, stands out as choice. Elsewhere, the trade is variable.

Estimates far This Week

Branfard (WB) (2,800; 30-90)—'Mr. Big' (U) and 'Buckskin Frontier' (UA). Fair $16,500. Last week, 'Mission to Moscow' (WB) and 'Follow the Band' (U), favorable $17,500.

Capital (WB) (1,200; 20-55)—'Tennessee Johnson' (M-G) and 'Three Hearts for Julia' (M-G). Around $3,200, n.s.h. Last week, 'White Savage' (U) and 'Cowboy in Manhattan' (U), $3,300.

Paramount (Adams-Par) (2,000; 35-75)—'Five Graves to Cairo' (Par) and 'Gentle Gangster' (Rep) (2d wk). Shading $14,000, good follow-through returns, and will hold for third and final chapter. Last week, swell $19,200.

Practar's (RKO) (3,400; 35-99)—'My Friend Flicka' (20th) and 'Tonight We Raid Calais' (20th). Best bet in town and galloping to trim $18,800. Last week, 'Crash Dive' (20th) and 'Dixie Dugan' (20th) (2d wk), steady $15,000.

State (Loew's) (2,600; 30-85)—'Assignment in Brittany' (M-G) and 'Stranger in Town' (M-G). Comfortable $15,000. Last week, 'Lady of Burlesque' (UA) and 'American Empire' (UA) (2d wk), sock $15,000.

'Comedy' Grand $13,000, Pacemaker in Omaha

Omaha, June 29.

'The Human Comedy,' at the Paramount is the real magnet dragging in crowds during the year's hottest spell this week. Brandeis has 'Hit Parade of 1943' and 'Corregidor' and doing well.

Estimates far This Week

Paramaunt (Tristates) (3,000; 11-50)—'Human Comedy' (M-G) and 'Tahiti Honey' (Rep). Sock $13,000. Last week, 'Mission Moscow' (WB) and 'Taxi, Mister' (UA), good $7,800.

Brandeis (Mort Singer) (1,500; 11-50)—'Hit Parade 1943' (Rep) and 'Corregidor' (PRC). Big $6,000. Last week, 'Edge Darkness' (WB) and 'Redhead Manhattan' (Col) (2d wk), satisfactory $4,500.

Orphaum (Tristates) (3,000; 11-50)—'Came to Blow Up America' (20th) and 'Holmes in Washington' (U). Nice $8,700 as letdown from series of stage shows. Last week (20-65), 'Laugh Priorities' revue on stage and 'Silver Queen' (UA), fancy $15,600.

Omaha (Tristates) (2,000; 11-50)—'Assignment Brittany' (M-G) and 'Truck Busters' (WB). Fair $7,200. Last week, 'Five Graves Cairo' (Par) and 'Follow Band' (U) moved over from Paramount, $6,800, good, considering.

Town (Goldberg) (1,400; 11-30)—'Riders N. W. Mounted' (Col), 'Mantrap' (Rep) and 'Icecapades Revue' (Rep) triple split with 'Ghost Rider' (Mono) 'Johnny Doughboy' (Rep), 'Clancy St. Boys' (Mono) and 'Can't Escape Forever' (WB), 'Redhead' (Mono) and 'Ghostbreaker' (Par) plus midnight show 'You're the One' (Par). Good $1,500. Last week, 'Let's Have Fun' (Col), 'Wild Horse Stampede' (Mono) and 'Purple V' (Rep) triple split with 'Cowboy Serenade' (Rep) 'South of Pago Pago' (UA), 'Street of Chance' (Par) and 'Pony Post' (U), 'Hidden Hand' (WB) and 'Second Chorus' (Par), with midnight shows, fair $1,200.

Heat Wave Puts Damper on L. A. Biz But 'Action' Smash $12,000 in 4th; 'Ox-Bow' So-So 36½G in Three Spots

Broadway Grosses

Estimatad Tatal Gross
This Wask $463,000
(Based on 13 theatres)
Tatal Gross Same Week
Last Year $283,800
(Based on 13 theatres)

'Canteen' Leads D.C., Wham 24G

Washington, June 29.

'Stage Door Canteen' became the front runner from the moment it opened at Palace last Thursday. The Capitol, with 'Presenting Lily Mars,' changed its one week policy, to hold for another week. 'Cabin in Sky' won a third week at the Columbia.

Estimates far This Week

Capitol (Loew) (3,434; 30-75)—'Presenting Lily Mars' (M-G) with vaude. Nice $20,000 in sight after walloping first week of $31,000.

Columbia (Loew) (1,200; 40-60)—'Cabin in Sky' (M-G) (3d wk). Really a sizzler at $7,500 after second week at nice $10,000.

Earle (WB) (2,210; 30-90)—'Five Graves Cairo' (Par) with vaude. Looks like $22,000, great. Last week, 'Action North Atlantic' (WB) (2d wk), fair $14,500.

Keith's (RKO) (1,800; 30-55)—'White Savage' (U) (2d wk). Good $9,000 after opening week session at nice $15,000.

Metrapalitan (WB) (1,800; 30-55)—'Tarzan Triumphs' (RKO). Big $9,500. Last week, 'Mission Moscow' (WB), not for this spot, low $5,000.

Palace (Loew) (2,242; 40-60)—'Stage Door Canteen' (UA). Off to strong start, with walloping $24,000 in sight. Last week, 'Crash Dive' (20th) (2d wk), passable $13,500.

Los Angeles, June 29.

Beach weather is socking first-runs currently, with most theatres down from recent high levels. Only house not seriously affected is Warner's Downtown with 'Action in North Atlantic,' which is hauling down a smash $12,000 for fourth session. This better's the third week's total. Best combo figure is 'Ox-Bow Incident,' but it is merely so-so with $36,500 in three Fox-West Coast houses.

'Hit Parade of 1943,' with robust $25,000 for second stanzas at the two Paramount theatres, is comparatively strong. Most houses are being swept clean of holdovers later this week for new attractions to catch the holiday trade.

Estimates far This Week

Carthy Circle (F-WC) (1,516; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G) (2d wk). Nifty $5,000 after swell $6,550 first week.

Chinese (Grauman-WC) (2,034; 40-85)—'Ox-Bow Incident' (20th) and 'Two Senoritas Chicago' (Col). Satisfactory $12,500. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), great $15,000.

Dawntawn (WB) (1,800; 40-85)—'Action North Atlantic' (WB) (4th wk). Smash $12,000 to top satisfactory $11,000 registered last week.

Faur Star (UA-WC) (900; 40-65)—'Bataan' (M-G) and 'Stranger Town' (M-G) (2d wk). Sweet $3,200 after first week's $3,300.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (5th wk-8 days). Winding up run with fine $4,000 to better last week's $3,800.

Hallywood (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (4th wk). Nice $6,000. Last week, good $7,000.

Orpheam (D'town) (2,200; 40-65)—'Swing Partner' (Rep) and Freddie Slack orch on stage. Swingy $18,000. Last week, 'Buckskin Frontier' (UA) and Yvette Dare on stage, fair $15,000.

Pantages (Pan) (2,812; 40-85)—'Land Is Mine' (RKO) (2d wk) and 'Gildersleeve's Bad Day' (RKO). So-so $9,200. Last week, with 'Cowboy Manhattan' (U) supporting, okay $14,200.

Paramaant (F&M) (3,389; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk). Neat $16,000 after reaching big $22,000 last week.

Paramaant Hallywood (F&M) (1,451; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk). Grabbing fine $9,000 after last week's excellent $10,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Land Is Mine' (RKO) (2d wk) and 'Gildersleeve's Bad Day' (RKO). Modest $9,600. Last week, with 'Cowboy in Manhattan' (U) supporting, good $14,500.

Ritz (F-WC) (1,372; 40-65)—'Ox-Bow Incident' (20th) and 'Two Senoritas, Chicago' (Col). Good $7,000. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), big $8,200.

State (Loew's-WC) (2,204; 40-85)—'Ox-Bow Incident' (20th) and 'Two Senoritas, Chicago' (Col). Nice $17,000. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), sock $22,200.

United Artists (UA-WC) (2,100; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Wham $9,000. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), hefty $8,200.

Vogue (Vogue) (899; 40-50)—'Prison Mutiny' (Mono) and 'Redhead from Manhattan' (Col). So-so $1,200. Last week, 'Only Angels Have Wings' (Col) (Reissue) (2d wk) and 'Junior Army' (Col), fair $1,400.

Wilshire (F-WC) (2,296; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Sturdy $6,500. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), first-rate $6,000.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (4th wk). Winding up with oke $5,400 after stout $7,000 last week.

NATIONAL BOXOFFICE SURVEY

Escapist fare is all over the boxoffice map currently, with war pictures pushed into the background. Sweltering heat in many cities may have had something to do with the yen for lighter entertainment, as some theatres playing war films suffered a decline in attendance. Most strong films held up despite the heat.

Comedies and escapist pictures doing big biz include 'Stage Door Canteen' (UA), launched this week; 'Coney Island' (20th), 'Lily Mars' (M-G), 'More the Merrier' (Col), 'Mr. Big' (U), 'Hit Parade of '43' (Rep), 'Lady of Burlesque' (UA), 'Dixie' (Par), 'Cabin in Sky' (M-G), 'White Savage' (U), 'Got Me Covered' (RKO), 'Human Comedy' (M-G) and 'Desperadoes' (Col). These productions occupied some 60 deluxers in outstanding keys covered by 'Variety,' with expectation that their combined gross will approximate $910,000.

'Canteen' gives United Artists its second winner in recent weeks, 'Burlesque' continuing to rack up strong totals with a batch of new openings this session. 'Canteen' is sock $70,000 on N. Y. preem, best mark for the Capitol since starting its stage policy over three months ago. Film is pacing Washington with wham $24,000, new modern record in Cincinnati at terrif $19,500, grand $21,000 in Cleveland and smash $27,000 Pittsburgh. 'Burlesque' looms a fine $34,000 in two Boston houses, strong $18,000 in Pitt, grand $24,000 in Detroit, solid $16,000 in Providence, robust $16,000 in Baltimore, moderate $18,500 in Philadelphia's Mastbaum on holdover and sturdy $10,000 for fourth San Francisco week.

'Coney Island' shapes as the Philly leader with socko $28,700, good on second Balto sesh, smasheroo $84,000 for second N. Y. stanza, solid $15,500 in two L. A. moveover spots, big to hefty on moveovers in Frisco, Indianapolis, Louisville and Cincy, and hefty $10,000 for K. C. holdover. 'Lily Mars' mostly on extended runs currently, is fine to great on second stanzas in Pitt, Indianapolis, Buffalo, Wash. and Louisville, and is solid to great on third sessions in Philly and Cleveland. Film is grand $18,000 in Detroit and likewise strong on Balto m.o. 'Merrier,' with socko $27,000 in Brooklyn, still is merry in Philly, Minneapolis and Frisco (bangup seventh downtown sesh).

'White Savage,' appearing in five keys, looks bright $20,000 in Brooklyn and leader at terrific $13,000 in Portland. 'Mister Big' shapes big $12,000 in Balto, slow on third N. Y. week and bangup for Cincy holdover. 'Parade' is strong $25,000 in weak L. A. for holdover in two houses and rated big in Omaha. 'Cabin' still looks bright in several spots. 'Dixie' looms as another winner from Paramount with sock $70,000 for initial week at big N. Y. Par. 'Desperadoes' continues trim pickings in Detroit, Frisco and Port. 'Comedy,' with smash $25,000 for second Chi week, is pacing Omaha with rugged $13,000 and rates oke for final six days of 17th week, N. Y. Astor. 'Covered' rates big $14,000 in Chi.

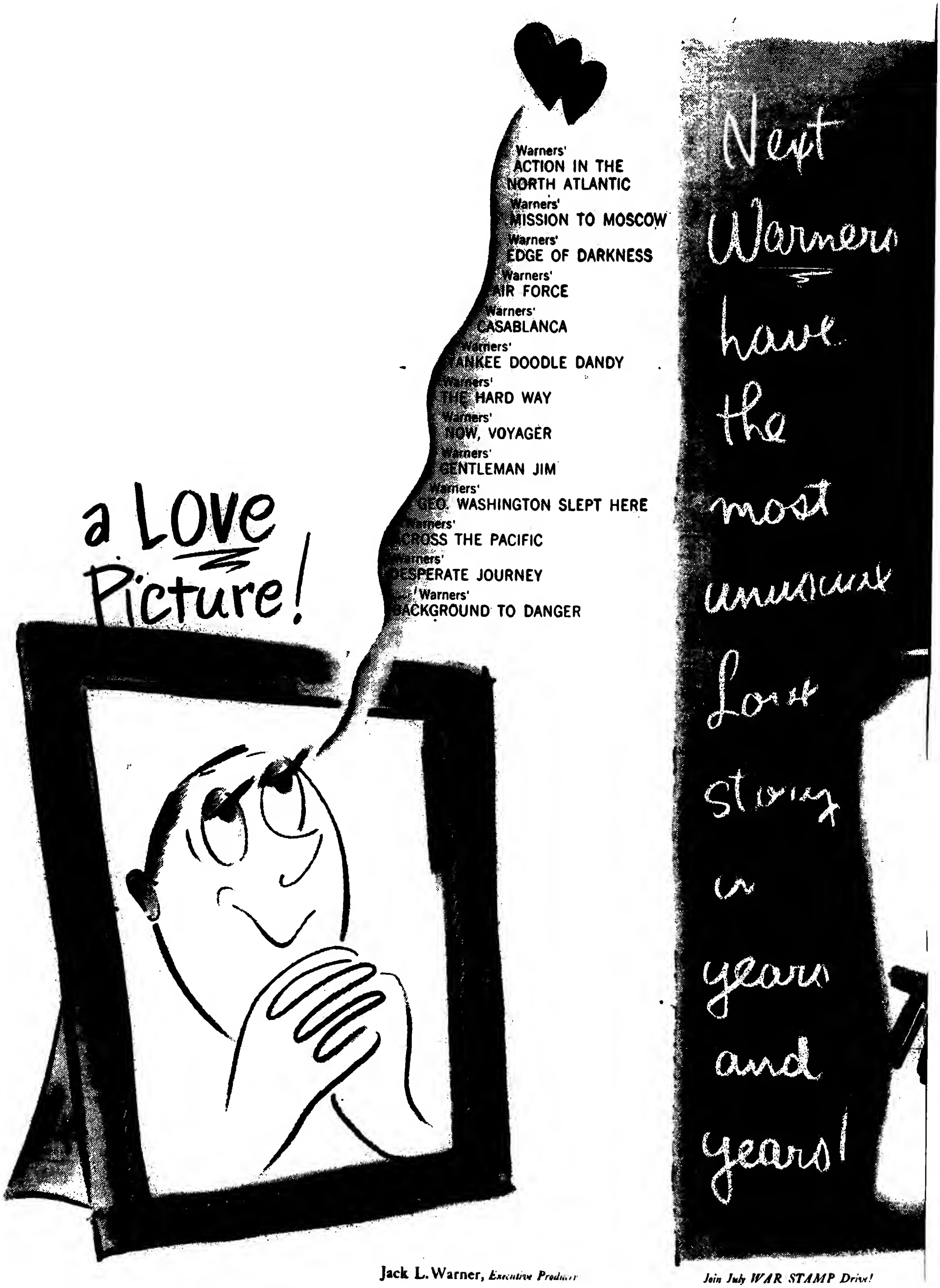
Of war-theme epics, 'Bombardier' (RKO) looks stout, outstanding being its terrif $28,000 for second Frisco sesh. 'Mission to Moscow' (WB) also is gaining momentum with favorable to hefty returns from Chi, Det., Prov. and Buffalo. In same classification, 'Assignment Brittany' (M-G) is leading Denver at fine $13,300. 'Five Graves Cairo' (Par), 'Crash Dive' (20th), 'Action in North Atlantic' (WB), 'Bataan' (M-G) and 'China' (Par), also war pictures, show in most keys to stout biz. 'Youngest Profession' (M-G) looks big $112,000 on first week at N. Y. Music Hall.

Film Stocks

Continued from page 5

derstood that several other film companies, including Columbia, are mulling possibilities of refunding operations that not only would simplify the corporate structures, but bring interest charge savings annually.

Besides figuring that coin unfreezing in Great Britain and New Zealand naturally considerably enhances immediate earnings prospects, investors also are looking towards the post-war market, for film companies are likely to make picture shares outstanding so-called 'peace' stocks. Those corporations with an 'in' on television, too, are being sized up as probably the more valuable of the lot.



Warners' ACTION IN THE NORTH ATLANTIC
Warners' MISSION TO MOSCOW
Warners' EDGE OF DARKNESS
Warners' AIR FORCE
Warners' CASABLANCA
Warners' YANKEE DOODLE DANDY
Warners' THE HARD WAY
Warners' NOW, VOYAGER
Warners' GENTLEMAN JIM
Warners' GEO. WASHINGTON SLEPT HERE
Warners' ACROSS THE PACIFIC
Warners' DESPERATE JOURNEY
Warners' BACKGROUND TO DANGER
a Love Picture!
Next Warners have the most unusual Love story in years and years!
Jack L. Warner, Executive Producer
Join July WAR STAMP Drive!

AN IMPORTANT CAST IN THE MOST VALUABLE ROMANTIC PROPERTY SCREENED THIS SEASON!
CHARLES BOYER ★ JOAN FONTAINE
Another Academy Award role for Joan
AND A SENSATIONAL PERFORMANCE BY THE SENSATIONAL
ALEXIS SMITH
THE CONSTANT NYMPH
THE MOST EXCITING "OTHER WOMAN" YOU'VE EVER SEEN!
Book success
big, big, big
and CHARLES COBURN
PETER LORRE • BRENDA MARSHALL
DAME MAY WHITTY • Directed by EDMUND GOULDING
Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean
Music by Erich Wolfgang Korngold

Film Biz, Radio, Press in Forefront Of Battle to Save Domestic OWI

Washington, June 29.

The radio and film industries have swung their full weight behind the drive to save the Domestic Branch of OWI, and if Congress restores the agency's appropriation much of the credit must go to hard-headed business men from Hollywood and New York's film and radio rows. By letter and telegram and personal appearance before the Senate Appropriations Committee, and by the more effective method of quiet lobbying on both sides of Capitol Hill, the industries have made clear that there must be domestic radio and motion picture bureaus in OWI—or confusion and trouble will result.

Backstopping radio and films in the campaign are the advertising business, magazine and newspaper interests, and many an individual, including big name writers from all parts of the country, as well as a raft of labor unions. Altogether more than 2,000 messages were received by the Senate Appropriations Committee.

As early as last week, before the hearings of the Senate Appropriations Committee had begun, the behind-the-scenes job was beginning to have its effect in the House, where new debates were already starting on the necessity of the chamber's reversing itself.

At Bat for OWI

Here are some of those who have gone to bat for OWI:

Will Hays, who wired the House Appropriations Committee, and then came to town himself to talk to friends on Capitol Hill on behalf of the film bureau. As former Republican National Chairman, Hays carries considerable weight in the boat down here.

George J. Schaefer, WAC chairman, who wired: 'In behalf of the War Activities Committee of the Motion Picture Industry, representing all branches of the industry including over 16,500 theatres, I wish to register my hope that the work of the Bureau of Motion Pictures of OWI will not be curtailed to an extent that will reduce the excellent service it is performing in coordinating the activities of all Government departments and in making available valuable information to millions of theatre patrons.'

Editors of the five national newsreels who wired: 'Motion Picture Division of OWI has been of great help in disseminating to over 100,000,000 people weekly motion picture news of the war, of Government activities pertaining to the war. Elimination would be a serious loss.'

Messages From Radio Officials

Neville Miller, NAB chief, who testified Saturday (26) before the Senate Appropriations Committee.

Miller McClintock, president of MBC, who wired: 'Am deeply distressed over possible elimination of Domestic Branch of OWI. It has brought order out of chaos in wartime radio.'

Niles Trammell, president of NBC: 'We do not wish to enter any controversy between Congress and OWI, but wish to make known to you that OWI has given fine cooperation and has rendered valuable assistance to us. Without such a central agency in Government, it would be extremely difficult for us to properly serve our listeners and lend aid to many Government departments requiring time on the air.'

Mark Woods, president of Blue ... 'The Domestic Branch of OWI, formed in 1942, has been the solution of a practical operation in the scheduling of radio programs pertaining to the multi-government agencies.'

William S Paley, president of CBS, also wired the Senate.

F. R. Gamble, managing director of the American Association of Advertising Agencies: 'It is our belief, based on our experience during the past year and a half, that the great contributions American advertisers, media and agencies are making to help the people understand and do their part in the war by persuasion rather than through compulsion, would be seriously retarded without a central unit to contribute coordination and timing.' He reminded of the former confusion of early 1942, 'when some 20 or 25 different Government departments and bureaus were individually approaching advertisers, agencies and media for help on war themes.'

Paul West, president of the AAAA, testified before the Senate Committee Saturday, as did Chester La Roche, of the War Advertising Council.

Earle Pearson, general manager of the Advertising Federation of America: 'The Federation has had the closest and most helpful contact with Mr. (Gardner) Cowles and his associates'.

Among others who sent messages on behalf of Lowell Mellett's Motion Picture Bureau were: National War Committee for Visual Education; National Association of Visual Education Dealers; Screen Readers Guild of Hollywood; RKO chapter of the Screen Readers Guild; Allied Non-Theatrical Film Association.

Messages on behalf of the advertisers and agencies come also from Clifford Fitzgerald, Blackett, Sample & Hummert, of Chicago; and Richard Messner, v.p. of the Direct Mail Advertisers Association.

Newspaper Plugs

Among the plugs for OWI from the newspaper field are messages from Albert S. Hardy, president of the National Editorial Association, representing several thousand rural newspapers; F. G. Meicher, editor of 'Publishers Weekly'; Washington Newspaper Guild, Claude A. Barnett, of the Associated Negro Press; Merrick Johnson, president of the National Council of Industrial Editors; and William Allen White, noted editor of Emporia, Kas.

Widely known writers who added their support to the OWI Domestic Branch: William L. White, war correspondent, writer and broadcaster; Nunnally Johnson, a magazine and screen writer; Louis Adamic, Van Wyck Brooks, Clifton Fadiman, Owen Johnson, Marquis James, member of the executive committee of the Writers War Board; Marc Connelly, Elmer Rice, president of the Dramatists Guild; J. P. McEvoy, Bernard DeVoto, Kenneth Roberts, Ell Culbertson, Carl Van Doren, William Rose Benet, Manuel Komroff, vice-pres. of the Authors Guild.

Editors of the following mags also piled into the fight: Click, Country Gentleman, Woman's Day, McFadden Publications, Better Homes and Gardens, Parents Magazine, Colliers, Popular Publications, Atlantic Monthly, Mademoiselle, etc. Book publishers also came in heavy.

Chet La Roche's Testimony

Chester J. La Roche, chairman of the War Advertising Council, offered the following testimony before the Senate Finance Committee which met Monday (28) to discuss OWI domestic branch appropriations.

'The radio bureau of the OWI, he said,' is headed by one of the most competent men in the radio industry. It makes mistakes of course, but the function it performs in bringing order and sense into a highly complex operation involving all this country's radio stations is essential. If the OWI did not do it, somebody would have to.

'We are not prepared to discuss whether the OWI radio bureau is overstaffed or understaffed, or whether it could be efficiently run on less money. But the council from its own experience does fully endorse the principle of a central coordinating radio bureau.

Importance of the OWI Office of Program Coordination was also brought out by La Roche.

Problem Kids to Have Their Inning in RKO Pic

Hollywood, June 29.

Val Lewton draws production reins on 'Are These Our Children?' a problem picture at RKO dealing with the behavior of the younger generation in America under wartime conditions.

Edward Dmytryk functions in double capacity as associate producer and director. Idea is to compare the upbringing of American kids with that of German children under the Hitler regime.

Can't Live It Down

Hollywood, June 29.

Walter Slezak, who came here to become an American actor, will speak nothing but German in 'Lifeboat,' the first picture under his new contract at 20th-Fox. Pact calls for two films a year with the privilege of outside work.

'Lifeboat' rolls in three weeks, with Alfred Hitchcock directing and Kenneth MacGowan producing.

DISNEY'S SPEED-UP

New Method Likely to Hasten Production of Cartoons

Walt Disney is experimenting with new technical equipment and studio production methods to improve and speed up production of feature-length cortoons such as 'Alice in Wonderland' which he has under consideration.

'Alice,' however, may be postponed pending further development of methods which would sharply reduce the length of time previously consumed in producing such features as 'Snow White,' 'Fantasia' and 'Bambi.'

Disney is mulling placing 'Peter Pan' into early production. 'Pan,' on which script is completed, has been on the shelf since last year.

Understood that there is a possibility thot 'Gremlins' may be released as a two-reeler instead of feature-length but no final decision has yet been reached.

TOLEDO CHURCH BODY EXTENDS ITS BOYCOTT

Toledo, O., June 29.

Three-month penalty against three local houses which played 'Lady of Burlesque' before it was revised by the producer has been extended to a fourth house, the Colony, operated by Associated Theatres, Inc., Cleveland, by the Toledo Catholic Diocese, covering 19 counties in northwestern Ohio. The boycott in th: houses will last through August, and also affects Loew's Valentine, Loew's Esquire, and the Palace, operated by Skirball Bros.

Monsignor Max Walz, chancellor of the Toledo Diocese, said, 'It strikes me that having served up to the public a film as enticing in title and advertising and as downright suggestive in its lines as 'Lady of Burlesque,' the producer should hove been denied the courtesy of o revised judgment,' commenting on the action of the Legion of Decency in New York in changing the classification of the film from a 'C' (condemned) film to a 'B' film (objectionable in part), after changes by the producer.

Even though the film was reclassified, the Chancellory office in the Toledo Diocese made plain there will be no change in its attitude here toward theatres showing the picture.

Film Quotas Status Quo For Next Three Months

Washington, June 29.

Raw film quotas for the motion picture industry will remain unchanged for three-month period beginning July 1, according to Harold Hopper, WPB film chief. Hopper's statement followed his conferences with the Army, Navy, BEW and lend-lease officials on their requirements for the last six months of 1943.

While demands of the armed forces are upped, WPB has set aside o little reserve—enough to protect the studios from small slashes they would have suffered otherwise. As a result of the continuing status quo, the meeting of the film industry advisory board, which normally would have been held June 22, was cancelled. However, the manufacturers of raw film met here yesterday to discuss the production situation with Hopper.

'The situation is very serious,' Hopper said, 'but we will bottle the thing through. The same quota for the film industry will go through on July 1. I am convinced that the quotas will stay where they are, including the small additions given some weeks bock, to the little fellows in the industry.

'There is only an outside chance of any change during the quorter. This would depend on circumstances entirely outside our control—such as an unexpected increase in military demands—but I feel sure everything will remain as it is now.'

Par Slate Renamed

All Paramount Pictures officers were unanimously reelected for a term of one year at a special meeting of the directorate last week.

Officers renamed are Barney Balaban, president; Adolph Zukor, chairman of board; Stanton Griffis, chairman of executive committee; Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., Henry Ginsberg, Leonard H. Goldenson, vice-presidents; Walter B. Cokell, treasurer; Keough, secretary; Fred Mohrhordt, comptroller.

Film Reviews

Continued from page 8

YANKS AHOY

clowning about the armed services in the current war. The old Sergeant Quirk-Capt. Flagg enmity angle is carried out by Sgts. Doubleday and Ames, played by William Tracy and Joe Sawyer, respectively, apparently being a continuation of their adventures in the army. Dull direction, ordinary scripting of a so-colled original and the facial-gyration type of acting are further burdens. It's a minor entry for twinners.

Tracy finally wins overseas service as a sergeant despite his puny size. His ability to memorize anything he glims wins him the boat ride and keeps him in there punching despite the disparaging efforts of Sawyer. Once aboard the transport, it becomes a series of oldie slapstick gags, climaxing with the capture of a two-man Jap submarine with a fishing line. Others date back to the silent-comedy era.

Tracy is somewhat funny when given a chance. Sawyer, as his husky rival, mugs it but monages fairly well to portray the tough, blundering non-com. Marjorie Woodworth is the blonde nurse the two nien flirt with, but she's in there primarily for decorative purposes. Minor Watson heads the support. Special effects by Roy Seawright most of time look like the minatures they are. *Wear.*

Wings Over the Pacific

Monogram release of Lindsley Parsons production. Features Inez Cooper, Edward Norris, Montagu Love, Robert Armstrong. Directed by Phil Rosen. Screenplay, George Sayre; camera, Mack Stengler; editor, Carl Pierson. At New York, N. Y., dualed week June 15, '43. Running time, 59 MINS.

Nona	Inez Cooper
Allan	Edward Norris
Butler	Montagu Love
Pieter	Robert Armstrong
Kurt	Henry Guttman
Harry	Ernie Adams
Chief	Santini Paulia
Taro	John Roth
Native	James Lono
2d Native	George Kamel
3d Native	Hawksha Paia
Jap Officer	Alex Havier

This is a badly done melodrama with unoriginal plot and inane dialog. Even the presence of Robert Armstrong, Montagu Love and Henry Guttman fail to lift it out of the category of extreme hokum. Extremely lesser picture for lower port of dualers.

Story about the veteran of World War No. 1 who seeks peace on a quiet Pacific isle, only to be disturbed by a German fighter pilot and U. S. Navy aviator, has been given considerable production. The American naval officer and Nazi advance scout for the Japs, both forced to land on the island after a dogfight, are interned by the peace-loving American and the native ruler. Of course, the Yank falls for the island beaut, daughter of the American. The real fireworks begin when the Nazi discovers oil on the isle and signals the Japs to land troops.

Montagu Love (recently deceased) lends some realism to his role of Jim Butler, the Yank gone native. Not as much can be said for Inez Cooper, as his daughter. She's rather attractive but neither acts or sings well. Ernie Adams, as Butler's pal and man-of-all work, provides a few invigorating comedy moments. Guttman makes a thoroughly despicable Nazi aviator while Edward Norris is passable as the Yank Navy man.

Robert Armstrong, as Dutch trader turned espionage agent for the Nazis, is not at home in this villain role, with his accent one of those things that he turns on and off. Support is headed by Satini Paulia, as the island chief. *Wear.*

SANTA FE SCOUTS

Republic release of Louis Gray production. Stars Tom Tyler, Jimmie Dodd, Bob Steele; features Lois Collier, John James, Elizabeth Valentine, Tom Chatterton. Directed by Howard Bretherton. Based on characters created by William Colt MacDonald; story and adaptation, Morton Grant and Betty Burbridge; editor Charles Craft; camera, Reggie Lanning. At New York, N. Y., dual, week June 22, '43. Running time, 55 MINS.

Tucson Smith	Bob Steele
Stony Brooke	Tom Tyler
Lullaby Joslin	Jimmie Dodd
Claire Robbins	Lois Collier
Tim Clay	John James
Minerva Clay	Elizabeth Valentine
Neil Morgan	Tom Chatterton
Billy Dawson	Tom London
Wid Neighton	Budd Buster
Frank Howard	Jack Ingram
Ben Henderson	Kermit Maynard

Tom Tyler, Jimmie Dodd and Bob Steele, known as the Three Mesquiteers, have only whot amounts to moderate horse-opera entertainment in 'Santa Fe Scouts.' It has less action than the overage and is built around a story that fails to pack much interest.

The Mesquiteers, in this instance, come to the rescue of a prospective groom who is about to foil heir to ranch property owned by his mother. He is framed on a murder charge by outlaws who are occupying the ranch and hope to gain possession through a squatters' rights bill that has been passed. Meantime, the squatters are extorting money from ranchers who use the property to water their stock while driving it to market, something they are not supposed to do.

After finally getting evidence against a crooked lawyer who represents the owners of the ranch and learning the murder allegedly committed was not committed at all, they succeed in running the poachers off the property they're after.

Tyler, Dodd and Steele, a good trio combination, have oble support in the two romantic leaders, John James and Lois Collier, while others include Elizabeth Valentine, mother of James, and Tom Chatterton, the conniving lawyer. Miss Valentine is an odd but effective westerns type who appears she could outcuss the best. *Char.*

LOSE 'JOHN DOE' SUIT, 2 ASSESSED $6,000

Robert Shurr and Pat A. Leonard, authors of the play, 'The Stuffed Shirt,' were assessed costs and counsel fees of $6,000 for losing a plagiarism action which they had brought against Frank Capra, Capra Productions, Inc., Warner Bros. Pictures, Inc., and Jacob Wilk, Warners N. Y. story editor. Judge Vincent L. Leibell awarded the amount on Tuesday (20) in N. Y. Federal court.

The authors had chorged the defendants with pirating the play when they produced a motion picture 'Meet John Doe' Judge Leibell had dismissed the action and ruled that 'Doe' was an original story. The court further held that 'Doe' had been produced by Capra productions, in studios leased by Warners, and that Wilk never saw the script of the film story.

Attorneys for Capra and the Capra Productions, O'Brien, Driscoll & Raftery, were allowed $3,000; they had submitted a bill for $10,000. Joseph D. Karp, representing Warners, and Wilk, had asked for $7,500, the court reducing it to $3,000.

New Seven-Year Producer Deal for Berman at M-G

Hollywood, June 29.

Metro handed a new seven-year producer pact to Pandro Berman as a continuance of the old agreement under which three pictures were lined up for production before the end of the current year.

On the early Berman filming slate are 'Dragon Seed,' in Technicolor, 'Gunner, Man Those Guns' and 'National Velvet.'

COL.'S 44 FOR '43-44

Emphasis on Filmusicals and Comedies Next Season

Musicals and comedies predominate the 44 features Columbia announced last week for its 1943-44 program, following a series of regional sales meetings. Three features, 'Cover Girl,' with Rita Hayworth and songs by Jerome Kern and Ira Gershwin; 'Heart of a City,' co-starring Miss Hayworth and Janet Blair; ond 'Gone Are the Days,' co-starring Cary Grant and Miss Hayworth, will be in Technicolor. Two specials, 'The Land Is Bright' and another untitled, will head the lineup. 'Land' will be directed and produced by Sam Wood.

About 10 musicals, seven comedies and two biographies are included while about 10 rate as war-theme classification. In addition, there will be about three so-called 'horror' films and two mystery dramas.

Biographical stories will be 'First Woman Doctor,' based on the life story of Elizabeth Blackwell, M. D., and 'At Night We Dream.'

An outstanding musical for next season will be 'The Life of Al Jolson,' ond another, 'Hey Rookie,' will star Ann Miller with Joe Besser.

Besides the special in which he is co-starred, Cary Grant will be seen in 'My Client Curley,' based on the prize-winning rodio ploy by Norman Corwin and Lucille F. Herrmann. Jean Arthur also is slated to do a romantic comedy, as followup to her present 'More the Merrier.' Rosalind Russell and Brian Aherne are set for a comedy-drama and Humphrey Bogart will be starred in 'Sahara,' a story of war in North Africa. Harold Lloyd will produce 'Mr. Winkle Goes to War,' based on the best-seller of the same title.

Besides the features, there will be 118 shorts, three serials, two special westerns and eight program westerns.

Radio's Hypo to Films

The $100,000 eight-week radio campaign for Columbia Pictures' 'The More The Merrier' is considered by the company a prime factor in rolling up the biggest first week grosses of any film produced by that studio. According to the 'Variety' Box Office Survey of May 19, the end of the first week the film ran, it grossed $108,000 in New York's Music Hall, $23,500 in Washington, $54,000 in Boston; $29,000 in Detroit and $21,000 in San Francisco, to name but a few cities checked.

The campaign itself covered 50 key municipalities and consisted of five, 10 and 15-minute live stanzas featuring commentators, news broadcasts and comedy. During the first five weeks, the film was pre-sold on a national basis. The sixth week the commercials stressed that it was coming to such and such a theatre in such and such a town. The seventh week played up critics' raves, and that the film would soon be shown at certain subsequent run houses in the region. The eighth and final week announced that 'Merrier' was still playing (if such were the case) at the first-run house and concurrently at specified second-run theatres. An intensive merchandising campaign aimed at exhibitors, stations, managers, ad agencies, was part of the setup and netted Columbia upwards of $25,000 in free air time.

Universal's 2-Day Midwestern Sales Powwow; Theatres and Exchanges

Pittsburgh, June 29.

Tony Stern, chief aide to Harry Feinstein, assistant zone manager for WB, has been appointed chief film booker and buyer for Warners' Cleveland territory. Stern, who rose from ranks here, will take over his new duties immediately. Replaced here by Jules Green, from the shorts department.

Mike Marks, exhibitor in this district for last 36 years, has been named manager of the Peter Antonoplos theatres in East Pittsburgh and Turtle Creek.

Dorothy Tice, daughter of George Tice, of Col exchange staff, has joined WB in contract and checking department.

Andy Biordi, manager of Majestic, Ellwood City, has taken a defense job and his uncle, Frank Biordi, who owns the house, has taken over its management.

Martha Guthrie, former Grove City theatre owner, has opened an antique and decorating shop in that town.

Tiny Art Cinema (280 seats) in Pittsburgh tried something new last week, a 'triple bill' of old pix starring currently big-time names. But program was a miserable flop, and house, which had expected a run with show, pulled it out after seven days. Films were Jack Benny in 'Keep 'Em Laughing,' originally known as 'Transatlantic Merry-Go-Round'; James Cagney in 'Something To Sing About,' star's first and only film for Grand National, and Bob Hope in 'Going Spanish.' Latter was a short but Art Cinema gave it equal billing with the other two to make it look like a feature.

Ira H. Cohn, manager of 20th-Fox exchange for last 10 years, assigned to company's Buffalo office. Clay V. Hake, from Denver, replaced Cohn here.

Marien theatre in Marienville, Pa., has been acquired by John L. Barr, newcomer to exhibitors' ranks.

C. A. (Chris) Wagner, pioneer exhib, retired with transfer of Paramount, Connellsville, to Gene and Bill Basle and Ted and George Laskey. Basles own Basle in Washington, Pa., and with the Laskeys have the Roosevelt in Republic, Pa.

RKO's Femme Bookers

At the RKO exchange in N. Y., where three women bookers are employed, each is in charge of her own individual territory, trio being Freda Laurie, Jean Slade and Dorothy Post.

WB, Memphis, Renovating

Memphis, June 29.

The Warner will close for a week shortly in order to install a new floor and undergo extensive redecoration, according to Col. Howard Waugh, southern zone manager.

Reopening is expected to take place with the showing of 'This Is the Army.'

Burt King's Berth

Dallas, June 29.

Burt King, RCA representative here, named asst. manager of R. E. Griffith's new $1,000,000 'Last Frontier' tourist hotel and resort at Las Vegas, Nevada. Bill Moore, former local theatre architect, is manager.

Rochester Changes

Rochester, N. Y., June 29.

Ernest Crouch becomes mgr. of the Dixie in shift sending Neil Henry to the Liberty to replace Norman Wolk, resigned.

Francis Anderson, house mgr. of the RKO Palace, named mgr. of Century to replace Arthur Krolick, inducted. James Kelly, formerly with the Kallet circuit in Niagara Falls, takes over Palace spot.

Fire-Razed House Reopens

Texas City, Tex., June 29.

Show Boat Theatre opened here by Long-Griffith Theatres under managership of Jack Farr. House has been newly reconstructed after being destroyed by fire in April. Seating capacity of the house is 1,000. Personnel of the house include Douglas Pohler assistant manager; John Hargroves, operator; Carrie Stanley, Mary Bausbough, Bob Fielder and Dan Woods.

RKO Grand, Chi, Facelift

Chicago, June 29.

Under the direction of Tom Gorman, RKO district manager, the Grand, recently taken over by the circuit as its second downtown house, has undergone a complete change of front, certain decorations and repairs.

A new exhibit has been provided by the elimination of a small store, new poster and photo frames, trimmed in chromium, have been installed, and lobby and foyer has taken on a bright new appearance by the use of a blue and green color scheme. Walls of the inner lobby have been decorated with tropical designs which are set off by pink cove lighting in the ceiling.

2 Where There Was 1

20th-Fox has split the Chicago-Milwaukee-Detroit exploitation territory into two districts.

Previously handled out of Chicago, Norman Kassell will cover Chicago and downstate Illinois, while Jay Frank will supervise Milwaukee and Detroit branches, operating out of Milwaukee.

Akron's Newsreeler

Akron, O., June 29.

Gayety, housing burlesque and 'adults recommended' pictures, announced today that within the next few weeks it would become a newsreel house. This will mark first time city has had exclusive newsreel theatre.

Krumm Goes to Atlanta

Henry Krumm, Warner branch manager at Memphis, has been promoted to head the Atlanta exchange, replacing W. O. Williamson, Jr., who enters the Army. Ed Williamson, salesman in the Memphis territory, moves up to become manager there.

In the N.Y. WB exchange, Arthur Reiman has been promoted to the post of booker, succeeding Dan Ponticelle, handling Brooklyn, into the Army. Miss Sid Rothkopf, of the booking department, moves up to Reiman's spot.

Haustein's New Post

Harry J. Haustein has been appointed sales manager of Paramount's San Francisco exchange by George A. Smith, western division manager. A created post. Haustein will function under H. Neal East, Frisco branch manager for Par.

Sol Schwartz, Howard to Coast

Sol A. Schwartz, RKO Theatres western zone manager, and William Howard, head of the RKO vaudeville department, left for the Coast Friday (25) to join E. L. Alperson. Plan a theatre inspection swing on return.

Canton Trio Hike Admish

Canton, O., June 29.

Canton's three first-run film houses—Loew's, Palace and Warners' Ohio—have boosted admission prices 45 to 50c for adults evenings and 30 to 35c afternoons. Hike was the first in more than two years by the major theatres here.

Children's admissions were advanced from 10 to 15c by Loew's and the Palace, following similar action by the Ohio.

Carolina Groups' War Pledge

Charlotte, N. C., June 29.

Board of directors of Theatre Owners of North and South Carolina meeting in Charlotte last week discussed plans for closer cooperation in the war effort, with immediate concentration upon the objective of raising $130,000,000 for the purchase of an aircraft carrier, to be named the Shangri-La.

The purchase of the first bonds toward the cost of the carrier will be made by General James Doolittle, and the total which the theatre will help to raise represents approximately one dollar from every citizen of the nation.

The meeting was attended by 17 members from North Carolina and South Carolina. Most remained in Charlotte to attend the Motion Picture Industry dinner, at which the Variety Club was host and R. J. O'Donnell, national chief barker of the Variety clubs, guest speaker.

Schines Reopen One

Medina, O., June 29.

The Princess, Medina, O., closed for the last four years, reopened June 19, and will be open thereafter on Saturdays and Sundays. Owned by Schine interests.

F-W. C.'s Buy

Oakland, Cal., June 29.

An echo of the days when studios were in hot competition for product outlets was heard in a real estate deal whereby Fox-West Coast acquired a large Broadway frontage from Warner Bros.

Originally intended as a theatre, in 1937 Warner's realty department constructed a $100,000 building housing six stores and offices.

UA's Shifts

Leo J. Doty, formerly in Omaha branch, appointed Minneapolis office manager for United Artists. He succeeds Claude Dickinson.

Don Galvin appointed UA office manager in Cincinnati.

Perry's Par Chore

Charles C. Perry has joined Paramount as district advertising-exploitation representative for the territory covered by the company's Cincinnati and Indianapolis exchanges. He was formerly with United Artists.

Herb Blass Promoted

Minneapolis, June 29.

Warner Bros. has promoted Herb Blass from South Dakota salesman to Twin City sales representative. He succeeds Bill Grant, who resigned to become Republic branch manager.

U's 2-Day Chi Meet

Chicago, June 29.

Branch managers, salesmen and bookers from the four Universal Pictures offices, under M. M. Gottlieb, district manager, attended a two-day sales meeting at the Blackstone hotel last Saturday and Sunday (26-27). Gottlieb, E. T. Gomersall, assistant general sales manager, and Allen O'Keefe, western sales manager, outlined policy and plans of the company as developed at the company's recent big meeting here a couple of weeks ago.

Among those in attendance were branch managers E. Heiber, Chicago; F. J. Mantske, Milwaukee; L. J. Miller, Minneapolis, and T. L. Mendelssohn, and Ben Katz, district exploitation man. Some 31 persons in all attended.

July for 'Nymph' As Warners Shifts Sked

Holding back no 'Watch on the Rhine,' which was originally slated for summer release by Warners, company is shoving 'Constant Nymph' into release in July, with date of availability being July 23, while 'This Is the Army' becomes the August offering.

Previous plans had been to place 'Army' on general release in July. Date now is Aug. 14. 'Rhine' goes over on the 1943-44 schedule, being pointed for Labor Day opening at the Strand, N. Y.

Roy Rogers Yippee in Chi

More than 126 theatres in Chicago and suburbs will play Roy Rogers westerns during July, according to reports received by Republic from Will Baker, company's Chi exchange manager. He is making a 'Roy Rogers drive' in that city during July, to be climaxed the week of July 16 when Rogers and his horse, Trigger, will do a personal appearance at the Oriental when 'Song of Texas' plays that theatre.

Chicago is one of numerous cities in U. S. on Republic's $500,000 billboard schedule, with a full showing of 192 Roy Rogers 24-sheets set for July. Campaign is being supplemented by spot radio campaigns on Stations WGN, WIND and WJJD.

Bergman's Job

Maurice Bergman, head of Universal's eastern ad-publicity department, was elected chairman of the industry's Public Relations Committee (eastern division) at the committee meeting today. He succeeds Mort Blumenstock, Warner Bros. eastern ad-publicity head, and serves for the next six months as did Blumenstock. Glendon Allvine remains as executive secretary of the committee.

One of Bergman's first official acts was to change the title of the group to Public Relations Committee, as originally called, from Industry Service Bureau, as it has been known recently.

Psychological Approach Urged Among Theatre Mgrs. in Anti-Vandalism Drive

130G Ad Budget on 'Tolls'

Paramount's advertising campaign on 'For Whom the Bell Tolls,' covering advance and first four weeks of the roadshow run at the Rivoli, N. Y., will run $130,000, highest company has ever spent on any picture.

Bob Gillham, publicity-advertising director for Par, started the campaign three weeks ago in newspapers. A large number of billboards are also being used on the N. Y. engagement, with six in Times Square alone, while also radio, time on which is not completely set, will also be included.

A big magazine campaign, exclusive of the $130,000, will come later.

With tickets placed on sale at the Riv two weeks ago, advance already is nearly $10,000. Of this amount, around $7,000 is for opening night tickets July 14, when all proceeds at $2.20, $3.30 and $4.40 per seat will go to the National War Fund.

Hearst Makes Capital Of Writers' Pan on 'Moscow'

The War Writers Board last week voted three 'duds' for 'Mission to Moscow,' indicating disapproval of the Warner film. The Board issues reports on war films, awarding the maximum 'load' of five bombs for those dropping bombs on ignorance, indifference or shortsightedness.

Board reported that the decision on 'Mission' was difficult to make. 'We are aware that the picture does a valuable service for a true ally,' said their statement, 'but we feel that the deepest principle of human liberty is involved—the necessity of telling the public the truth. The true case for Russia is excellent. It is not necessary for Hollywood to falsify the facts to make it slightly better.'

Hearst newspapers last week featured the War Writers Board decision and also carried a double column pan on the film contained in correspondence between William Randolph Hearst and George F. Barrett, attorney general for the State of Illinois. Barrett, in a letter to Hon. Vernon L. Nickell, Superintendent of Public Instruction for Illinois, suggests that the heads of the schools of Illinois be advised of the 'destructive purposes of this un-American motion picture in order that they may advise their students of the facts so that the effects of this attempt to degrade Americanism and glorify Communism may be minimized in our State.'

National Press Club's Thank You

Washington, June 29.

Fine tribute to Warner Bros. for its premiere of 'Mission to Moscow' is included in the current issue of 'Goldfish Bowl,' bi-monthly newspaper of the National Press Club.

'Warner Bros., recently, honored NPC members by selecting them to be the only guests at the world premiere of 'Mission to Moscow,'' story reads in part. 'NPC members will long remember the fine style in which they were entertained at the Earle Theatre during the premiere.'

No Hub Ban

Boston, June 29.

Despite the efforts of the Boston City Council to condemn 'Mission to Moscow' (without having seen the film itself), Mayor Maurice J. Tobin refused to consider the resolution and stated he would not interfere with the showing of the film beginning tomorrow (1) at the Paramount and Fenway.

Mixing Oil and War

Hollywood, June 29.

Edward G. Robinson goes to 20th-Fox on a one-picture commitment as star in 'Tampico,' a tale of oil and war.

Filming starts in three weeks, with Lothar Mendes and Robert Bassler producing.

'Zola' Suit Vs. WB

Hollywood, June 29.

Warners is being sued in the Los Angeles federal court by Hans Rahrlisch, who alleges that the studio pirated his 'L'Affaire Dreyfus' for the Paul Muni starrer, 'The Life of Emile Zola.'

Raufisch asks the court for an accounting of profits from 1937 to 1943.

What is the proper approach in plans designed to curb juvenile delinquency in theatres? If any short subjects are made, that represents a problem, in trade opinion, since great care must be taken to get the crusading message over effectively. As pointed out by one executive familiar with the situation, if kids are told they shouldn't do this or that, they might be encouraged to try it under the psychology that if a mother tells junior to stay away from the cookie jar while she's out, it might act as a reminder to investigate.

A distributor leader who has also been in the exhibition field, advances the thought that, since so much depends on the theatre operator or manager, it is up to the latter to try to establish a better relationship with his audience and combat vandalism with kid gloves rather than nightsticks.

Noting that juve delinquency is not a new problem, though it has become aggravated by a jive mania and wartime conditions, this higher-up stated that in the past it was the smart manager who held vandalism and pranks at a minimum. Exhibitors in college areas always had a lot of grief unless they knew how to handle the troublemakers, he added, saying he knew of one case where a bunch of college lads who got mad at a theatre manager, tore out all the seats at night after the house had closed and burned them. Bad kids often used to cut up seats and shoot staples at the screen, also cut other capers, in the olden days, he reminded.

Detroit, which had race-rioting a week ago, always had tough crowds to cope with, the present problem not being new there.

Educational Film Shorts

In accordance with plans set into motion by Allied States Assn. to devise ways and means of combating the delinquency evil, with Jack Kirsch of Chicago, heading its Committee on Juvenile Delinquency, Metro and RKO have indicated that they will produce a short each along lines which it is hoped will discourage the present wave of vandalism. Metro will call its short 'Juvenile Delinquency.' It will be a one-reeler, but what form it will take is not indicated pending the return to N. Y. today (Wednesday) of Bill Rodgers, Metro's general sales manager, who discussed it on Coast.

Allied is hopeful of getting early release of anti-vandalism shorts this summer, when kids are out of school and a greater number would be reached than this fall.

'Bombardier' Benefit Aids Denver Air Patrol

Denver, June 29.

The Civil Air Patrol got a helping hand from the local RKO exchange and the Orpheum theatre in raising necessary funds for its organization. The exchange donated the new RKO film, 'Bombardier' and the Orpheum screened the film for two evening performances for the benefit of the C.A.P. Newspapers, radio stations and local Army installations helped beat the drums for the affair and the results were socko.

In addition to the two performances of the picture, a stage show featuring soldier talent from the Denver area preceded the film.

Army Air Forces donated armament displays as eye-catchers for the theatre's front and commanding officers of five local posts were special guests, along with civic and state dignitaries.

Trotta Heads AMPA

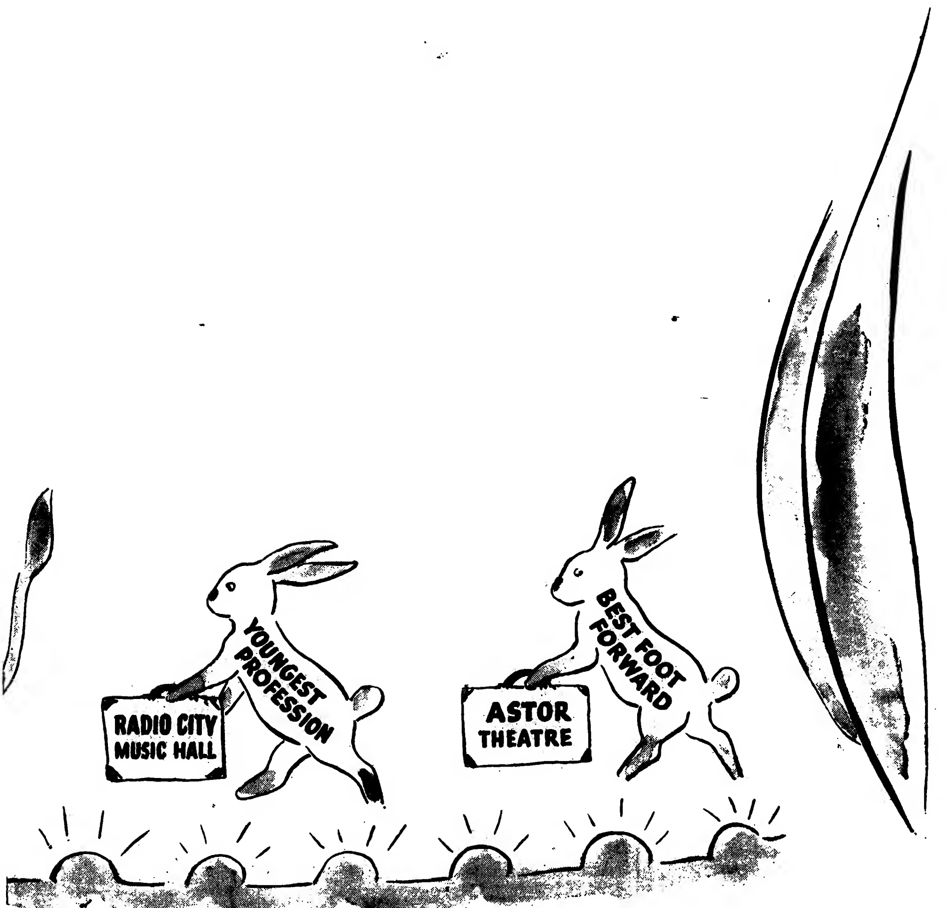
Vincent Trotta, in charge of the art department at National Screen Service, became president of the Associated Motion Picture Advertisers, New York, at an election Thursday (24). James Zabin, general manager of the Cinema Circuit, was installed as v.p., while Ilan Hadley, artist, was elected treasurer, and Blanche Livingston of the RKO Circuit publicity department was chosen as secretary.

Board for the coming year will consist of Bill Ferguson, Metro; Hal Horne, 20th-Fox; Rutgers Neilson, RKO; Paul Benjamin, National Screen Service, and Dave O'Malley, Columbia. Ed McNamee, of NSS, was installed as trustee.

AMPA, which announced 12 new members at the Thursday election, is undertaking a membership drive.

"Shangri-La" War Stamp Drive in July. Join up!

METRO-GOLDWYN-MAYER HITS...
THEY MULTIPLY!



Eight Firms Cited by FTC on Charges Of Monopolizing 90% of Adv. Film Biz

Washington, June 29.

Five firms producing and distributing advertising films, two booking agencies and a trade association organized by them, were cited today (Tuesday) by the Federal Trade Commission on charges of organizing a monopoly in sale, lease, rental and distribution of such pictures.

The firms named by the FTC and said to control more than 90% of the business in their field are: Motion Picture Advertising Service Co., Inc., New Orleans; United Film Ad Service, Inc., Kansas City, Mo.; Ray Bell Films, Inc., St. Paul; Alexander Film Co., Colorado Springs; A. V. Cauger Service, Inc., Independence, Mo.; the Association of Advertising Film Cos.; Screen Broadcast Corp., New York, and General Screen Advertising, Inc., Chicago.

They were ordered to 'cease and desist from entering into, carrying out or continuing any planned common course of action or conspiracy which has the effect of unduly restraining trade.'

Dates Back to '33

The FTC charged that since 1933, and more particularly since 1937, the firms entered into deals between themselves and with other distributors covering rates, commissions and terms in connection with the 'interstate sale, lease and rental of films containing advertisements solicited from national advertisers.'

It was further alleged by the Commission that the firms entered into contracts with theatre operators for the exclusive privilege of exhibiting advertising films, usually under five-year contracts. General Screen Advertising, it was charged, became the exclusive booker and channel for ad solicitation except in the case of two of the firms, United Film Ad and Motion Picture Advertising, which used Screen Broadcasting Corp. as their exclusive sales representative in territory east of Ohio and North of Virginia, and including part of Michigan.

The order to cease and desist prohibits the respondent firms from doing the following: 1—fix screening rates to be charged national advertisers or rates commissions or other compensation to be paid booking agencies; 2—enter into contracts with theatre exhibitors for exclusive rights to exhibit advertising film; 3—enter into, continue or carry out agreements whereby the two booking agencies are exclusive sources for national film advertising, or whereby the booking agencies agree to sell film advertising to the national advertisers for screening in theatres under exclusive contract, under rates 'cooperatively fixed and listed with such booking agencies by the respective distributors'; 4—furnish the booking agencies a list of theatres under contract for classification according to size circulation or weekly attendance for the purpose of setting rates for the national advertisisers; 5—decline to accept or release any film for a national advertising account unless it is booked through one of the two agencies; 6—observe any rate card issued by a booking agency for computing the screening or display rate or the amount of compensation due each distributor theatre; 7—adopt standard rates of compensation for use in dealing with national advertisers in connection with cooperative advertisnig campaigns; 8—adopt or observe, in dealing with advertisers or theatres, rate books or similar devices issued by the trade association or by any booking agency.

O'Hara-McCrea Combo In 20th's 'Buffalo Bill'

Hollywood, June 29.

Maureen O'Hara checked in at 20th-Fox after a visit with her marine husband in Quantico, Va., for a horseback ride with Joel McCrea in 'Buffalo Bill.'

They are co-starred in the film biography of Bill Cody, to be produced by Harry Sherman and directed by William Wellman.

Rise Sings With Bing

Hollywood, June 29.

Rise Stevens of Metropolitan Opera was signed by Paramount to co-star with Bing Crosby in the forthcoming musical film, 'The Padre.'

Filming starts in early autumn, with Leo McCarey producing.

Cagney Buys Story Rights From Barrymore Estate

Los Angeles, June 29.

William Cagney, chief of Cagney Productions, paid $3,500 for film and radio rights to 'A Stray Lamb' at a bankruptcy sale of the estate of the late John Barrymore.

Story may be rewritten into a starrer for James Cagney, who recently completed 'Johnny Come Lately' as his first independent picture for United Artists release. Buyer declared he had no immediate plans for the use of the story, but Cagney freres have been hunting lately for dramatic material for their next UA release.

Other Song Buys

Monogram purchased 'The Honor System,' by Beryl Sachs and William Crowley.

Milton Raison sold 'The Sultan's Daughter' to Krasne-Burkett Productions at Monogram.

Warners reported dickering for the film rights to 'None But the Lonely Heart,' by Richard Llewellyn ('How Green Is My Valley') which MacMillan publishes shortly. Asking price for screen rights is $60,000.

WARNERS STILL KEEPS PHILLY SHUBERT DARK

The Shubert, Philadelphia, taken over by Warner Bros. several months ago but not reopened, remains dark reportedly because the Warner circuit has not been able to figure out a policy for the theatre. It would become a so-called 'last run' in the Philly area unless thrown into a moveover policy. Joseph Bernhard, v.p. and general manager of theatres for WB, states succinctly that the Shubert remains closed and no plans have been determined for it.

Warners is said to have spent a considerable sum in equipping the old Shubert for pictures, including installation of booth apparatus and a complete sound system. Circuit was prepared to open the house several weeks ago, then suddenly cancelled plans.

Shubert, an old legiter, was acquired by Warners late last winter when William Goldman, who formerly operated for WB in the Philadelphia zone, went on his own and bought the Karlton and Keith's which were under lease to WB. Goldman, who also has a damage suit against WB, has already taken possession of both houses.

Fall Trial Set for Fla. Exhibs' Suit Vs. Majors

The Sherman Anti-Trust act action filed by J. P. and Josephine F. Benitoa, owners and operators of the Modern theatre, Miami, and Liberty, Liberty City, Fla., against Paramount Pictures, Loew's, RKO, Vitagraph, Twentieth-Fox, United Artists, Columbia, Universal Film Exchanges and Monogram Pictures, on alleged charges of conspiracy, will be tried early in the fall, it was learned in N. Y. federal court on Friday (25), when the suit was added to the federal court calendar.

Action involves the alleged charges of special and preference privilege to the Paramount and Wometco theatre chains, (latter a Par subsidy), which operate 31 film houses in the Greater Miami area.

The plaintiffs charge that the defendants entered into a conspiracy with the two theatre chains to eliminate competition by means of exclusive exhibiting contracts. They also charge that they, and other independent exhibitors, are compelled to accept Paramount product under the latter's terms.

An injunction and treble damages are sought.

Loew-Bogeaus Splitup

Hollywood, June 29.

David Loew has withdrawn from partnership with Ben Bogeaus in the operation of General Service Studios.

Loew plans to devote fulltime to production and has a deal pending with Arthur S. Lyons to make films with Jack Benny.

The Wardrobe Problem

Hollywood, June 29.

Wartime wardrobe problems are growing so serious in the films that new scripts are being substituted for new gowns.

In 'Standing Room Only' at Paramount the script called for Paulette Goddard to be doused by a rainstorm in a slick dress. Wardrobe complained that there was only one gown of that sort and it wouldn't stand wetting. The scripters were ordered to write around the rainstorm, and around any other sequences that might call for replacements of rare femme garments.

Will Arbitrate SPG Wage Plea

Reaching a deadlock on negotiations for an over-all increase demanded of five major distributors and two theatre circuits by the Screen Publicists Guild, Local 114 (CIO), of N. Y., both sides have agreed to send the matter to arbitration, as provided for under two-year contracts which went into effect in May, 1942.

These contracts were reopenable after the first year on wage scale alone. So the SPG some weeks ago asked for increases that would bring salaries up to the equivalent of 15% earned since Jan. 1, 1941 under the 'Little Steel' formula, plus extra money under reclassifications.

Unable to reach a deal, it was decided on Monday (28) to arbitrate the situation and it's expected that by the end of this week the three arbiters to sit on the case will be decided. The employers will pick one, the SPG one and between the two a third, agreeable to both sides, will be chosen. Distributors involved in the present negotiations are Paramount, RKO, Metro, Universal and Columbia, while the circuits are RKO and Loew's. United Artists and 20th Century-Fox are not a party to the arbitration proceedings since their contracts with SPG do not provide for this means of settlement. In consequence, negotiations continue separately with these companies. The first year of the Warner contract, on the other hand, does not expire until this fall, this company having been later than others in signing up.

Major Leslie E. Thompson, RKO theatre executive and C. J. (Pat) Scollard, Par distribution exec, have represented the distribs-circuits in negotiations held to date, while Julius Rosenfield, Jr., of 20th's advertising department and president of the SPG, has headed the union committee.

$35 Rochester Stickup, Three Held in Another

Rochester, N. Y., June 29.

A bandit got $35 in holdup of the Capitol theatre boxoffice. His victim was Leona Garraghan, new assistant manager, who was relieving for the regular cashier.

The Hudson theatre, owned by Carol Fenyvessy, lost $65 to burglars who entered the theatre at night and stole the money from a hiding place. The loss was discovered the next morning by manager John Schulz.

Three Canadian youths were arrested here last week on charge of third degree burglary at the Lake theatre. A policeman drove to the theatre on a report that three men had been seen entering at 3 a. m. He said he saw the trio run from the place and he held them at gunpoint until other cops arrived.

The three jailed are William Stout and Walter Pelley, Montreal, and Norbert Blair, Quebec.

$300 Robbery

Kenton, O., June 29.

Police are seeking the bandit who looted the office of the Kenton here last Wednesday (16) in a vain search and then assaulted the 48-year old night watchman, Louis Staudenheimer, and stole more than $300 and a watch from him.

WILKINSON'S M-G SCOUTING

Dudley Wilkinson, once piano accompanist for Nora Bayes, has joined Metro's eastern talent department, headed by Marvin Schenck.

Wilkinson will do most of his daniel-booneing in the radio field. It's his first film company job.

Screen Writers Break With Agents, Plan Own Setup for Studio Deals

Hollywood, June 29.

Literary war is on between the Screen Writers Guild and Artist Managers Guild over a franchise agreement on which they failed to agree. Result is that the writers have appointed a special committee to organize a Guild agency to handle the affairs of film scribes, particularly those whose studio contracts have expired or are about to run out. Such scriveners have been requested to notify the new committee 'before entering into a new arrangement with their previous agents.'

General Idea of the SWG ultimatum to the AMG is contained in three parentheses: (a) the franchising of writers' agents by the Guild; (b) the handling of writers' original material through a negotiator, as is the practice of the Dramatists Guild; (c) a sliding scale of commissions, rating down from 10% through 7½% to 5%.

Descending scale is based on the theory that an agent spends greater effort in getting a writer his original contract but that the writer himself is responsible for the subsequent lifting of options and that his increased salary is the result of his own efforts.

Franchise agreement sought by the writers is similar to that existing between the agents and the Screen Actors Guild, with a few important changes, including the idea of a sliding scale of fees.

22 Hurt When Jersey Theatre Cooler Explodes

Explosion of cooling system at the Hyway theatre, Fairlawn, N. J., on Sunday night (27) injured 22 persons and would have created general panic among some 200 more patrons but for the composure of Chief of Police Michael Vanore.

After blast Chief Vanore, who had been parked in front of the theatre, rushed inside and announced the incident as just a thunderstorm. Action averted panic but audience learned differently when out in the street.

Explosion occurred at 9 p.m. With humidity at tops and cooling system balky, Ronald Cooper, assistant film operator, was sent down to repair it. He was seriously injured and taken to local hospital in critical condition. Most of the other victims were treated for cuts from flying glass.

Blast not only damaged theatre, but tore up the sidewalk and shattered plate glass windows of five stores in the vicinity.

EIGHT AUTRY REISSUES IN REP'S 40 WESTERNS

Hollywood, June 29.

Republic is reissuing eight Gene Autry gallopers, making a total of 40 westeners for release this year.

Slated for reissue are 'Tumbling Tumbleweeds,' 'Boots and Saddles,' 'South of the Border,' 'Mexicali Rose,' 'Ride, Tenderfoot, Ride,' 'In Old Monterey,' 'The Old Barn Dance' and 'Gaucho Serenade.'

'Victory' Now Set Into Globe, N. Y., for July 17

'Victory Through Air Power' (Walt Disney-United Artists) is now set to open at the Globe, New York, on July 17.

Major Alexander de Seversky film was moved up a week from July 24 originally scheduled. Verne Caldwell, Disney rep, arrived in N. Y. from the Coast June 25 with Roy Disney expected yesterday (Tuesday) to sit in with Dave 'Skip' Weshner on plans for setting the N. Y. preem.

'Victory' will be screened for members of the Banshees at the Waldorf-Astoria hotel, N. Y., July 1, following talk by Major General Ralph Royce, commanding general of the First Army Air Force.

De Seversky arrived in New York early last week following party in his honor at the Disney studio on the Coast on June 17. Among those attending were Mr. and Mrs. Samuel Goldwyn, Francis Alstock, A. P. Giannini, Arthur Hornblow, Jr., Sol Lesser, Grad Sears, Carl Lesermann, Anatole Litvak, Ernst Lubitsch, Harold Lloyd, Jean Arthur, Mrs. Frank Capra, Ina Claire, Joseph M. Schenck, Gary Cooper, Spencer Tracy, Hal Wallis, Mr. and Mrs. David O. Selznick and Mr. and Mrs. Leland Hayward.

WB Refunding Plans

Believed likely in Wall Street that Warner Bros. will announce its refunding plans this week because the cumulative preferred is callable on 60-day notice. Consequently to fit in with reports that Warners plans to retire the stock by Sept. 1, it would be necessary to issue the call by tomorrow, July 1.

Directors of company were given authority to negotiate a $20,000,000 bank loan recently to cover this refunding. Besides handling the preferred, it is reported that Warners also would call in its debentures. These are callable at $100.50 on 30-day notice.

Feldman's 'Letters'

Hollywood, June 29.

Charles K. Feldman has bought a 25% interest in the film rights to 'Letters to Lucerne' as a result of an out-of-court-settlement suit filed by Fritz Rotter and Allen Vincent co-authors, and B. P. Schulberg, producer.

They had sued for $20,000 charging that Feldman refused to go through with a deal to buy the screen rights.

PAR'S 32D RELEASE WILL BE RUSSE PIC

Completing an English narration for the Russian-made film it recently acquired from Artkino and will release under the title of 'The City That Stopped Hitler—Stalingrad,' Paramount expects a finished print east by the end of this week. No selling or releasing plans have been set in the meantime, but likely picture will be tacked to Par's final block of five this summer, increasing its delivery total to 32 on the season.

Originally known as 'Siege of Stalingrad,' picture is the first Russian-made to be taken over by one of the major distributors for sale in this country. Par also has it in England.

SAVOY, JAMAICA, WINS

Indie Gets Settlement From Four Majors and Loew, Century Chains

Metro, Paramount, Columbia and Universal, plus the Loew and Century circuits, as well as several individuals who were named as defendants, have settled the action recently brought by the Savoy, Jamaica, L. I., which sought relief as well as unstated damages because an opposition theatre was moved ahead of it on clearance.

Case was brought in Queens supreme court by Monroe E. Stein, N. Y. attorney, on the ground that the consent decree offered no avenue of possible relief in the unusual circumstances involved. Nature of the settlement reached is not indicated, agreement being to withhold details, but under it there will be no change in the runs of the Savoy or the Century, Queens Village, L. I., which were involved, together with Loew first-runs in Jamaica.

The Savoy, Jamaica and the Queens Village house, controlled by the Century circuit, formerly played pictures day-and-date a week after they had completed first-run engagements at Loew's Valencia and Hillside in Jamaica. Stein alleged that a deal was made under which the Century, Queens Village, moved up to play pictures day-and-date with the Loew Jamaica houses, thereby putting the squeeze on the Savoy. Latter is controlled by the Coy Operating Co. of which J. Jay Alterman is president.

Suit, which previously had been postponed, was to have come to trial Thursday (24). In addition to distribs and circuits named, defendants were Nicholas M. Schenck, president of Loew's; C. C. Moskowitz, v.p. of Loew's and theatre operator; Albert Hovell, president of the Century chain, and Fred Schwartz, its v.p. and buyer.

2,000 British Exhibs in Quota Default

London, June 10.

Estimates are that 2,000 exhibs will be found to have defaulted on quota requirements of the Films Act for year ended September last. This is an all-time high.

Previous year there were 1,402 defaulters; committee recommended only 11 of these for prosecution and Board of Trade took three before the judges. In 1940 there were only 310 defaults.

Shortage of studio space through Government commandeering is largely blamed for lack of enough native-mades to fill quota requirements.

Soviet Set for 'Biggest' Legit Season, 600 Pro Theatres Map Productions

By BILL DOWNS

Moscow, June 29.

The legitimate theatre is getting a wartime shot in the arm throughout Russia, from the front line to remote Siberian villages, as the demand for entertainment advances in direct proportion to the intensity of the fighting.

Michail Borisovitch Krapchenko, head of the State Art Committee—a position amounting to Commissar for Drama of the Soviet Union—has said the theatres are now preparing for 'the biggest season ever,' next fall. All of Russia's 600 professional theatres are concentrating on new productions as well as revival of the Russian classics. Krapchenko has been head of the Art Committee for four years. He was formerly a university professor of history and literature. The job has all the hazards of American theatrical production. Krapchenko and his committee invariably produce nothing but successes, but even they sometimes fail when the Russian public manages to stay away in droves. However, Krapchenko's batting average is good enough to make him one of the best chiefs the Soviet theatre has ever had. In addition, his job includes the display and production of Soviet art and music.

In an exclusive 'Variety' interview, Krapchenko said the wartime Soviet theatre is tending toward serious drama and tragedy. When asked why, when the theatre in the United States and Great Britain was heading in the opposite direction toward light comedy, Krapchenko replied, 'One reason is that during wartime it is easier for Russians to weep than to laugh. Also, in wartime it is easier for our authors to effectively compose tragedy than comedy. The world today is essentially sad and full of tragedy—in this respect the Soviet theatre reflects the times. And it is doing a good job.'

Comedies Not Successful

Krapchenko said several comedies, plays, and operettas have been tried on Moscow audiences but were not very successful. He explained that the legitimate theatre is generally divided into two sections—the State Theatre, which is a government project, and the National Theatre, governed by the art committees of the individual Soviet republics. Both these divisions send art brigades with plays and vaudeville to the front lines. Since the war there has been a flood of plays by amateurs. These are examined by various reading committees who pass along the best to the authorities, where they are re-read by directors and committee heads. Krapchenko said many amateur plays now showing were mostly in provincial theatres. An outstanding example of a successful play now showing in Kuibyshev is called 'Long Range Aircraft.' It is a story of Soviet bombers written by a flier who was awarded Russia's highest medal, Hero of the Soviet Union. He is now working on another.

The Soviet Union's professional playwrights often receive assignments to write a play dealing with some specific state of the war effort—such as partisan farmers, the Red Navy and such. However, professionals generally are given a free hand to write anything they want.

Balanced Repertoire

A balanced repertoire is due this fall, to be divided among new productions and classics. For example, the Moscow Art Theatre is now preparing four productions, two modern, including a new story of Russian oil fields called 'Deep Bore,' and a popular one called 'The Russian People.' Latter is the story of a surrounded Russian garrison in a Soviet village (produced the past season in New York by Theatre Guild). Classical productions include 'Hamlet' and the classic 'The Forest,' by Ostrovsky.

Krapchenko said that since the war the Soviet Art Committee virtually lost all connection with what is going on in the American theatre. 'We are extremely interested in wartime trends of drama in the U. S.—but it is most difficult to maintain any sort of liaison. I feel we have things going on in the Soviet theatre which are extremely interesting to American producers. I am sure the American theatre is doing things we want to know about. However, with transport as difficult as at present, nothing much can be done about it right now. It is something to remember for after the war.'

He adds that his committee would be glad to exchange plays with American authors, if not for production then for exchange ideas.

Backlog Feud On Pix in Aussie

Sydney, May 20.

Heavy product backlog, brought about via exceptionally long runs, is creating much bitterness between distribs and exhibs.

RKO, for instance, once low on quality pix but now high-grading again, finds it very difficult to unshelve films via Hoyts because of dates given to other distribs trading with the local circuit. Twentieth-Century Fox, too, despite stock holding in Hoyts, has been forced to bow to product booked into Hoyts theatres by Paramount, while United Artists practically can't get any dates.

Instance of bookings, and subsequent unpredicted long runs, is that one ace Sydney cinema is dated for next 12 months.

The Noel Coward pic, 'In Which We Serve' (UA), although used once to aid a war loan appeal, was put back on the shelf and dated six months hence. Setup didn't suit Alan Williamson, handling pic in this zone, and he yelled to newspapers about British pix being shut out by Yanks. Newspapers made plenty out of Williamson's yells, resulting in 20th-Fox, also interested in 'Serve,' foregoing a Sydney pic date to let the Britisher in.

Universal and Columbia are said to be often at loggerheads covering Sydney dates via Greater Union Theatres. Metro is oke because of own loop, while Par is ridding itself of backlog by selling to all loops. Long city runs hold back fare for the nabes, with result that majority of nabers are short of timely fare, switching to revivals and vaude to keep going.

Warners is in a tough spot because of failure to book a Sydney first-release outlet owing to 'feud' with Hoyts, and no go with others.

Legal Snarl in Mex City On Filming of Novel

Mexico City, June 25.

Third Mexican pic version of 'Santa' ('Saintess'), based on the classic novel of the same name by the late Don Federico Gamboa, is in a cash tangle. Eusebio Gomez de la Puente, 74, a Spaniard, has filed claim with the local d.a. for 50% of the pic's profits, contending that he bought all rights to the novel some years ago. Pic is a current smash at the Cine Palacio. Norman Foster directed.

Central Cinematografica, producer of current version, contends that it bought outright all film rights to the story, and has Don Federico's own pact to prove it.

Current London Shows

London, June 29.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Casa 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

Flay Cuban Critics For Nixing Pic About Patriot Jose Marti

Havana, June 22.

Drama and film critics of Havana, members of the Agrupacion de Redactores Teatrales y Cinematograficos (ARTYC), have published a biting manifesto in which they condemn the Cuban Censor Board (Comision Revisora de Peliculas) as an anti-constitutional body, and citing the article in the Cuban Constitution which states that no censorship can be imposed upon a motion picture before its release. The Constitution also says that a picture can be suspended only when it offends the honor of a certain person or entity, or for reasons of morality.

This has all been brought about because of the decision of the Government to prohibit the showing of 'La que Se Murio de Amor,' a native film dwelling on the love affair of the Cuban patriot, Jose Marti, and a young Guatemalan girl.

The government's edict ordering seizure of 'La que Se Murio de Amor' gave as a reason that it considered the picturization did not conform to the true character and lofty actions of the Cuban martyr, and presented him in an unfavorable light.

Hyams Bros. Plan Palestine Theatre

London, June 10.

Some years ago Hyams Bros. invested in land in Tel Aviv, Palestine, for which they paid $40,000. With land enhanced in value, the property is now being sought by many buyers, with offers already exceeding $120,000. But boys no sell.

Phil Hyams says he intends to erect deluxe cinema on spot as soon as the war is over, or even before if he can get building permit. Theatre would seat 2,500 and will also contain dancehall and eatery. Cost of building, besides value of ground, would exceed $400,000.

Margo's 'Camille' in Mex

Hollywood, June 29.

Mexico goes into alphabetical production with IXTLA, which out-alphabets anything ever dreamed up in Washington or Hollywood. New setup stars Margo in 'Camille,' to be filmed in Mexico City in August.

Contract between Margo and IXTLA calls for three pictures, to be directed in Spanish by Gabriel Soria.

Greer No. 1 in Sweden

Greer Garson tops the list of the 10 most popular film stars in Sweden, outranking Swedish-born Greta Garbo and Ingrid Bergman, according to a poll of fans recently conducted by the Swedish Gallup Institute.

The other nine favorites, listed in order, are: Walter Pidgeon, Ingrid Bergman, Gary Cooper, Vivien Leigh, Bette Davis, Robert Taylor, Clark Gable, Noel Coward and Greta Garbo.

J. Guggenheim, Metro's managing director in Trinidad, is in N. Y. for homeoffice huddles.

British Exhibs Would Ask Govt. Aid To Nip U. S. Firms on 'Forced' Rentals

London, June 10.

Claiming U.S. distribs were using practices in this country which would be illegal in their own, General Council of Cinematograph Assn. of Exhibs has declared war on the American distribs society over fresh attemps at grading product.

Situation was brought to a climax by distribs society recommendation only to book 'A' pix to Granada Theatres on percentage and to refuse flat rentals on 'B' pix unless circuit paid percentage on 'A's.' Upshot is cable has been sent to each member of Motion Picture Producers and Distributors Assn., stating their representatives in this country are acting against the industry's best interests and are having an adverse effect on friendly relations.

If this produces no favorable result, British Government will be approached to devise legal remedies for what practically all exhibiting interests here regard as conspiracy by U.S. major distribs to blackjack them and take advantage of war conditions to do it.

Dave Blum's Turkey

Chicken ranch auction next month by David Blum, secretary of Metro's foreign department, is guaranteed by Blum himself to give anybody in the trade a chance to buy turkeys that are not anything like film turkeys.

Blum is selling his High Hill chicken and turkey establishment in New Jersey after having it for four years. Claims the novelty of having the chicken ranch has worn off and it is entirely too costly to operate as a business proposition.

Arg. Heads U.S. Show Biz Blacklist

Buenos Aires, June 22.

Argentina tops all other Latin American countries in number of theatres, film distribs and others in entertainment biz on U. S. blacklist, according to new compilation published here this week.

Trade sheets checking over the general Latin American blacklist, which includes almost 12,000 individuals, firms and entities in Latin America linked with the enemy, found Germans and Italians dominant. There's been no damper yet put on Axis film propaganda operations in Argentina.

In following list all addresses given are in B.A. unless otherwise noted.

Distributors:

Hans Biester, Ufa Argentina, Lavalle 2057; Bonomo Film, Lavalle 1977; Francisco Bonomo, Lavalle 1977; Nicolas E. Di Fiore, Corrientes 565; Jose Giacompol, Cangallo 1570; Publicidad Astral, E. Zeballos 3778, Rosario, F.C.C.A.; Duran y Nebla, E. Zeballos 3778, Rosario, F.C.C.A.; Organizacion Cinematografica Argentina, Rodriguez Pena 190 y Cangallo 439; Antonio y Joaquin Pascezzi, Laprida 888, Rosario; Julio Leporace, Bahia Blanca; Amilcar Raniere, Lavalle 1977; Juan Lopez Rojas, Corrientes 565; Tiberia Film, Lavalle 1977; Ufa Argentina-Universum Film Aktiengesellschaft, Lavalle 2057.

Film Theatres:

Cine Alvear, Esmeralda 320, empresario: Eiso Chiesa y Jose Andres Gricco; Teatro American Palace, Cordoba 1785; Teatro Asociacion Patriotica Italiana, Blandengues, 225, Bahia Blanca; Cine Astoria, Suipacha 482, empresarios, Antonio Sambriglia Cianciarullo y Adolfo Martorelli; Cine Belgrano, Calle San Martin y San Juan, Rosario; Teatro Cineac, Corrientes 565; Teatro Eldorado, Eldorado, Misiones, empresario, Jorge Kirchner, Cine Germania, Eldorado, Misiones, Empresario, Gerardo Beblon; Teatro Marconi, Rivadavia 2330; Gran Cine Mitre, Bme. Mitre 1332; Gran Cine Teatro San Martin, Esmeralda 257; Teatro Villa Allende, Villa Allende, Province de Cordoba; Edgardo Racce, Calle San Martin y San Juan, Rosario; Enrique Wagenpfeil.

Film Companies:

Agfa Argentina, Dr. Kurt Oppenheim y Cia., Bdo. de Irigoyen 653; Editorial Patria, 25 de Mayo 171; Imprenta 'La Comercial,' Reconquista 1010; Laboratorios Cinematograficos Biasotti, Campichuelo 553; Radio Prieto Broadcasting LS2, Bolivar 1356; Salbach y Landoni, Sarmiento 2580; Siemens-Schuckert S. A., Cia. Platense de Electricidad, Avenida de Mayo 869; Talleres Fotograbados 'El Lucero' S.R.L., Piedras 346

Miscellaneous:

Miguel P. Tato (Nestor), Maipu 434.

Deletion:

Cine Ideal Monroe, Monroe 3245.

Mex Film Biog of Diaz

Mexico City, June 25.

Another pic version of the life of Gen. Porfirio Diaz, who ruled Mexico from 1880 to 1910, is in the offing.

Porfirio Diaz, Jr., the late President's son, who launched litigation in Mexican courts intended to force Warners to radically modify its film biog of his father, has authorized Rafael M. Saavedra to script a new biog

N. Y. BACKING FOR NEW MEXICAN FILM STUDIO

Hollywood, June 29.

Building of an eight-stage film studio on a 30-acre tract near Mexico City gets under way in the next few weeks, with financial backing from New York.

Harry Wright, prexy of Productores Asociados de America, newly organized producing outfit, is in town to make arrangements for technical material with Howard Randall, v.p. and studio manager. New studio will produce its own pictures and lease additional space to other companies.

Alstock Talks of Upping Mexican Film Facilities

Mexico City, June 25.

Plans for increasing the scope of existing pic studios and opening of another, which will bring the number of local studios to 10, are being discussed here with Francis Alstock, chief of the film division of the Office of Coordinator of Inter-American Affairs, by Fernando de Fuentes, veteran director-producer, and Enrique Solis, secretary-general of the studio workers' union.

Alstock arrived here by plane with Virginia Grey and Mona Rica, pic actresses.

Mex. Pix On Upbeat in Western South America

Lima, Peru, June 18.

A fast growing increase in commercial popularity of Mexican films throughout the west coast of South America has been noted here.

While still below Argentine-mades in the Spanish-speaking field, Mexican product has made strong advances and is being booked into better spots for '43-44. Exhibs and crix generally still find Buenos Aires features artistically and technically better but have noted a more solid dramatic appeal in the Mex works and lots of b.o. power in Mexican musicales.

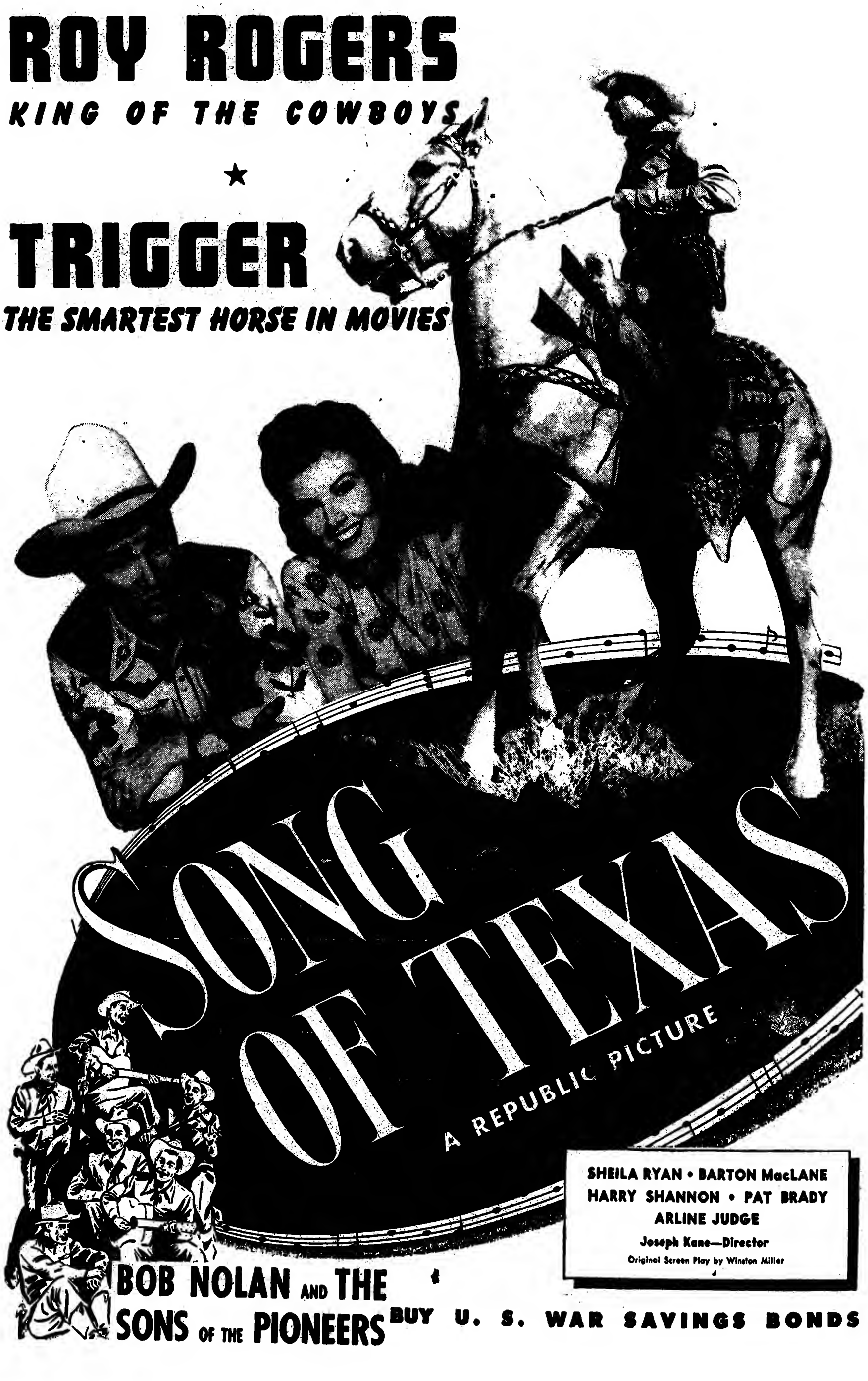
Argentine producers have had another drawback with local exhibs in their insistence upon terms almost equivalent to those demanded by U. S. companies. Resultingly many exhibs prefer to take the Mexican-mades because of the greater return.

3d 'Strogoff' Version

Mexico City, June 25.

Mexico is soon to be the scene of the third version, this one in Spanish, of Jules Verne's 'Michael Strogoff.' Joseph Ervolieff, the Russo-French producer, who made his first version in Paris and his second in Hollywood, is associated with CIMESA, of Mexico, in the third version.

Ervolieff is seeking Arturo de Cordoba for the name role. Pic is expected to start production in August. There's talk that the new version will have a counterpart in English.


ROY ROGERS
KING OF THE COWBOYS
TRIGGER
THE SMARTEST HORSE IN MOVIES
SONG OF TEXAS
A REPUBLIC PICTURE
SHEILA RYAN • BARTON MacLANE
HARRY SHANNON • PAT BRADY
ARLINE JUDGE
Joseph Kane—Director
Original Screen Play by Winston Miller
BOB NOLAN AND THE SONS OF THE PIONEERS
BUY U. S. WAR SAVINGS BONDS

Hollywood Holding Up Pix Releases in Which Whites, Negroes Mix

Hollywood, June 29.

Many pictures with colored performers are being withdrawn from current release due to the race riots in various parts of the country. Those films in which Negroes are shown mixing with whites are being pulled in especially in Southern territories. Scenes showing whites and blacks on the dance floor in 'Stage Door Canteen' are to be deleted throughout the South and other spots where feeling is running high. Likely also that Ethel Waters' footage in that picture may be severely trimmed for Dixie screenings.

No Clash With Sensitivities

The Detroit race riots caused 20th-Fox to give itself a retake on releasing plans for 'Stormy Weather' (Bill Robinson-Ethel Waters-Lena Horne-Cab Calloway, et al.), but public relations investigation by Hal Horne and his staff among Negro publishers decided the film company against any such sensitivities. First of all, the Negro publishers emphasized that in their race, as among other minorities, there will always be some left-wingers, some rightists, and the usual sound minds, and it's only when the class-conscious white man's periodicals pick up one tangent of the so-called Negro problem, and put undue emphasis on it, does it assume exaggerated proportions.

Furthermore, Horne checked with the Criterion, Broadway showcase, where Metro's 'Cabin in the Sky' is enjoying extraordinary business, now in its fifth week. This is a theatre where 'A' films have been known to drop radically, but business has held to an even keel.

Sharply attuned to the new-found prosperity among Negroes, owing to their employment in war plants, major film companies recently began to advertise extensively in Negro publications. Metro started using Negro newspapers last December; 20th-Fox set a budget about two months ago. Universal is reported about ready to enter this field of exploitation and other majors are also reported interested.

Metro is using approximately 35 Negro newspapers, mostly weeklies. 20th-Fox advertising appears in 32 Negro publications every week end and in 24 additional papers once a month.

Equity Condemns Riots

The recent race riots in Detroit, and racial discrimination in general, were condemned in a resolution adopted yesterday (Tuesday) by the Equity council. The contribution of Negroes to the theatrical and entertainment fields, as well as to American life as a whole, was cited in the resolution.

Noting that Equity has never permitted racial barriers among its members, the council urged that all other unions adopt similar policies barring racial discrimination. It also asked an investigation of the Detroit riots. A delegation of Equity members had brought the matter to the councils' attention.

Levey's 5 for UA

Jules Levey has set a deal to release five pictures through United Artists.

Pact calls for delivery of at least one picture annually, the first being 'The Hairy Ape,' Eugene O'Neill play, which goes into production this fall.

'Abie' In Detroit

Continued from page 1

$1.65 top at that. Rest of the week the comedy was unable to play because of the martial law, closing all theatres, nightclubs, the Tigers' ball park and a local turf meeting, the edict being eased toward the close of the week.

Considering all the circumstances, including shuttered houses, cancellations of reservations and 7 o'clock openings to get under the 10 p.m. curfew declared by the military when they did resume, the town's other legiter also did surprisingly well.

The Cass, in the eighth and final week of 'Junior Miss,' was shuttered for two nights and reopened with the 7 p.m. curtain to meet the regulations. In the five performances, the comedy registered approximately $5,000, extremely good considering the loathness of Detroiters to be on the streets after dark. House goes dark until July 19, when Sylvia Sydney and Luther Adler are set in for a short run in 'Jane Eyre.'

Picture grosses have also started to rise, along with all other show biz locally.

Negro In Pix

Continued from page 1

and broadening the treatment about the race.

In the main, White is satisfied with the advancement made by the studios with the problems presented, and cited several of the films that have appeared since his meeting with members of the industry. He pointed out the role played by Ben Carter in 20th-Fox's 'Crash Dive' as typical of what the films could do to present the Negro in correct light. Carter, who plays a messman in the Navy (a fault that is the Navy's, not Hollywood) performs a heroic deed along with Tyrone Power and Dana Edwards, and according to White, wins the sympathetic understanding of any member of society in such instances.

Other films indicated as advancing the relationship between Negroes and whites, according to the secretary, where the parts played by Dooley Wilson in Warners' 'Casablanca,' and Eddie Anderson (Rochester') in 20th-Fox's 'The Meanest Man in the World.' In both films the relationship is more that of friends between whom there is mutual respect and affection rather than one of master and servant.' Two other pictures, yet to be released, are, according to reports, both beneficial to the question at point. They are Columbia's 'Somewhere in Sahara,' in which Rex Ingram plays a leading role, and Kenneth Spencer's portrayal in 'Bataan Patrol.'

Other Pix

He quotes some of the lines from 'Somewhere in Sahara,' as a fine indication of the way the film can reduce the problem through its medium. At one point Humphrey Bogart shoots down a Messerschmitt and orders Ingram to search the German pilot. 'No Negro is good enough to touch an Aryan,' the Nazi protests. 'Search him,' Bogart repeats. 'Your forefathers were Pharoahs when his still were wearing bearskins and roaming the jungles.' Also a white Texan in the film comments that 'we have a great deal to learn from each other,' to Ingram, as the two become friends. Points like these, White elucidated, are of great benefit to the industry and all concerned.

Commenting on Metro's 'Tennessee Johnson,' on which an extra $250,000 was spent to make it less objectionable, and on the new picturization ideas on the part of the Walt Disney studios, White felt a great deal had been accomplished by the studios, and that a great deal more was forthcoming. As an addendum, he added that 'one of the most important elements in progress of Negro actors themselves is in playing roles with sincerity and dignity instead of mugging and playing the clown before the camera.'

Louis Jordan Band's Dance Date Interrupted By Detroit Race-Rioting

Bandleader Louis Jordan found himself right in the middle of the serious race-rioting that took place in Detroit last week. Jordan's band, while playing a one-night engagement at the Forrest Club, in Detroit's Negro section, was giving out around 12:30 a.m. Monday (21) when outsider burst into the hall and startled 700 dancers via p.a. system with facts that rioting had begun.

Place was cleared as if by magic. According to Jordan, winding up tonight (Wed.) at Loew's State, N.Y., the surrounding streets became the scene of a three-hour riot. Not until 3:30 a.m. did the riot squad arrive and permit Jordan's quintet to get back to the hotel. Meanwhile, Jordan's ofay road manager, Sid Edmundson, remained in the bowling alley next door. An hour later Edmundson walked two and a half miles through the district to get to the Book Cadillac hotel without incident.

Very next night Jordan's band played at Myer's Lake in Canton, Ohio, to about 1,300 Negro dancers and 260 white spectators. The evening went off without a hitch.

SHE'S NOT SCAIRT

Hollywood, June 29.

Marjorie Reynolds draws star billing in 'Ministry of Fear,' to be produced under supervision of Seton I. Miller at Paramount.

Actress recently played one of the twin femme roles with Dorothy Lamour opposite Bing Crosby in 'Dixie.' In 'Fear' she co-stars with Ray Milland.

$30,000 THEATRE FIRE, WPB OK'S REBUILDING

San Francisco, June 29.

A $30,000 fire of undetermined origin blazed through the State, in Eureka, operated by the Redwood Theatres, Inc. The 1,250 seater was in operation at the time, but the customers filed out quietly and nobody was injured.

Rebuild Razed House

Abilene, Tex., June 29.

The Star, destroyed by fire several months ago, is being rebuilt by building's owner under limited priorities granted by the War Production Board. House will be operated by Johnny Blocker, owner of the Texas, here.

Star was formerly operated by Billy Morrow, now in the armed forces.

Oust East St. L. Exhib From Ill. Legislature

St. Louis, June 29.

Louis Menges, owner of the Esquire and Roxy, flicker houses in East St. Louis, across the Mississippi from here, last week was ousted as State Representative by the Illinois Legislature which found that gross frauds had been perpetrated in his recent election. Menges a Democrat, has been representing the East St. Louis district in the Legislature for a number of years.

The Senate voted 28 to 21 for Menges' ouster and voted also to seat his opponent City Attorney John T. Thomas (Rep) Belleville. Although the action was the first of its kind in Illinois since 1935 it was foreshadowed when a subcommittee recommended that all of the 946 votes cast in Brooklyn, Ill., a Negro settlement, be thrown out because 'there were so badly charged with fraud that it would be impossible to separate the good votes from the bad.'

In the election last fall official returns showed Menges had been elected by 238 votes but the latter immediately raised the fraud issue and report of the subcommittee, approved by the Senate, urged that Thomas be declared the winner by 258 votes.

$140,426 to Polio Fund From N. Y. Theatres

War Activities Committee reps last Wednesday (23) presented a check for $140,426 to Mayor LaGuardia for the Greater New York Chapter of the National Foundation of Infantile Paralysis.

Check represented 50% of the theatre collections in the N.Y. exchange area, an equal amount having previously been turned over toward the fund of $1,000,000 which Nicholas M. Schenck presented to President Roosevelt last month.

Studio Laborer Shortage

Hollywood, June 29.

Workers are so scarce in the film industries that several unions are advertising for prospective employees and sending out runners to round up stragglers.

Studio Utility Employes Local 724 maintains an agent at the Los Angeles office of the U. S. Employment Service to corral able bodied men willing to work at laborers' jobs in the studios at $1 an hour.

Hersholt Again

Hollywood, June 29.

Jean Hersholt is assured another term as president of the Motion Picture Relief Fund when the Fund meets next Tuesday (6) for its annual session at which Hersholt will make his report.

Other nominations also approved by the board of trustees include Ralph Morgan, Lucile Gleason, Walter Wanger, Irving Pichel as veepees; George Bagnall, treasurer, and Wilma Bashor as executive secretary.

Variety Jamboree, Omaha, July 12

Theatrical Jamboree and picnic has been set by the Variety Club of Nebraska and Iowa for July 12 in Omaha. Proceeds will be used for charities at the Hattie B. Monroe home for orphan children.

E. I. Rubin of Paramount is general chairman while Joe Kinsky of Tri-States Theatres Corp. will handle talent for the jamboree.

Inside Stuff—Pictures

For the second time within a week, titles on Metro pictures have been switched. Current switcheroo was done solely by Loew's State, on Broadway, which used an alternate title on 'Pilot No. 5,' by also calling it 'The Flying Gangster.' Tag apparently was used to get away from the war idea, and also to clarify that the film was not one of a series such as the 'Hardy Family.'

Metro officially changed the title of 'Hitler's Hangman' to 'Hitler's Madman' last week. Switch seemingly was made to get away from the 'hangman' appellation and also to prevent confusion with United Artists' 'Hangmen Also Die,' previously released.

Warners has prevailed upon Kate Smith to allow use of her name in the main title of and paper on Irving Berlin's 'This Is the Army.' Singer, who does 'God Bless America' in the film, at first declined billing on the ground production belonged to army lads and no one else. When it was pointed out George Murphy, Joan Leslie, Alan Hale, Frances Langford and others get credit for their work in the film version, Miss Smith and Ted Collins, her manager, capitulated.

Berlin, with Hal Wallis, producer, and Michael Curtz, director, have arrived in N. Y. with the completed film.

Although it's far from rare, cussing and swearing at the exhibitors is a thing of the past, in the opinion of Lillian Bergson, booker for Paramount at its exchange in N. Y. 'The modern intelligent booker does not have to resort to such tactics,' she avers, adding 'all one needs is good every-day common sense in dealing with exhibitors to gain satisfactory results.' Under Jack Perley at the Par N. Y. branch are two women booking supervisors, Miss Bergson being one, while Kitty Flynn is another. Both have assistants.

This year's annual Paramount Week, which launches the new selling season for 1943-44 and has been designated by Neil F. Agnew, v.p. over sales, as Sept. 5-12, marks the silver jubilee of this practice in the company. For the 25th observance of Paramount Week, when the entire company's distribution department pushes for inaugural season's selling results, will coincide with the release of 'So Proudly We Hail,' leadoff '43-44 film.

Editorial shots at the accuracy, or lack of same, in various incidents in the filming of 'Mission to Moscow' at Warners, are causing other studios to take a second look at the scripts of forthcoming pictures dealing with the Russian scene, 'The Russian People,' 'Soldiers Never Die' and 'Convoy to Murmansk,' at 20th-Fox, and 'Revenge' at RKO are getting a microscopic going-over, lest a few inaccuracies draw more blasts from political-minded editors.

John G. Bradley, division chief of the National Archives at Washington, has written Jack L. Warner, executive producer of Warner Bros., asking for prints on four pictures that are eligible for acceptance due to their historical value. They are 'Mission to Moscow,' 'A Dispatch from Reuter's,' 'Underground' and 'Confessions of a Nazi Spy.' Several Warner shorts are already in the National Archives collection.

Biggest initial printing order in the history of Technicolor laboratories is 5,175,000 feet of film, demanded by the Warners production, 'This Is the Army,' for August release. Picture runs around 14 reels and needs about 450 prints for early distribution.

New York Theatres

10th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

Beginning Friday, July 2
George Raft - Sydney Greenstreet
In Warner's Hit
"BACKGROUND TO DANGER"
In Person
HAL McINTYRE and Orch.
EXTRA ATTRACTION SPECIAL
3 STOOGES - GEORGE TOBIAS
Also: The Imaginators - 3 Kings
STRAND—B'way & 47th St.
Air Conditioned

ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.

"Smiling—A Hit!" —Mantle, News.
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Sat. & Sun.

BEST FOOT FORWARD
M-G-M Musical
Starring Lucille BALL
Harry JAMES
in Technicolor
ASTOR

RADIO CITY MUSIC HALL
THE YOUNGEST PROFESSION
March of Time "Invasion"
Spectacular Stage Productions

BETTY GRABLE
GEORGE MONTGOMERY • CESAR ROMERO
CONEY ISLAND
A 20th CENTURY-FOX PICTURE in TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

On Screen
"STAGE DOOR CANTEEN"
with 48 Stars & 6 Bands
Capitol
In Person
Phil SPITALNY and His All Girl Orchestra

LOEW'S State TIMES SQ.
Thurs., July 1
On Screen
"THE HUMAN COMEDY"
Starring Mickey Rooney
IN PERSON
Tito Guizar
Mildred Bailey
EXTRA
Van Alexander & Orch

"DIXIE"
BING CROSBY
DOROTHY LAMOUR
A Paramount Picture
IN PERSON
ANDREWS SISTERS
Tim Herbert
Mitchell Ayres
And His Orchestra
PARAMOUNT Times Square

PALACE B'WAY & 47th St.
Starts Tomorrow
Charles LAUGHTON
Maureen O'HARA
"THIS LAND OF MINE"
— and —
"CHATTERBOX"
Joe E. Brown • Judy Canova

Mi

at the box office

B

Bigger in
New York
Holding over
at the Globe
for third
week

Bigger in
Cincinnati!
Holding over
at the
Capitol!

Bigger in
Providence!
Holding over
at the Albee

JOIN THE "SHANGRI-LA" WAR STAMP DRIVE DURING JULY!

...ter—

, Donald O'Connor is Bigger than

IG

Bigger in
Rochester
Holding over
at the
Century

Bigger in
Trenton
Holding over
at the
Capitol!

Bigger in
Springfield,
Illinois!
Holding over
at the Roxy

Bigger
solid week
runs in
Syracuse
Youngstown,
Lawrence, Mass.,
Scranton, Pa.
Allentown, Pa.,
Atlantic City,
Baltimore
Harrisburg, Pa.,
and the
dates are
just starting
to roll!

UNIVERSAL PICTURES

NAB's Public Goodwill Campaign Starts in Reverse as Chi Confab Hears Attack on Gov't, FCC, Davis

Chicago, June 29.

The public relations committee of the National Association of Broadcasters, during a meeting here last week, put itself in a mood for undertaking a constructive job at winning public favor for the industry by listening to a guest speaker excoriate the Administration and the FCC and charge Elmer Davis with adopting 'Goebbel's Nazi technique.' At the end of a two-day session the committee let it be known that it had adopted a 'grass roots' policy as a means of overcoming the industry's lack of sound public relations. 'The responsibility of good public relations for the industry,' the committee concluded, 'rests heavily on station activity in local fields.'

The guest speaker was James W. Irwin, former radio exec and now assistant to the president of the Monsanto Chemical Co., of St. Louis. Irwin urged broadcasters to defy and fight the FCC; argued that the industry was being taken for a ride by the Administration; took Davis to task for using a 15-minute period of all networks weekly and described him as an 'ordained minister of propaganda; asserted that radio should not accept any suggestions from the OWI on the treatment of the news and claimed that 'Hollywood, too, has sold out to the Administration.'

'Shameful' Propaganda

Continuing in the same vein, Irwin said that the 'propaganda being foistered on the public in motion pictures theatres is absolutely shameful.' Of what he termed the three 'great' avenues of information (radio, press, films), the press, Irwin said, had 'held on longest to freedom of action' and had not 'prostituted itself' nearly as much as the other two.

Following these reflections on the state of public functionaries and two other industries, the committee got down to the business of finding out why radio has no public relations policy and what can be done about it. The 'grass roots' policy, it was said when the conference ended, should result in a closely coordinated unit of public relations building within the industry. Public relations chairman will be appointed from each of the 17 districts in the NAB and once this unit is crystallized, opinion will be centralized and it will be easy for the NAB's national headquarters to speak for the industry as a whole. There was also talk about engaging some expert on public relations to mastermind the entire job.

The committee also decided that the best approach to the public on radio's own problems would be through the medium of public forums dealing with current controversial subjects. The committee likewise had something to say regarding news programming from the viewpoint of public relations. It recommended that the NAB board of directors appoint a radio news committee, composed of radio news editors and station managers, to insure proper handling of news.

The U. S. Supreme Court's decision on the FCC's regulatory powers over chain broadcasting were discussed and the committee disclosed that it would continue to operate on this issue with the legislative committee.

Veteran Bill Ray Named KFWB Program Director

Hollywood, June 29.

Bill Ray, one of the earliest radio m.c.s, who has held various production jobs at KFWB in the past 15 years, last week was given the post of program director at Warners station by Headman Harry Maizlish. He takes over the duties of Manning Ostroff, who joined Eddie Cantor as production associate in radio and pictures.

Neil Reagan, announcer, also takes on the added burden of production manager.

McDonald in Post-War Advisory Post at Blue

Mark Woods, Blue prez, has named James G. MacDonald adviser to Blue on post-war problems.

McDonald, who is a diplomat, journalist and radio news analyst, will study problems of coordination.

Television's Future

By

GILBERT SELDES

An Analysis Especially Written for the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Fly Praises OWI; No FCC Takeover

Washington, June 29.

The Federal Communications Commission has no desire to take over any of the radio function of the Office of War Information, Chairman James L. Fly, told his press conference Monday (28). He commended the OWI for the job it has done and attacked 'people in the radio industry and their parasites' for asserting that the FCC was anxious to assume certain OWI activities.

'It would be an inappropriate line of work for the Commission at a time when there are so many false and malicious rumors and statements about the Commission undertaking to run the programs of radio stations.' Fly pointed out.

Toledo Station Buys News-Bee Building

Toledo, June 29.

The Community Broadcasting Co., operator of WTOL, has purchased the two-story brick building here formerly occupied by the Toledo News-Bee, suspended Scripps-Howard newspapers. Building—will be modernized when priorities can be obtained.

Simultaneously, the Community Broadcasting Co. completed a new five-year lease on its quarters in the Bell Building where it is now a tenant.

DUMONT WILL TELEVISE WOR SHOWS ONCE WKLY.

Dumont television station W2XWV will televise WOR programs once a week beginning Tuesday, July 12. Idea is to give technical and program staffs opportunity to experiment with television problems as post-war preparation. WOR sponsors will be invited to experiment with their present shows in the sight-and-sound medium, and the written announcement vs. the spoken one will be compared.

Stations Can Use Own Discretion For Drug's Plugs

Mentholatum, a J. Walter Thompson account, has met Washington objections against the linking of medicinal commercials to news programs by extending to local broadcasters the privilege of using their own judgment when the occasion warrants. If the news preceding or following the Mentholatum blurb is of such 'bigness' as to raise the question of taste, the station may cut the copy or eliminate it altogether.

This policy on the part of Mentholatum comes on practically the eve of its launching of a news spot announcement campaign. The account is buying a schedule of three to five daytime chainbreaks a week for 13 weeks. The contract takes effect July 5.

Margaret Speaks Says She Had No Tiff With Sponsor on Song Choice

Washington, June 29.

Margaret Speaks, who did a one-night stand at the Water Gate open air concerts here Sunday (27), also did a little speaking about the trade reports which she claims done her wrong regarding the cancellation of her radio program.

Story in 'Variety,' she explained to newsmen, was that she was dropped from the Firestone program after nine years for refusing to sing sponsor's request for 'When Irish Eyes Are Smiling' on a St. Patrick's Day program. Here's the way she tells it:

'Why, I sang 'Mother Machree' and 'Believe Me If All These Endearing Young Charms' and 'Where the River Shannon Flows' and 'Oh, Shamrock.' I was asked to sing 'When Irish Eyes Are Smiling,' and I said I thought it was more of a man's song. Someone must have overheard it and made a story from the incident.

'The reason I am not presently on the radio was that Richard Crooks was available.'

MID-SUMMER'S MYTH

By JERRY DEVINE

(Author of 'Mr. District Attorney')

This year there are no cars to take people to far-flung places. The Government discourages pleasure rail travel. Those who are fortunate enough to own summer homes or cottages at the seashore or in the mountains stick pretty close to home by the ocean or in the hills because they haven't the gas with which to go anywhere.

Radio then becomes even more important as a top entertainment medium this summer of 1943. What excuse can be offered this year for the summer replacement?

In previous years I have always felt that the so-called summer show was a fallacy. True, the daytime serials suffered. People refused to remain indoors of a hot summer's day. But the evening shows were listened to as much as before. And this is especially true this year of gas and travel rationing.

The sponsor of 'Mr. District Attorney,' Vitalis, believes that there is no such thing as a seasonal radio campaign. In this I concur heartily.

All right—we know that Jack Benny, Fred Allen, Bob Hope, Red Skelton, Eddie Cantor and other topnotchers need to be spelled from their radio endeavors. That 40 weeks is a fairly tough grind I will admit. But look at Bing Crosby's show. His sponsor permits Bing to take a certain number of weeks during the year. Bing splits them up in any way he sees fit. The rest of his people continue on the air. The result is that Crosby will be on the air all summer—and listeners will be grateful.

'SUBSTITUTION' ONUS

I do not belittle the calibre of the summer replacement. Some of them are excellent shows that stand up on their own merit regardless of the season. But the inference, 'substitution,' is always there. Let us assume for a minute that the replacement is even better than the show it is vice-ing. That fact that it is a substitution will always remain in people's minds.

I've never been successful in tracking down the real reasons for the summer replacement. A multitude of ideas have been offered.

The one idea about the summer show—and it predominates above all the other excuses—is: People don't listen to their radios in the warm months. My answer to that is, 'Why do you think so?'

So far I haven't been able to get an answer.

Labor Leaders, New Dealers Blame Radio Commentators for Fostering Passage of Anti-Strike Measure

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Guest-Shot at Sundown

By

GEORGE JESSEL

In the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Radio Honored For Bond Work

Washington, June 29.

Nation's broadcast stations and newspapers were honored here yesterday Monday (28) by the United States Flag Association for their work in aiding the sale of war bonds during the Flag Week War Bond Campaign, June 8-14. Presentation of the Flag Association Cross of Honor was made during a luncheon at the National Press Club, with the Treasury Department cooperating.

Medal for the radio industry was received by Neville Miller, NAB president; and for the newspapers, by Linwood I. Noyes, president of the American Newspaper Publishers Association. Presentations were by Walter D. Fuller, president of the Curtis Publishing Co. Citation to the radio industry read:

'In recognition of distinguished service by this agency of public information, education and entertainment whose high ethical standards and conduct give to the American people further reason to be proud of the efficacy of our Constitutional guarantee of freedom of speech as exercised by a private industry under our democratic system of free enterprise. The contribution of America's radio broadcasting stations to the success of the Flag Week War Bond Campaign of 1943 is an additional compliment to their magnificent record of unselfish service to the ideals and institutions symbolized by the flag of the United States.'

FM STRICTLY FOR CITIES SAYS NBC ENGINEER

Cleveland, June 29.

Frequency modulation will be restricted to urban centers and will never be the standby of the rural community, Raymond Guyin; radio facilities engineer of NBC, told the Cleveland Section of the Institute of Radio Engineers at a session (24) of the Electrical Engineers Convention at Hotel Cleveland.

He predicted an elaborate system of television stations, by frequency modulation, and said that high-frequency wireless relays, instead of wires, in transmitting network programs from the point of origin also are a likely future development.

Make a Radio Program Out of Looking Ahead

San Francisco, June 29.

A new twist in sustainer programs has been launched by KPO in the form of 'News in Advertising,' relating the 'story of the world of tomorrow as it is being told today in advertising.'

Program, a brainchild of John W. Elwood, KPO manager, is made up of excerpts from ads having news or educational value in relation to the future.

Washington, June 29.

New Dealers and organized labor attribute the quick passage of the Connally-Smith anti-strike bill to the barrage of misinformation thrust into the air by radio commentators. They propose to fight back.

Leaders of the AFL and CIO have long been irked at the conservative trend of those who have the freedom of the air to expound their own opinions. A dozen of these commentators have been monitored and transcriptions show that a number of these microphone experts had not read the terms of the bill. They were definitely anti-labor and said so.

The subsidy program has also been the topic for the whiplash of scorn by these air pundits, who, labor claims, have detoured from the field of straight news to become interpreters of political thought and opinion. Usually they follow the straight party line of the Republicans, and labor leaders think it is significant that none have any sympathy for liberal views.

A meeting of labor's supporters was held Saturday (26) with Congressional leaders, and radio stations which feature these pleaders are going to be confronted soon with a demand for time to offset their arguments. Labor contends that there is significance in the nation-wide ballyhoo for the Ruml plan, followed by the steady propaganda against price rollbacks and against subsidies. If the air is to be filled with political propaganda against the movement to hold down the cost of living then labor proposes to take a hand in the aerial melee.

Gabbers Pressuring

After the meeting, one of the AFL members said: 'Freedom of the air does not include the right of commentators to become special pleaders for special causes. The right to give the news does not carry with it the license to propagandize for pressure groups. These commentators lay themselves open to suspicion of being subsidized, since they usually follow the National Association of Manufacturers line and argue for controlled inflation.

'Commentators will either stick to objective news facts or face the open opposition of organized labor. We neutralized Boake Carter and we shall fight to the bitter end those who figure the privilege of the air is synonymous with the right to blow off their political arguments. If the radio stations reject our pleas for time we shall take our case to the Federal Communications Commission. Our objection is not so much to that foghorn of conservatism, H. V. Kaltenborn, who is the sounding board of entrenched wealth and gets paid accordingly. Some of these pip-squeak imitators envy Kaltenborn, and under the cloak of impartiality are spreading their poisonous political opinions from one end of the country to the other. To this we have no objection once they have been exposed as the slimy servants of pressure groups with a cause to serve that is inimical with of the wage earner.'

Skelton's Army Future May Mean Hildegarde's Permanence in NBC Spot

Hildegarde's summer substitution for Red Skelton on the Brown & Williamson 'Beat the Band' stanza is reportedly in the nature of a tryout for a permanent replacement. Skelton's draft board, it is understood, has set November as the limit for the comic's deferment. In that case, new fall series hardly would be rolling before Skelton left for camp. Current show employs Bob Grant's orchestra and is heard on NBC, 10:30 Tuesdays.

Recent divorce of Skelton and his wife, Edna (who still acts as his business manager), is said to have affected the comedian's draft status and upped the date for joining Uncle Sam, hence the Hildegarde grooming.

Seeds agency (Chi) meantime has renewed Hildegarde for another 13 weeks before she had consummated her third week of the initial series.

KXOK, St. Louis, has appointed John Blair & Co. as its exclusive national representative.

CEREALS A TONIC TO RADIO

Network Time Sales Still on Upbeat; 4 Webs Gross $12,335,000 in May

Income from time sales, as far as the networks are concerned, continues to go against the trend of past years. Billings keep going up, instead of falling off. The grosses of all the national webs, except the Blue, for last month (May) were above what they were for April. In the case of the Blue the difference amounted to but $100,000.

Columbia's total for May was $4,875,000, or 32% better than the sales for May, '42. NBC did $4,250,000, or 19%. The Blue's margin came to 79%, and Mutual's, 44%. The four webs on the month were jointly 34% ahead of the same month of last year. The edge in April was 16%.

The accumulative gross for the first five months of this year figures $57,770,000, as compared to $48,515,000 for the like period of '42. The difference, 19%, is higher than it has been for any two parallel periods since the start of this year.

Don't Underquote America's I. Q.

By

WILLIAM H. WEINTRAUB

President

Wm. H. Weintraub & Co.

A Special Feature of

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

NETWORK GROSS TIME SALES

(Estimated)

FOR MAY

	1943	1942	%
Blue	$2,130,000	$1,190,000	+79
Columbia	4,875,000	3,675,000	+32
Mutual	1,080,000	750,000	+44
NBC	4,250,000	3,570,000	+19
Total	$12,335,000	$9,185,000	+34

FOR FIRST FIVE MONTHS

	1943	1942	%
Blue	$10,510,000	$6,450,000	+63
Columbia	21,910,000	18,910,000	+16
Mutual	4,800,000	4,670,000	+3
NBC	20,550,000	18,485,000	+11
Total	$57,770,000	$48,515,000	+19

Whiteman-Ford Deal Still Indef

Hollywood, June 29.

Ford Motors had not up to yesterday afternoon (Tuesday) put the final okay to the Paul Whiteman series, three quarter hours and a weekly half-hour, which is scheduled to debut on the Blue Network July 10. Budget would allow Whiteman 45 instrumentalists, a mixed chorus of 14 and Jimmy Newill and Jane Pickens as featured vocalists. Whiteman will continue on the Chase & Sanborn program (NBC) for the summer and, when he assumes Ford's Sunday night half-hour (8 to 8:30) in the fall, he will be pitted against the Edgar Bergen program of his present sponsor, C & S.

Y&R ON NAT'L. HUNT FOR A NEW 'HENRY ALDRICH'

Reverse English on 'Who will be Scarlet O'Hara' technique is quietly being employed to find a new 'Henry Aldrich' to succeed Norman Tokar, soon to be drafted. Audition records, reportedly by the hundreds, are being shipped in from all parts of the country and final selection will be made without fanfare. Sponsor (Sanka Coffee) has lost two Henrys to the Army and wants the third to pick up the character without noticeable difference when the stanza resumes after a summer layoff.

Agency (Young & Rubicam) obviously will favor 4-Fs, such as Jackie Kelk, who plays 'Homer', but since studio audiences recently have been nixed on the show, radio wags point out nobody will be the wiser if 'Henry' shows up wearing knickers or a beard.

HEARING NEW PACKAGE

The Blue net is listening to a new package show scripted by Ilse Intrator and titled 'Heartbeats.'

Miss Intrator escaped from Germany just before war broke out, and wrote and directed the anti-Nazi program, 'Our Secret World,' over WHOM, N. Y.

MBS Burns Granik By Selling 'Forum's' Sun. P.M. Spot to Serutan

S. Theodore Granik is peeved at Mutual's action of selling 'from under him' the Sunday evening period (8-8:45), which has housed his 'American Forum of the Air' for the past nine years. His displeasure has been anything but mollified by the network's offer of a half-hour on its Saturday matinee schedule.

The buyer of the Sunday 45 minutes is Serutan and the program which moves into the spot July 11 will be A. L. Alexander's 'Mediation Board.' The summer opposition will be Paul Whiteman-Dinah Shore (NBC) and in the fall it will be the Edgar Bergen show, for which Whiteman and Miss Shore are the pinchhitters.

'Mediation Board' will have a two-hour advantage over its prototype, 'Good Will Hour.' The latter series tees off over the Blue at 10 p.m. Raymond Spector is the agency on Serutan, and the hookup will consist of 11 stations.

Hat Firm Hires Carnegie To Win It Some Friends

Lee Hats has bought Dale Carnegie for a Thursday night (10:15-10:30) series on Mutual. The hookup will consist of 22 stations. The starting date is July 8 and the agency is Birmingham, Castleman and Pierce.

Adam Hats bought a weekly quarter-hour spot on the Blue Network the week before.

Kenton on Hope Show

Hollywood, June 29.

Stan Kenton will be custodian of the downbeat on the Bob Hope show in the fall. He played the season's fader in Cleveland last week and impressed to the extent of being put under contract. Baton switches from Skinnay Ennis, now bandleader at Army ordnance base in Santa Anita, Cal.

Kenton opened last night (Tues.) at the Palladium and is weighing picture offers from Paramount and Universal.

KELLOGG'S BIG $3,500,000 DISH

The cereal packing business is now undergoing a boom of unprecedented proportions and radio has begun to benefit from this prosperity in a big way. Kellogg's, which not so many months ago was among the missing on the network advertiser roster, is about to contract for another $1,000,000 worth of programming on the Blue Network and to allocate to Mutual what may amount to an additional $350,000.

As it is, the account is already spending over $1,000,000 a year for time and talent on Mutual for the 'Superman' series, and about the same amount on the Blue as part sponsor of the 'Breakfast At Sardi's' daily inning. Kellogg's second commitment on the Blue will be 'The Breakfast Club,' also a daily morning whirl.

According to the cereal manufacturer's present plans, the Blue Network's aggregate cut will figure $2,000,000 and Mutual's time and talent around $1,500,000. Mutual's new piece of business, if it materializes, will concern the plugging of All-Bran and a dog-food, Gro-Pup. Mutual has suggested a daily 15-minute news strip for the product. The Blue is also bidding for this allotment.

Kellogg's decision to buy a second show on the Blue came with surprising suddenness. Dealing in a food article that is entirely unrationed, Kellogg recently discovered, it is reported, that the sales outlook was appreciably bigger than had been anticipated, and out of the discovery came the appropriation of the extra $1,000,000. The Breakfast Club' allocation will be handled through the Chicago office of the J. Walter Thompson agency, while all the other Kellogg radio business is coming through the Kenyon & Eckhardt agency.

Ralston, which severed its final link with radio ('Tom Mix Straight Shooters' on the Blue) two years ago, is reported browsing around for a network show.

Y&R Near Deal On 'Perry Mason' Whodunit

Young & Rubicam agency has virtually closed a deal for 'Perry Mason,' a whodunit series, to replace 'Manhattan at Midnight' for Cummer Products. It involves switching 'Battle of the Sexes,' for Molle, into the present 'Manhattan' spot Wednesday nights on the Blue. 'Mason' would go into the Tuesday night niche on NBC now occupied by 'Sexes.'

Starting date for the new setup is mid-July.

CBS' New Assignments For Top Correspondents

Washington, June 29.

CBS is reported about to make a series of important changes in assignment for its topflight news broadcasters. Changes said to be scheduled:

Eric Sevareid, former Paris correspondent, and now chief of the Washington bureau, will go to Cairo.

Larry Lesueur, former Moscow man, will go to London, while Charles Collingwood is being reassigned to London from North Africa.

Bill Henry, CBS West Coast correspondent, who formerly covered in Honolulu and London, is scheduled to come to Washington to head the bureau here. Ed Murrow, head of the London staff, returns to England shortly.

John Daly will go to Algiers.

Bethel Joins F.C.&B.

Fred Bethel, freelance director recently honorably discharged from the Army, has joined the staff of Foote, Cone & Belding.

He was formerly on the Blue network staff.

AFRA, RWG Heading for Jurisdictional Dispute Over Writer-Announcers

Confessions of an Optimist

By

NORMAN CORWIN

Especially Written for the

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A jurisdictional dispute over the status of writer-broadcasters is brewing between the American Federation of Radio Artists and the Radio Writers Guild. So far, AFRA is not actively opposing RWG's action before the Labor Board to represent the news writer-announcers, now under Office of War Information status, in the NBC and CBS shortwave departments. The Guild made the Labor Board move after the networks had refused to negotiate for the men unless AFRA waived its rights.

The entire matter goes back several years to the time that AFRA turned over jurisdiction of staff writers in St. Louis, Cincinnati and elsewhere to the Guild, thereby settling an open fight. The Guild, in seeking to negotiate for the shortwave news writer-announcers, has attempted to persuade AFRA to agree to some sort of cooperative setup for the men, whose activities are in both the writing and performing field. However, AFRA has refused to agree to such an arrangement and is keeping aloof from the entire matter.

It has not answered the RWG application before the Labor Board and has indicated it will not do so. It is not participating in the Guild's move to negotiate with the networks and it is holding aloof from the entire question for the present. Whether AFRA will take any action in the matter in the future may come up for discussion at the union's national board meeting this week, or at the annual convention next month in Chicago. Otherwise, the attitude of its officials is that the union has nothing to gain by working with the Guild and that, as long as shortwave operations are handled by the OWI, there is little chance of the RWG or anyone else obtaining any substantial concessions for the men.

Old Gold Moving Into Lydia Grey Spot On NBC With Bob Crosby

If Lydia Grey products wants to bring its 'What's My Name?' show (Biow agency) back to NBC this fall it will have to accept a new spot, if any is available at that time. The network last week turned over the Sunday 10:30-11 p.m. period, which 'Name' had been occupying, to Old Gold for its Bob Crosby stanza. Latter event makes its debut July 18. Around 100 stations have already been cleared for it.

Old Gold had originally accepted the Friday 7:30-8 p.m. span for the Crosby inning, but in due time the network found that H. V. Kaltenborn (7:45-8) had been sold in too many towns locally to allow for an ample Crosby hookup. In the fall Crosby's competitor on CBS will be 'The Thin Man' (General Foods).

Malneck Fronts Band

Hollywood, June 29.

Bob Crosby is turning over the band on his new Old Gold series to Matty Malneck so he can devote more time to m.c.ing the program. Malneck takes the stick and also looks after the outfit's arrangements.

Billed as co-host with Crosby on the cigaret show is Les Tremayne, former 'First Nighter.'

AGCYS. PROTEST NBC'S PUBLICITY DEADLINE

Several ad agencies have lodged a protest with NBC against a rule laid down by the network's publicity department that data on commercial programs must be at hand seven days in advance of closing date for the 'NBC News Service,' a mimeographed mail piece. The agencies pointed out that it is often impossible for them to know that long in advance what guest stars will be on the coming program, particularly if the bookings are out of Hollywood.

Such a deadline, the agencies contended, is most certainly out of place during the summer, when the task of getting guests for replacement shows is aggravated by the vacation and camp-tour factors.

In Wholesale Lots

Frank Silvernail, chief time buyer for B.B.D. & O., is now operating with femme assistants exclusively. They are the Scanlon sisters, Gertrude and Eleanor, and Annette Joseph.

Eleanor Scanlon last week took over the spot vacated by Chester Slaybough, who quit to go with Morse International.

LaBour With B.B.D.&O.

Robert LaBour joined the B. B. D. & O. agency Monday (28) as production man.

LaBour left NBC production staff.

Thompson Show For RCA on Blue

The program idea submitted by the J. Walter Thompson agency has received the approval of a committee of six representing RCA and its various subsidiaries and it is up to the RCA board of directors, when it meets July 9, to appropriate the money for the series. The budget will run in excess of $1,000,000. The variety show, as planned, is to be of an hour's duration and start in early September on the Blue Network. The Saturday 7 to 8 p.m. span has been suggested by the Blue.

The series will be mostly institutional in character. Ruthrauff & Ryan competed for the program series. R & R holds the radio, phonograph and television phases of the account.

Gladys Swarthout, Taylor Take Six-Week Hiatus

Gladys Swarthout and Deems Taylor take a six-week vacation from the 'Family Hour' series Sunday afternoons on CBS for Prudential. Their respective replacements, beginning July 4, will be Eileen Farrell and Mark Harrell. Miss Swarthout will make outdoor concert appearances during her layoff from the air.

Benton & Bowles is the agency on the show, which Bill Rousseau directs.

'Air Force' Vice Autry

Sgt. Gene Autry's program, which leaves air July 11, will be succeeded by 'This Is the Air Force.' Script will be written by Dave Harmon, former staff scripter for CBS in New York.

Show, which emanates from Chicago, is produced for Wrigley by J. Walter Thompson.

NAB Lauds FCC's Technicians' Hunt

Washington, June 29.

FCC survey to find qualified radio technicians willing to take jobs in radio broadcast stations is lauded by Neville Miller, NAB president, in a letter to the Communications Commission in which the urges continuance of the FCC search. NAB has been making a similar check, and has decided that hereafter it will send its questionnaires 'only to those showing promise in the FCC survey.'

'I urge,' Miller wrote, 'that this cooperative activity be continued, as there is every indication that a substantial number of applications for employment will result. The shortage of broadcast station technical personnel is becoming increasingly acute, as indicated by the increase of the number of requests from broadcast stations for replacement personnel now coming to NAB.

'We have been, for the past several months, registering qualified technical personnel and furnishing suitable applicants to all stations requesting assistance.

'The need at this point is for a larger list of applicants in order that the undertaking can be of maximum broadcast industry benefit.'

CBS ASKS FCC REVIEW OF WBBM-KFAB SYNCH

CBS has asked the Federal Communications Commission to review the synchronization arrangement prevailing between WBBM, Chicago, and KFAB, Lincoln, and determine whether the contract covering the arrangements falls within the purview of the FCC's rules on chain broadcasting. WBBM, which is owned by CBS, and KFAB have for the past 12 years broadcast the same programs at certain hours of the day by the process of synchronization.

The number of synchronized broadcasting arrangements has in recent years been reduced to but two. In addition to that of WBBM-KFAB, there now exists the synchronous link of WBZ, Boston and WBZA, Springfield. Unlike the midwest combination, WBZ and WBZA are owned by the same interest, namely, Westinghouse.

Station in Political Mixup With Local Mayor's Show

Springfield, Mass., June 29.

Opening by WSPR this week of new program 'Appointment with the Mayor,' caused some of Mayor J. Albin Anderson's potential rivals to squawk to the station. Objections came largely from within Anderson's own party, since many local GOP leaders did not like the idea of Anderson's being automatically given the mayoralty when Mayor Roger L. Putnam went off to the Navy. Anderson had been head of the Common Council and his elevation was statutory.

Station officials pointed out that they thought they were doing a public service in extending their facilities to Anderson, and also that under FCC regulations they had no obligation to provide time for other voices so long as there had been no open avowals of candidacies. Station got into hot water last fall when Democratic congressional candidate raised same objections to talks by Rep. Charles R. Clason.

'Appointment with the Mayor' is broadcast weekly.

Stepping Up at CBS

Richard Sanville and Albert Ward have been made directors in the CBS Program Department. Both come from CBS Network Operations Department, where they were assistant directors. Donald Archer becomes assistant director in Network Operations.

Sanville, who was a freelance writer before joining CBS in August, will direct the sustaining serial, 'This Life is Mine.'

Barker Scripts 'Foyle'

Albert Barker, author of 'Terry and the Pirates,' will also write the 'Kitty Foyle' serial on CBS, as of July 12.

He succeeds John Bassett on the latter assignment, for General Mills, through Knox Reeves agency.

100 LEADING NAT'L ADVERTISERS IN 1942

(Total Expenditure and Radio Expenditure by Networks)

ADVERTISER	TOTAL—ALL MEDIA	COLUMBIA	NBC	BLUE	MUTUAL
Procter & Gamble Company	$18,651,668	$3,087,534	$5,817,353	......	......
Lever Brothers Company	10,991,018	4,226,550	778,181	......	......
General Foods Corporation	10,720,468	4,223,385	3,318,964	$298,895	$13,174
R. J. Reynolds Tobacco Company	9,741,861	1,779,100	772,570	210,217	......
Sterling Products, Inc	9,595,081	1,469,634	4,431,459	1,802,462	......
General Motors Corporation	8,579,083	433,741	......	......	......
Colgate-Palmolive-Peet Company	7,305,253	1,697,400	1,576,080	......	......
General Mills, Inc	6,264,825	1,104,005	1,774,137	797,267	562,870
Liggett & Myers Tobacco Company	6,160,186	1,472,030	2,327,126	......	......
Philip Morris & Co., Ltd	4,830,836	1,282,281	680,273	......	......
Seagram's-Distillers Corporation, Ltd	4,643,214	......	......	......	......
American Home Products Corporation	4,610,939	1,367,070	505,181	1,490,601	655,452
American Tobacco Company	4,383,789	981,927	1,770,498	235,619	......
Campbell Soup Company	4,373,492	2,858,820	......	......	......
Coca-Cola Company	4,161,066	506,729	......	688,917	642,985
General Electric Company	3,981,062	734,710	614,213	......	......
Bristol-Myers Company	3,892,177	......	1,110,944	405,704	......
Schenley Distillers Corporation	3,775,953	......	......	......	111,067
Standard Brands, Inc	3,423,552	......	1,382,971	183,864	171,865
National Distillers Products Corporation	3,280,945	......	......	......	......
Miles Laboratories, Inc	2,951,874	......	1,580,264	1,265,988	......
National Dairy Products Company	2,902,892	......	1,983,720	......	......
P. Lorillard Company	2,853,274	406,500	13,010	115,050	......
Brown & Williamson Tobacco Corporation	2,824,801	34,733	2,215,550	......	......
Texas Company	2,726,479	899,812	......	532,723	......
Andrew Jergens Company	2,572,825	......	593,304	564,035	......
Wm. Wrigley, Jr., Company	2,553,035	2,402,069	......	......	......
Kellogg Company	2,524,712	......	......	3,933	......
Lambert Company	2,447,572	......	......	......	......
Frankfort Distilleries, Inc	2,245,137	......	......	......	......
H. J. Heinz Company	2,065,277	......	......	......	......
Quaker Oats Company	2,060,990	516,105	99,578	......	......
Hiram Walker-Gooderham & Worts	2,010,120	......	......	......	......
Lamont, Corliss & Co	1,984,052	......	......	......	......
American Telephone & Telegraph Company	1,899,206	......	674,129	......	......
Firestone Tire & Rubber Company	1,889,737	......	602,404	......	......
National Biscuit Company	1,847,755	......	......	......	......
Goodyear Tire & Rubber Company	1,834,557	......	......	......	......
Socony-Vacuum Oil Company, Inc	1,739,559	......	......	328,724	......
Ford Motor Company	1,665,995	160,370	......	1,033,161	......
Swift & Co	1,610,168	......	......	482,988	......
Corn Products Refining Company	1,576,091	201,172	......	......	......
Ralston Purina Company	1,555,309	......	......	274,650	......
California Fruit Growers Exchange	1,538,250	457,223	......	......	......
Carter Products, Inc	1,538,217	......	......	630,718	......
Westinghouse Electric & Mfg. Company	1,429,498	......	......	......	......
Borden Company	1,374,704	......	......	......	......
Continental Baking Company	1,360,964	502,964	......	......	......
Vick Chemical Company	1,348,500	12,825	570,138	......	......
Pepsodent Company	1,327,574	......	628,212	......	......
Pepsi-Cola Company	1,326,017	......	......	254,015	......
B. F. Goodrich Company, Inc	1,256,235	......	......	......	......
E. I. DuPont de Nemours Company	1,250,048	......	552,761	......	......
California Packing Company	1,202,554	36,773	......	......	......
B. T. Babbitt, Inc	1,201,190	325,799	868,886	......	......
Lehn & Fink Products Corporation	1,196,954	......	......	......	......
Best Foods, Inc	1,189,845	......	328,939	41,081	39,597
Pillsbury Flour Mills Company	1,155,427	140,931	......	123,428	......
International Cellucotton Products Company	1,135,136	72,864	......	......	......
Johnson & Johnson	1,119,588	245,313	......	......	......
United States Steel Corporation	1,110,061	......	......	......	......
Gillette Safety Razor Company	1,109,588	29,231	......	15,848	604,671
United States Rubber Company	1,090,982	......	......	......	......
E. R. Squibb & Sons	1,086,630	663,846	......	......	......
Armour & Co	1,082,743	110,440	......	......	......
Lewis-Howe Company	1,079,170	121,941	740,729	......	......
Philco Corporation	1,075,271	111,060	......	......	......
Bayuk Cigars, Inc	1,065,074	......	......	......	973,074
Gospel Broadcasting Ass'n	1,064,936	......	......	......	1,064,930
Canada Dry Ginger Ale, Inc	1,051,781	......	......	43,164	......
Lady Esther Company	1,038,702	598,416	......	......	......
Carnation Company	1,022,093	......	602,064	......	......
American Meat Institute	1,016,465	......	......	......	......
Sun Oil Company	1,004,258	......	......	841,128	......
Wander Company	996,026	......	......	179,275	277,926
Metropolitan Life Insurance Company	986,020	......	......	......	......
Doubleday, Doran & Co	967,251	......	......	......	......
S. C. Johnson & Son, Inc	952,496	......	752,788	......	......
Prudential Insurance Company of America	922,274	489,419	......	......	......
Park & Tilford	910,067	......	......	......	......
Armstrong Cork Company	909,948	372,308	......	......	......
Johns-Manville Corporation	899,978	854,538	......	......	......
Cudahy Packing Company	892,091	......	592,800	......	......
Pet Milk Sales Corporation	889,463	887,963	......	......	......
Gulf Oil Corporation	881,652	538,944	......	......	......
Standard Oil Company of New Jersey	879,806	13,620	......	......	7,368
General Cigar Company, Inc	877,835	44,746	......	......	448,089
International Harvester Company	868,707	......	......	......	......
Greyhound Management, Inc	853,741	......	......	......	......
Great Atlantic & Pacific Tea Company	843,999	......	......	......	......
Eastman Kodak Company	843,120	......	......	......	......
Emerson Drug Company	825,684	605,587	156,400	......	......
Celanese Corporation of America	823,848	610,446	......	......	......
Parker Pen Company	820,450	213,723	......	......	......
Metro-Goldwyn-Mayer	799,969	......	39,354	......	......
Scott Paper Company	783,803	......	......	......	......
Chrysler Corporation	779,362	603,039	......	......	......
Aluminum Company of America	741,726	......	......	......	......
Fels & Co	738,585	......	......	......	......
Safeway Stores, Inc	733,883	......	......	......	......
Totals	$243,049,534	$40,659,036	$40,375,342	$12,849,335	$5,574,174
Number of Networks Advertisers	73	47	33	26	13
Number of Single Network Advertisers	41	21	9	8	3

Ward Buys Wills

St. Louis, June 29.

KMOX has landed the Ward Baking Co. as a sponsor for W. R. Wills' 15-minute news analysis, five times weekly. Wills, Tokyo correspondent for CBS and with the American-owned Japanese Advertiser, was an exchange prisoner on the S. S. Gripsholm.

When the Japs made their sneak attack on Pearl Harbor, Wills was slapped into solitary confinement in Japan and was a prisoner for nearly six months.

Republic Buying Spot For 'Song of Texas' Pic

Republic Pictures is taking a dip into spot radio in behalf of the production, 'Song of Texas.' The distrib is buying schedules of three day and two nighttime announcements for a period of seven days.

Donahue & Coe is the agency.

Cincinnati.—Ed C. Hanford, for the past 13 years a writer with the Daily News, Springfield, O., joined the WLW-WSAI publicity staff.

Spotlighting Labor Source

In an effort to call attention to the abilities of physically handicapped individuals, The Federation of Crippled and Disabled, Inc., N. Y., is launching a series via WHOM, N. Y., July 10. Disabled performers, both professional and amateur, will be featured on this 26-week session.

The first 13 weeks will be aired from 11:30 to midnight, and the second half will be an hour stanza starting at 11 p.m.

O'Neil Asks OK for New Station in Akron After He Moves WJW to Cleve.

Akron, June 29.

Akron will continue to have three radio stations if an application filed by William O'Neil, owner and operator of WJW, is granted by the FCC. Plan is to continue the operation of the present WJW 250-watt station on 1240 kilocycles in Akron with new call letters.

If the FCC grants the application, this setup will go into effect after O'Neil starts the operation of his 5,000-watt station in Cleveland on 850 kilocycles with the WJW call letters. The station is expected to be in operation in Cleveland by Aug. 15 as a Blue outlet. In Akron the station is a Mutual outlet.

CBS OK'S WNYC SKED PENDING FCC DECISION

WNYC, New York's municipally-owned station, will be permitted by CBS, as owner of WCCO, Minneapolis, to operate on its present schedule until 30 days after the FCC has heard WNYC's application for an extension of broadcasting time. The city-owned station wants to stay on the air during the summer months until 10 p.m. It now shuts down at around 9:30 p.m. WCCO and WNYC occupy the same channel.

CBS entered into the stipulation at a meeting with Morris Novik, WNYC managing director, Monday (28) at which a member of the FCC was present. It was also agreed by CBS to postpone any actual hearings on the case until its engineers had made additional measurements affecting the issue. Monday's (28) meeting was in consonance with the recent KOA decision which permits the intervention of an interested party in a case involving a channel matter.

Woods Hosts Tomlinson, Notables at D. C. Party

Washington, June 29.

Mark Woods, Blue net prez, hosted a cocktail party Monday (28) for Edward Tomlinson, who takes over adviser and analyst post on inter-American affairs for the Blue.

Undersecretary of State Sumner Welles; Ambassador Santander, of Peru; Ambassador Espil, of Argentina; Major Gen. Blanton Winship, of the Inter-American Defense Board; Rear Admiral W. O. Speers, Chief of the Pan-American division of the Office of the Chief of Naval Operations, and Dr. Leo S. Rowe, director of the Pan-American Union, were among the guests.

Camp Livingston Radio Salutes Show Biz

Camp Livingston, June 29.

'A Salute to You,' Camp Livingston's weekly half hour radio variety show June 22 honored American Show Business for its part in the war effort.

In dedicating the program to the entertainers of America, the soldiers said:

'You are the ones who entertain us...who make us laugh...who make us forget, for the moment, that we have cares and sorrows, and that the world is in flames.

'You are the ones who recall for us, vividly, a past too often forgotten...the ones who bring us hope of the future.

'On far-flung battle-fronts you deliver the sounds and sights of home. And here you cheer and encourage the men and women in training. You keep high the morale of the workers on the home front. You encourage bond-buying, and in civilian defense, in all things so vital to prosecuting the war.

'You are the players, the craftsmen behind the scenes, the musicians, the artists and writers to whom we owe our thanks for all you're doing. You are Show Business, and this is 'Our Salute to You.'

Show is produced by Sgt. Ken Atkins, of the 38th (Cyclone) Division. It is written by Pvt. Herb Mitchell and Cpl. Searle Kramer, both of whom wrote for radio and stage prior to induction.

Jayne Shannon has replaced Lucille Mafucci as assistant to Linnea Nelson, time buyer, at J. Walter Thompson agency. Miss Shannon moves over from Kenyon & Eckhart.

And that's because Variety reaches the buying market

. . . . To the person or business with something to sell, reaching the buyer is all-important.

. . . . Through the years 'Variety' has maintained its position as the brightest showcase for creative artists and all things new in show business. All phases of the entertainment industry have found within 'Variety's' pages their guides to the innovations and stars of tomorrow.

. . . . This is especially true of radio, which, as a fledgling and now as one of the top facets of show business, looks upon 'Variety' as its beacon to radio entertainment and business trends.

. . . . Thus 'Variety's' forthcoming Radio Talent 'REVIEW AND PREVIEW' special edition, to be published July 14, takes on added importance for the creative artists and stations. Designed to be the time and talent-buyers' signpost for the new 1943-44 Radio Season, it is timed for publication at the same time advertising agencies and sponsors are planning new programs to start in the Fall.

. . . . The editorial content of Radio Talent 'REVIEW AND PREVIEW' makes this special edition a permanent reference for the radio industry. Your advertisement in this issue will thus afford you an immediate hearing with prospective buyers of your special talents.

NEW YORK
154 West 46th Street

CHICAGO
54 West Randolph Street

VARIETY

HOLLYWOOD
1708 North Vine Street

LONDON
8 St. Martin's Place

Argentina Temporarily Lifts Radio Suspensions; Slangy Comics Off Air

Montevideo, June 29.

Suspensions of the three Buenos Aires transmitters, which were shuttered during the new Argentine military government's cleanup drive, have been temporarily lifted, but crackdowns and other official decrees of the past week have been so severe that the broadcasters after three weeks of uncertainty are still hanging on the ropes hoping that the situation resolves itself.

Radios Mitre, Argentina and Rivadavia were informed over the weekend that they could resume operation for the time being, although they were warned of repetition of court action on the grounds that they were being run by persons other than those to whom the licenses were granted. This charge incidentally, was used to close them originally, but the government has temporarily relaxed its ban.

The rooting out of third parties and the breaking up of monopolies (a label applied to some Argentine chains) is the prime motive of the decree ordering a probe of all licenses and strict control of all new issuances, with the warning that any 'may be cancelled immediately.'

Broadcasters as yet have made no joint protest against the government's action, although representatives of writers, composers, actors and radio artists groups have called on President Ramirez and, without too great a fuss, requested consideration for their respective professions and activities.

Jaime Yankelevich, owner of the extensive Belgrano Web, cancelled all comic programs, as they are allegedly of the low comedy type and go in for slang, which is one of the government's sore points. Gache and De Voto, owners of Radio Splendid, dropped Nini Marshall the highest priced radio comedienne in Latin America, for the same reason. Other highlights of the past week, which many feel will hit hard at U. S. artists and retransmission of shows, is the government decree that all current serials must end July 15.

Future scripts must be censored at least 10 days prior to the opening of the show. In addition, classical numbers for signatures, themes, etc., are banned; orchestras should consist of the greatest percentage possible of Argentine musicians; no jived versions of classical compositions is permitted; foreign musicians are banned from speaking on the radio if they have bad accents, and native folklore should be emphasized. News can go on the air without censorship, but the station is held fully accountable if the government does not like what has been said.

Muzak Waxes 26-½-Hrs. For Army in So. America

Muzak waxed 26 half-hour shows for the Radio Division of Co-ordinator of Inter-American Affairs this week. Series, titled 'For Those Who Love Music,' will be sent to 72 stations in 20 Latin American countries.

Program content consists of interviews with North American artists who have appeared in Latin America, including Rise Stevens, Lily Pons, Jose Iturbi, Nathan Milstein, Jessica Dragonette, Mischa Elman, Bidu Sayao, Tito Guizar, Fritz Reiner, Igor Gorin, Jesus Maria Sanroma, Andre Kostelanetz, Marjorie Lawrence, James Melton, Lotte Lehmann, William Primrose, Lauritz Melchior, Helen Traubel, Jarmila Novotna and Jan Peerce.

CBC Out of Red

Montreal, June 29.

Canadian Broadcasting Corp. is now entirely out of debt, Dr. J. S. Thomson, CBC g.m., told House of Commons Radio Committee recently. Revenue of the corporation, he said, showed a slight increase last year, with radio license receipts up $216,000 and commercial operations up by $186,000, making total income nearly $5,000,000.

Principal expenditures during the year were for high power stations at Sackville, New Brunswick, Montreal, Torono, and Watrous, Saskatchewan, costing altogether $1,300,000. Another $1,000,000 had been spent on three smaller transmitters. During its operation, CBC had, he said, handled more than $25,000,000, of which $20,345,000 had gone back to the people of Canada in the form of programs.

New York City.—Bill Fender, formerly with WHOM, New York, has joined the announcing staff of WNEW, New York. Edwin L. Stevens, of the Rutgers University faculty, and Victor B. Cantor, formerly with Paramount theatre, N. Y., have joined the WHOM announcer staff.

Ex-Budapest Maestro Gabbing at WLIB, B'klyn

Andre Brummer, former guest conductor of the Budapest Symphony Orchestra, is now on the announcer's staff of WLIB, Brooklyn.

Brummer, who will announce and conduct concert music shows, was also musical director of the Hunnia Film Studio, Hungary.

BBC Sounding Out Midwest Isolationists

BBC will sound out midwest isolationist newspaper editors and publishers on their attitude toward BBC programs and policies through Stanley Stevens, web's publicity director in New York, who is leaving tomorrow (Thursday) on a two-week trip of five key cities in that area.

Stevens will hit Chicago, Detroit, Cleveland, Cincinnati and Pittsburgh. Baltimore and Philadelphia are also on his itinerary, for he plans to be on hand when BBC airs the all-star game from Philly July 13 for the American troops in Great Britain.

Lorne Greene in Army

Ottawa, June 29.

Canadian Broadcasting Corp.'s chief announcer, Lorne Greene, is in the army, with Elwood Glover taking his place. Greene became known officially as 'the voice of Canada' through his constant news summarizing for CBC and assignment on the National Film Board's 'Canada Carries On' and 'World In Action' series.

Harriett Ball, CBC information service head, lists other CBC personnel in uniform as Marie Elder, Marie Cronin and Vivienne Denison, now training with the WRENs (navy); George Norrie, of CBC press and information, to the RCAF; Mavor Moore, actor and producer, to the army; de B. Holly, announcer, army; Fred Darking, announcer, RCAF; and E. M. Pidgeon, senior producer at CBO (Ottawa), navy.

McMurry Quits WHBQ

Memphis, June 29.

Emmett McMurry has resigned as announcer and program director for WHBQ here to become general manager of WJPR, Greenville, Miss. Makes the switch July 5 after 10 years with the local station.

WHBQ will replace McMurry with John T. Orr, of Birmingham, more recently with WFOR, Hattiesburg, Miss.

Cadets' Air Inning

Cleveland, June 29.

Capitalizing on song talents of air corps cadets at Fenn College, WGAR presents weekly 15-minute choral program Tuesday nights, with Cadet Harry W. Fritz, formerly of WIP and KYW, as m.c., and Cadet Fred Bosworth as featured soloist.

Bosworth formerly was vocalist with Harry James, Artie Shaw and Larry Clinton.

Humor on Madison Ave.

The radio publicity director for a large ad agency who had been luncheoning an out-of-town radio editor last week was asked by his guest to escort her to the office of a publicity director of a rival agency and officiate on the introductions. When the pair reached their destination they found the head of the deparlment out, so they repaired to the office of an assistant.

When the assistant failed to identify him, the executive of the rival agency thought the occasion auspicious for a gag and all he did was introduce the radio ed. Dead-panning the colloquy, the visitor remarked to the assistant that the radio ed seemed dissatisfied with the service she was getting from 'this agency' and that something ought to be done to improve the situation. The assistant, apparently under the impression that the male of the visiting pair was connected in some executive capacity with his own agency, took notes on the complaint and suggestions.

At departure the assistant thanked the radio ed for calling and her companion for taking the time from his own work 'in our agency' to offer suggestions.

Azcarraga, Radio Mil in Bitter Battle For Mexico City Radio Dominance

American advertisers in Mexico City are finding themselves in the middle of a no-holds-barred fight between rival radio interests striving for domination of the city and the surrounding district, in which is concentrated 65% of Mexico's purchasing power. Wholesale talent and sponsor raids have become commonplace occurences, according to persons familiar with the Mexican broadcasting scene.

This situation has developed within the past 18 months, the period of establishment and growth of station XEOY and of Radio Mil, which signed a reciprocal deal with Mutual two weeks ago. Up to a year and a half ago the Mexican broadcasting field was almost 90% the personal stamping grounds of Emilio Azcarraga, owner and operator of Mexico City's 100,000 watt XEW and 50,000 watt XEQ. Thus Azarraga was able to virtually monopolize all phases of broadcasting. Except for a few topnotch artists, practically all talent was working for him and his subsidiary companies at a modest flat weekly rate. His two stations and two operating companies also controlled the transcription field.

About a year ago, however, the then recently established 10,000 watt XEOY began to get in Azarraga's hair by raiding his talent and sponsors. The station had been organized six months previously as the plaything of Pepe Yturbe, the younger of the Yturbe Bros., who, through an investment banking house, control a generous slice of Mexico's economic resources. It wasn't long before the younger Yturbe's banker associates realized the commercial possibilities of XEOY, and proceeded to sink additional coin into it. One of the first things they did was to offer Azcarraga's talent more money and his sponsors lower rates. They also arranged to carry the popular bull fights, baseball games and Mexico City Symphony orchestra, all of which were soon sponsored.

Azcarraga retaliated by raiding XEOY talent, putting sales pressure on advertisers who either had already signed with XEOY and Radio Mil (the 32 station network organized by the Yturbe crowd), or who were about to sign. The kingpin of Mexican broadcasting also stressed the fact that his 100,000 watt XEQ covered all of Mexico, and according to recent surveys, was heard daily by 42-46% of the nation's set owners. In contrast, XEOY, although licensed to broadcast at 50,000 watts, was using only one-tenth of that wattage, and reached only 22-25% of the set owners, principally in the Mexico City district.

Azcarraga's arguments proved persuasive, especially with the American advertisers. A number, slated to sign with XEOY, withdrew, and The Forhan Co. and Sterling International, which had shows on both the Yturbe and Azcarraga hookups, cancelled their XEOY stanzas, but retained their programs on Azcarraga's stations.

Although the Yturbe outfit has national coverage via Radio Mil, they are primarily interested in the Mexico City area. Spokesmen for Yturbe admit that Azcarraga has the jump on XEOY, and is making things tough for the new station and Radio Mil, but they add that the Yturbe banking and real estate resources are being liberally drawn upon to keep XEOY and Radio Mil in the fight, which will grow more intense when priorities on radio equipment is eased after the war. A comprehensive building program has been mapped out, a new site for XEOY selected, and equipment has been earmarked for postwar construction.

In the meantime the rivalry has benefited the hitherto poorly paid radio talent. Because of the highly competitive situation, they are now able to weigh bids which are considerably above the old rates.

New York. — William Fender, formerly chief announcer and night manager of WHOM, has joined the announcing staff of WNEW.

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

Very Hot for June

May was quite a month on Mutual. It was the biggest May in the network's history. It was the biggest month by any name in the network's history. Its $1,080,797 gross was 44% ahead of May, 1942. Very warm for May.

Then along came June. In June Mutual signed more than $2,000,000 in new business alone. Very hot for June.

The Mutual Broadcasting System

"KRNT Pushes Conkey Feed Sales Up 50 Percent" *

Reports W. C. Fuller, Des Moines Distributor

"Last year our sales of Conkey Feeds were good. This year, thanks to KRNT, our Conkey business is up 50 percent."

So reports W. C. Fuller, general manager of the Des Moines Elevator, regional distributor for Conkey Feeds. The report continues:

"Last October Conkey's took over the KRNT Sunday Noon Farm News, plus a series of daily announcements.

"From the first week we noticed an increase in Conkey sales in the 25 counties we serve. Today, despite delivery problems, our records show a virtual sell-out every month.

"We know this increase is largely due to KRNT, as this one station has carried the load for Conkey advertising in our area."

*Conkey also used affiliated Cowles Stations WMT and WNAX.

KSO
KRNT

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

NBC Casts Out Female

Hollywood, June 29.

NBC's thou-shall-nots in New York last week ruled out of bounds for singers on its skein a lyrical couplet in Frankie Loesser's high-ranking ditty, 'In My Arms.' Just before going on the air last week, Eddie Cantor (who had mouthed the 'naughty' wordage twice before on NBC) was told that this time it's no dice, that something objectionable to someone's sensibilities had been isolated and the two lines were ruled in 'doubtful taste.'

The couplet that brought out the Puritan in the chain's blue-pencilers goes like this: 'Give me something nice, cute and female, I'll never find her in the V mail.' Other networks have found nothing in the wordage to shock their finer instincts.

CBS' N. E. Affiliates Join Move To End 'Cowcatchers,' 'Hitchhikers'

Boston, June 29.

The movement among CBS affiliates to prevail on the network to abolish cowcatcher and hitchhike announcements has spread to New England. At a meeting of CBS affiliates in this district last week the network was called on by resolution to get rid of such types of announcements on its hookup programs as 'soon as may be practcable.' CBS affiliates in the Kansas-Missouri area had adopted a similar resolution just the week before.

The New England group's resolution held that the cowcatcher and hitchhike announcement as used on network programs tended to 'lower the standards of good broadcasting,' 'violated the responsibility placed upon station licensees to 'operate in the public interest, convenience and necessity' and also were there without the consent of the affiliates.

A 'cowcatcher' is a blurb which precedes the regular opening announcement of a network program, whereas a 'hitchhiker' is a plug which comes after the closing sales message of that same program. Both 'cowcatcher' and 'hitchhiker' are supplementary to the product which 'presents' the program.

KENO WITH BLUE

KENO, Las Vegas, has joined the Blue as a bonus station of the Mountain Group, bringing the total of Blue affiliates to 158.

KENO operates full time with 250 watts on a frequency of 1,400 k.c.

Blue Waxes for Audition New-Variety Program

The Blue network this week recorded for audition a variety show with Johnny Morgan, Diane Courtney and a large orchestra batoned by Jimmy Lytel. Script was written by Mort and Lester Lewis and Stanley Fields, with Dee Engelbach directing.

Miss Courtney will also be the vocalist on the new Jerry Lester program Sunday nights on CBS, starting July 11. It will have Fred Utal and Ray Sinatra's orchestra. This Sunday night (4) she goes to Montreal to guest on a variety show originating at CBM and heard on CBC. She will plane back for the regular broadcast Tuesday night (6) of her R. & H. beer stanza on WJZ, New York.

WFBR, BALTO, SEEKS AFFILIATION WITH BLUE

A high Blue Network official admitted Monday (28) that the web had been approached by WFBR, Baltimore, about a switch in affiliation. WFBR is now aligned with Mutual. The official pointed out that WCBM, the Blue's present Baltimore release, is tied up by the Blue's standard two-year contract and that the Blue, as would happen in the case of any such approach, is giving consideration to WFBR's story.

WFBR could have had a Blue franchise several years ago, when NBC decided to swing its Baltimore affiliation from WFBR to WBAL as the latter was about to go 50,000 watts. WFBR, after rejecting the offer, engaged in a bitter feud with NBC and turned up as an anti-NBC witness when the FCC was investigating affiliate-network relations. These hearings led to the adoption by the FCC of its present rules on network broadcasting.

Akron.—Robert Hinners, formerly with WERC, Erie, Pa., has joined the announcing staff of WJW.

Negro Church Group Budgets 100G For Tolerance Campaign Via Radio

St. Louis, June 29.

Approximately $100,000 is to be used by the National Council of the African Methodist Church to buy radio time as a means of forestalling such racial disorders as occurred in Detroit, according to a program outlined at the annual conclave of the organization here. A series of broadcasts would feature Joe Louis, world heavyweight boxing champ; Marian Anderson, songbird; Negro soldiers, sailors and workers; both Negro and white religious leaders, and others.

The plan was presented last week to bishops and delegates here by Edgar G. Brown, director of the National Negro Council in Washington. Brown has requested President Roosevelt to make a national radio appeal for tolerance and goodwill which would serve as a prelude to the series of educational radio programs.

Paging Hawkshaw

Another of those perennial cases of listeners taking radio drama literally occurred last week in New York.

Woman, a member of whose family was missing, phoned CBS to ask that Mr. Keene, of the 'Mr. Keene, Tracer of Lost Persons' program, be assigned to the case.

Cocilana's Program Hunt

The Al Paul Lefton agency is contacting stations direct in quest of availabilities for Cocilana cough-drops. The campaign would start Sept. 15.

The agency's letter asks for ideas, programs, participations and what-not.

Selling Restaurant Chain ON KALE PORTLAND

... also selling many other products on many other stations.

George E. Halley
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SOMETIMES the elements originate WCCO's original programs.

When the snows come to the Northwest, many of our schools are isolated by house-deep drifts which block roads and tear down poles. School busses have to change schedules or stop cold. Thousands of anxious parents are left without word of their children in the snowed-in areas. Children at home don't know from day to day whether school will be open.

So WCCO—*the Northwest's Good Neighbor*—has school principals and bus drivers throughout its vast service-area call, write or wire daily reports to the station during a storm. Then, WCCO puts these reports right on the air.

During a storm, the calls come pouring in—from northwestern Hubbard to western Kandiyohi counties—some 200 miles away. During two months of last year, 254 such reports were sent from schools and bus depots in 82 counties... mothers were told that their children were safe and warm at some wayside farmhouse... children were told whether their schools would be open.

This fall, when the first snows come in (as early as September), the million radio families of our Northwest will lean once more on their "Good Neighbor," WCCO. For 19 years, it's been a never-failing source of help!

The Northwest's Good Neighbor

WCCO CBS COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

JOHNNY MERCER'S MUSIC SHOP
With Ella Mae Morse, Jo Stafford and Pied Pipers (3), Paul Weston orch; guest, Harold Peary
Director: Arnold Maguire
PEPSODENT
Tues., 10 p.m.; 30 Mins.
WEAF-NBC, New York
(Foote, Cone & Belding)

Summer replacement for Bob Hope is a fair variety pot-pourri. Utilizing the Music Shop pattern, presided over by songwriter-singer Johnny Mercer, the ringing cash-register and the 'requests' for songs and recordings intersperse the specialties by the corps de pops. Thus are introduced Ella Mae Morse of 'Cow-Cow-Boogie,' 'Mr. Five-by-Five' disk repute, Jo Stafford and her Pied Pipers (3) and the Paul Weston orchestra.

Mercer, himself no slouch as a songwriter, instead introduced 'She's From Missouri,' announced as 'written by Johnny Burke of Chicago and Jimmy Van Heusen of Syracuse, N. Y.' This is a 'Dixie' (Bing Crosby) excerpt.

Miss Morse reprises 'Cow-Cow-Boogie;' Mercer essays Bobhopeful gags which don't quite come off; there are rhymes of 'Miriam' and 'irium' (Pepsodent ingredient); another play on Colonna and Marconi (telegram motif), which also doesn't register.

Mercer's songs, such as 'Louisville Lou,' are ever keynoted by originality and novelty. Besides which, his Dixie drawlin' style of selling 'em vocally is OK for jive too. Harold Peary (Great Gildersleeve) is introduced as coming into the 'Music Shop' for purposes of making a recording ('In the Gloaming'); Jo Stafford and her trio click with 'You'll Never Know;' there's another wire (collect) from Bob Hope on 'don't kill my time;' and 'Musical Court of Poor Relations' is the topper-offer. This is done by Mercer in his characteristic manner.

Show was impressively keynoted by reminding that the star of the summer replacement is the composer of such notable ditties as 'That Old Black Magic,' 'Strip Polka' and 'Blues in the Night.' *Abel.*

Ward Extends Spot

Ward Bread last week okayed its spot schedule for the 13-week period beyond July 1. All stations continue with their Ward campaigns, except WQXR, N. Y.

J. Walter Thompson is the agency.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT
Mgt.: LOU CLAYTON

JAMES HILTON
15 Mins.; Mon., 7:15 p.m.
LOCKHEED-VEGA
WABC-CBS, New York
(Foote, Cone & Belding)

Apparently Hollywood's newest 'trend' is for scenarists to become radio commentators. Recently Rupert Hughes started a series of sustaining Sunday chats on WEAF-NBC and now James Hilton has been picked up by Lockheed-Vega for its 'Ceiling Unlimited' program Monday nights on WABC-CBS. The novelist-screen writer, who authored such best-sellers as 'Lost Horizon,' 'Goodbye, Mr. Chips,' 'Random Harvest' and 'The Story of Dr. Wassell,' began the stint, Monday (28) with a quiet, casual talk on general topics, including an unpretentious discussion of the new Vincent Sheean book, 'Between the Thunder and the Sun.' It was a dignified, contemplative discourse—interesting enough for those who care to take the time to listen, but without the dramatic flavor to draw a mass audience.

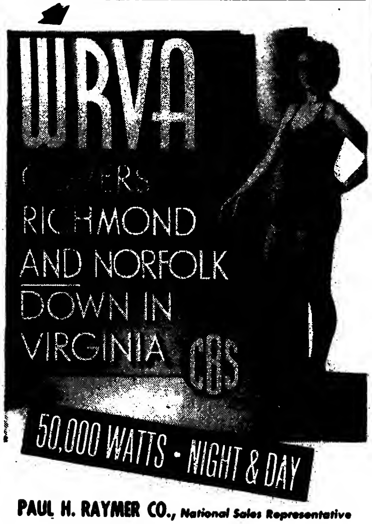
In his opening remarks, the English-born writer noted that he's not one of the breed of broadcasters who know all the answers. Rather, he said, he can suggest a few questions. One of the first of these, he believes, is what sort of a world we hope to see after the war. He talked of that briefly, without, as he had said, giving the answer. His estimate of the Sheean book was favorable, but he didn't so much speak of it directly as speculate on several ideas it raises.

All this was offered in mild, thoughtful and, of course, literate style, with the characteristic blend of reticence and friendliness of the English, and suggesting the sentiment that Hilton reveals in his writing. Although he mentioned his English accent, it is a mild one. His voice and mike style lack the smoothness of his scripting, which is a weakness for a solid quarter-hour of talk. There is one notable incongruity—the orchestral introduction and close for the show, apparently a hangover from the sponsor's previous dramatic series. Doubtless as a measure of Hilton's popularity, there is a giveaway offer of a copy of the script. There is no commercial copy on the show. *Hobe.*

POP CONCERT
With Cleveland Summer Symphony, Dr. Rudolph Ringwall, director; James Melton
30 mins.; Wed.-Fri.-Sat.; 10 p.m.
WHK, Cleveland

Refreshing and gloom-dispensing is the three-a-week Pop Concerts by the Cleveland Summer Symphony under Director Rudolph Ringwall. Before introducing a selection, Dr. Ringwall gives a brief background sketch of the music and writer. Nothing heavy is attempted and complete informal attitude prevails, including sale of iced drinks during concert. Guests are encouraged to remove jackets for comfort.

Popular star is presented at each performance. Met and radio star James Melton revealed a warm vibrant tenor at its best at this hearing. Good-naturedly he continued to give encore after encore when 'mike' went dead during concert. Presentation of 'Martha' was outstanding. Melton also kept audience in good spirits with bits of humor and got a tremendous reception at his finale. *Markey.*



PAUL H. RAYMER CO., National Sales Representative

Analyzing The Daytime Serials

By HOBE MORRISON

(This is the second in an analytic series about daytime serials. The first, which appeared recently, dealt with 'Pepper Young's Family.' Others will follow.)

One of the established daytime dramas is 'Big Sister,' which has been on the air for Lever Bros., through the Ruthrauff & Ryan agency, since 1936. It is now heard at 12:15 p.m. on CBS. The original author was Lilian Lauferty, who was succeeded in turn by Knowles Entrikin, Marjorie Bartlett and the present scripter, Julian Funt.

The show appears to have deteriorated in its seven-year run. 'Variety' said in 1937 that it was a 'well-managed meller' done in 'quiet tones' and not 'guilty of making the cast become hysterically histrionic.' The dialog was termed 'nicely written.'

Those statements are no longer true. The serial is now a tediously repetitious, pulp-mag treatment of neurotic emotional melodrama. Its characters seem synthetic; its situations transparently contrived; its motivation artificial, and its tone generally commonplace. During the last month the show has wound up one plot sequence and is now into another. Yet the net effect of 13 broadcasts heard during that interval is that little has happened. There is no war slant and no evidence of social philosophy.

The characters talk everything over endlessly. A listener soon learns that if anything happens on the series every member of the cast will sooner or later chew it over, like an idle dog gnawing an old bone. And after the obvious has been ground to dust the narrator invariably dwells on the moral. Each installment tends to consist mainly of padding, with a nudge to the plot in the closing lines.

The heroine, Ruth Wayne, the 'Big Sister' title character, is the stereotype to end all daytime serial heroines. She's beautiful and noble and warm-hearted and wise and tender and patient and understanding—and quite dull. In recent years she has apparently tended to become more a straight for the other characters than the driving force of the story.

Plenty of 4Fs

Only two of the current characters of the show seem to work for a living. They're both doctors. Most of the other men appear to be invalids. All the women are embroiled in perennial emotional crises. Nobody in the story has a regular job. The hero, Dr. Reed Bannister, can't seem to maneuver the heroine to the altar, although for the sake of suspense he currently has her temporarily headed in that direction. Despite his failure with Big Sister, however, he's the yen for practically every other femme in the yarn.

To a non-serial fan, it all seems pretty desperately fatuous. It's also probably the kind of radio that infuriates the anti-serial fanatics. There doesn't appear to be any convincing reason why it should do any emotionally-balanced listener any harm. It might conceivably upset emotionally unstable or psychopathic people, but what wouldn't?

The production of the show is reasonably good, but a trifle ponderous in character with the script. The dramatic pace is slow and the actors tend to emotionalize everything, though the overdramatic narration possibly helps create that impression. Tom Hutchinson is the director. There is no music on the series.

Cast includes Marjorie Anderson (Big Sister), Arnold Moss (Reed Bannister), Santos Ortega (Dr. Carvel), Elspeth Eric (Diane), Dick Widmark (Eric), Paul Gordon (Chris), Alan Devitt (Mr. Baxter), Michael J. O'Day (Neddy), Paula Bauersmith (Julia), Vera Allen (Mrs. Kellon), Eric Dressler (Frank Wayne), Joan Tompkins (Doris), Horace Braham (Monet), Les Damon (Narrator), Jim Ameche (Announcer).

Commercials on the show are not particularly notable for any reason. There's invariably a singing hitch-hike at the opening for Lipton soup mix, followed by Ameche's reading of the Rinso copy. Latter is sometimes a straight spiel, sometimes dramatized, sometimes a testimonial. Allowing for the inevitable enthusiasm of copywriters, the claims seem legitimate enough, though the writing is frequently coy.

For this article, the broadcasts of May 19, 21, 24, 28 and 31, and June 2, 3, 4, 9, 14, 16, 18 and 21 were caught. There were 57 parts included in those broadcasts (excluding the narrator and announcer), for an average of slightly more than four actors per script.

Anne Lawton to Philly

Anne Lawton has returned to Philadelphia, selling time for WCAU, after six months in WCAU's New York office.

New York selling job has been taken over by Harold Davis.

'WORDS AT WAR'
Cast: Roger De Koven, Les Damon, Ian MacAllaster, Walter Kinsella, Victor Beecroft, Jackson Beck, Vivien Bauer, Frank Black orc
Writer: Richard McDonagh
Director: Joseph Losey
30 Mins.; Thurs., 8 p.m.
Sustaining
WEAF-NBC, New York

In cooperation with the Council on Books in Wartime, which is already presenting various other shows designed to use the printed word in crystalizing morale, NBC has started a new series, 'Words at War,' dramatizing best-seller war books. First of the series, heard Thursday night (24), was based on 'Combined Operations: The Official Story of the Commandos,' by the British government writer Hilary St. George Saunders. As adapted by Richard McDonagh and directed by Joseph Losey, both of the NBC staff, it was an engrossing show, with Frank Black's musical cues and background an eloquent addition.

Whether or not the broadcast did justice to the original material is a question for those who have read the book. However, it should have had some inspirational effect on its own and may stir interest and sales for the book itself. In the cast of the subsequent programs the value of the radio versions will probably depend to a major extent on the adaptability of the books. Announced for presentation are 'They Call It Pacific,' by Clark Lee, tomorrow night (Thursday), and 'One World,' by Wendell Willkie, July 8. *Hobe.*

'NOT FOR GLORY'
With James Landis
Director: Edward Dunham
Writers: Wade Arnold and Marvin Beis
Sunday, 30 mins., 5 p.m.
Sustaining
WEAF-NBC, New York

A well conceived, deftly executed dramatization of the Ohio river flood at Wheeling, W. Va., last December teed off the Office of Civilian Defense series, 'Not for Glory,' Sunday (27). The initial stanza, highlighting the activities and potentialities of the OCD bodes well for this new 13-week public service offering.

The major portion of the show originates in New York and employs the documentary (dramatic-narrative) technic, which, fortunately, is not overdone. The final 10 minutes consist of a Washington pickup featuring James M. Landis, national director of the OCD, who discusses some aspects of OCD work and presents citations for outstanding individual or community OCD accomplishments. Sunday (27) the citation was awarded to Charles H. Bonneson, director of the Wheeling and Ohio County district, for his own and the community's work in reducing the ravages of last year's flood, which threatened to wipe out war plants and communities in the county.

In the dramatized part of the program, the real names of persons engaged in civilian defense work described are used. This was in keeping with the ring of authenticity which characterized the initial stanza.

IT'S THURSDAY NIGHT
With Bernie Armstrong orch, Bob Shield, The Three of Us, Ray Beuehner, Stephanie, Buzz Aston
Writer: Bob Shield
Director: Bob White
Sustaining, Thurs., 8-8:30 p.m.
KDKA, Pittsburgh

Lot of effort has gone into this new sustainer over Pittsburgh's Westinghouse station, and program shows it. A lively half-hour, built with an obvious effort to snare a bankroller (closing crack on opening show was 'next week we present 'The Case of the Missing Sponsor') it runs off smoothly and packs a lot of entertainment, in the casual, effortless manner that's a trademark of the Bing Crosby get-togethers.

Talent is tops. Shield, in addition to writing the session, also emcee's it in an ingratiating, intimate way, and his flexible format allows for plenty of variety. Bernie Armstrong's KDKA staff band furnishes the music, and the band has the ring of a topnotch network organization, and vocals are worked in easily and there's no sameness about them—Three of Us, femme sweet harmony trio; Buzz Aston, who is a neat addition to the croon-swoon fraternity, and Ray Beuchner, romantic baritone. Comedy's supplied by Stephanie (Stephanie Diamond, who used to do comic femme characterizations on late Joe Penner's networker) and for inaugural program she tore the lyrics of 'As Time Goes By' apart a la Frank Fay. A little too long, but otherwise all right. Shield also cooked up some amusement with his so-called 'inside' on how the show came to be and how title was finally arrived at.

All in all, a very satisfactory half-hour. Too bad it doesn't have a studio audience, though. That would improve the show considerably, for it's the type that can use one. *Cohen.*

Follow-up Comment

'March of Time' installment (NBC) of last Thursday (24) might be regarded as a sharp lapse from the usually sound editorial judgment exercised on this series. It allowed ill-tempered name-calling and intemperate abuse to take the place of fact presentation. Judge John G. Montagu, mouthpiece for a group of large cattle growers in the southwest, spent a minute in citing figures and four minutes in shouting imprecations on 'bureaucrats' and referring to them as 'loco.' The judge, it was to be assumed from his polemic, doesn't like subsidies.

In sharp contrast with the program's treatment of the subsidy issue was the pithy, sober recital by Michigan Gov. Harry F. Kelly about the Detroit race riots. The governor called the riots not a local problem, but a national one. He praised the 'law-abiding' Detroit citizens for their part in bringing the riots under control within 24 hours and admitted that the riots not only cut deeply i… war production, but ended in 31 dead, 500 injured and 1,300 arrested.

Helen Hayes did a guest appearance in a script called 'Continued Story' for the Girl Scouts Friday (25). Story dramatized solution of a juvenile problem brought about by unadjusted home and aggravated by war-time tension. Story was nicely developed and the entire cast seemed to respond to the excellent performance by Miss Hayes.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

10TH ANNIVERSARY
Blue Network
'Breakfast Club'
Thanks
to
YOU
and the
BLUE
DON McNEILL
Personal Management
FRANK BURKE ARTIST BUREAU
1000-A Merchandise Mart, Chicago
Delaware 4030

Could Be a Good Script

Goodman Ace, of 'Easy Aces,' got a call from the CBS continuity acceptance department last week about an 'objectionable' line in a script that he had submitted for that day's use. Jane Ace, according to the line, was making conversation about the weather. She ventured that the heat must be 91 degrees.

The CBS censor explained that such talk about the temperature would be giving information to the enemy. Ace expostulated that he had written that script several days before and that he had no idea what the temperature would be on the broadcast date. After much jiving, Ace and the censor compromised. The figure was changed from 91 to 92.

Another line that Ace was asked to eliminate had to do with Jane Ace's remarking, 'I'm not deaf and dumb.' The censor felt that the line would be resented by such afflicted persons. 'But,' asked Ace, 'how could a deaf and dumb person object to something he couldn't hear?'

Inside Stuff—Radio

Although CBS was apprehensive over the incident, there were no serious kickbacks over the guest appearance of Gypsy Rose Lee last week on the 'Stage Door Canteen' program. Author-stripper, currently appearing in 'Star and Garter,' at the Music Box, N. Y., did a sketch with a number of double-entendres, but the payoff came at the close of her act, when the orchestra played several bars of 'Love For Sale' as a musical bridge. Neither the lyrics nor the title of the number was used, however. Tune is barred from the air, but apparently slipped by the network censors because it wasn't identified in the script.

Danny Danker, J. Walter Thompson, v.p. in charge of the west coast office, declared last week that George Wells, who has been doing the Lux adaptations since the series started nine years ago, will have the same assignment when the show resumes next season. The statement was made in connection with the story in the June 22 issue that Irna Phillips was considering an offer to join Thompson's Coast writer staff and that her work would include the Lux adaptations.

Benton & Bowles Agency has inaugurated a new twist in its talent auditions. Where audition material in the past has been left up to the individual auditioning, the agency now hands prospective talent a script from its own aired shows.

Idea proves ability in sight reading, and contrasts the prospective talent with the performances of the agency's professional performers. Tryout also includes a reading chosen by the performer.

Samuel Grafton, columnist on the N. Y. Post, was reported last week as disposed to quit his present Sunday evening spot on WOR, N. Y., unless he is shortly furnished with a Mutual Network account. Grafton, who has acquired quite a listening following in the eight months he has been on WOR under the sponsorship of Sante Cheese, is syndicated by the Post.

As an exploitation stunt for the Judy Canova show, which replaces Al Jolson-Monte Woolley for the summer on CBS Tuesday (6), Colgate is distributing silver dollars among radio editors and columnists. The tag attached to the bag containing the coin reads, 'Betcha a dollar Judy Canova will make you holler on her brand new Colgate program. . . .'

PHILLY ORCH SIGNS 3-YR. DEAL WITH CBS

The Philadelphia Orchestra, which formerly aired over Mutual, has signed a three-year contract to broadcast Saturday afternoon concerts over CBS, starting Oct. 2. The regular season will extend through April 30, 1944.

Concerts will originate in the Academy of Music, Philadelphia.

New Sponsor's Military Angle

The picture-enlarging craft has crept into radio with a war slant and a per inquiry angle. Stations are being asked by the Henry J. Kaufman agency, of Washington, to solicit this sort of business from servicemen's families on the basis of a $3 commission on each sale made through the broadcasts. The charge for enlargements is $9.95.

The account, War Photographs, starts off with an offer to spend $100 in billings on a station, but with the understanding that the station will produce 33 enlargement orders. The conditioned appropriation repeats itself from that point automatically until the agency issues a stop order. The program is a five-minute transcription.

P&G HUNTS FEMME FOR DAILY SPIELING

Procter & Gamble, through the Compton agency, is dickering for a daily news comment series on CBS, with a name femme spieler. Among those being considered are Jane Cowl, Elsa Maxwell and Elizabeth Bemis, the latter already having a sustaining series of that type on the network.

Not known whether additional time would be bought for the series, or whether it would replace the repeat show of one of the current P. & G. serials.

Ex-Pitt Producer Hurdles Japs' Jamming With Own 'Radio' Setup

Poor Timing

Philadelphia, June 29.

Ted Huston, WIBG announcer, signed off his recording show recently with Harry James platter, 'The Devil Sat Down and Cried.'

As usual, Huston faded the music to give the cue, 'Your dial is set at 990.' Then he brought up the music just in time for Helen Forrest's voice to yodel . . . .'in a heck of a spot.'

Huston smashed the record.

Pittsburgh, June 29.

Although the Japs have been jamming shortwave radio frequencies to prevent American soldiers in New Guinea from listening to Allied broadcasts, Associated Press reported last week that the Yanks at the jungle outpost are hearing daily programs just the same, thanks to the ingenuity of a former Pittsburgh radio producer. He is Lt. Frederick Newmeyer, of Air Force Intelligence and in civilian life director of air shows over KDKA and WWSW for the Walker-Downing agency here.

As a soldier, his only studio is a tent. Instead of a transmitter, he uses a public address system. And his programs, although not broadcast, are patterned after regular radio shows.

When the Japs ruined reception for American listeners at the outpost, Lt. Newmeyer put his civilian talents to work immediately. He set up a loudspeaker system, found an old phonograph record and began writing newscasts American style—without the commercial plugs, of course. The worn disc of 'Washington Post March' starts and ends his newscasts. How he obtains the news he announces was not revealed, however.

His daily programs include world news, South Pacific news and sports. He announces the day of the month so soldiers can date their letters and gives time signals so they can set their wrist watches. When he went into the service, Lt. Newmeyer was one of Walker & Downing's ace radio men.

Fan Mag Program Plan Runs Into AFRA Snag On Pay to Pix Stars

Hollywood, June 29.

Bob Orr and Jim Andrews, execs of the Lennen & Mitchell agency, took a 3,000-mile jaunt to learn that AFRA runs radio out here, and not the Screen Actors Guild. After getting straightened out by I. B. Kornblum, AFRA's local exec secretary, they found themselves facing a far more serious problem—that of Rule 15 of the AFRA bylaws, which prevents film players from appearing on commercial programs for less than their regular salary.

Understood Orr and Andrews sold Modern screen mag on a half-hour show and time was bought on the Blue network, beginning Aug. 3, on the assumption that film stars for the program could be had for the AFRA minimum. Contention of the agency is that the magazine is part of the industry and therefore not commercial in AFRA sense.

Kornblum ruled differently, but asked for formal presentation on whether program would be variety type, made up wholly of cinematic material and players. If formula stands, Orr and Andrews will have to get more budget, as AFRA minimums are out, regardless of exploitation clause in players contracts.

COX PROBE OF FCC TO BEGIN ON FRIDAY

Washington, June 29.

The Cox Committee investigating the Federal Communications Commission will begin public hearings Friday morning (2), according to Eugene L. Garey, committee counsel.

Garey refused to indicate the witnesses to be called first.

From the Production Centres

IN NEW YORK CITY . . .

Herb Polesie has taken over production of 'Broadway Band Box,' the Frank Sinatra-Raymond Scott sustainer on CBS. Richard Sanville is directing and Alan Jay Lerner scripting. Sanville has also been upped from assistant to a regular CBS staff director and assigned to the 'This Life Is Mine' serial sustainer ....The Boston Pops orch played Alec Templeton's 'Mozart Matriculates' last week and then immediately encored it....Betty Garde written out of 'David Harum' and 'Front Page Farrell' while she's having her tonsils snipped.

Helen Menken currently written out of 'Second Husband' while she vacations....Elizabeth Todd, scripter of 'David Harum' and 'Young Widder Brown,' left Saturday (26) with her two children to join her husband, Lt. Lewis Kagel, in Seabring, Fla. She'll write the serials from there....Betty Winkler being written out of 'This Life Is Mine' for several weeks while she visits Chicago....Josephine Boungs, secretary in the John Gibbs production office, about to become a mike actress. She's already been auditioned by Axel Gruenberg and NBC....Basil Loughrane has succeeded Axel Gruenberg as director of 'Light of the World'....Eileen Farrell will sub for Gladys Swarthout as lead of the 'Family Hour' for Prudential for the summer....Casting: Mora Martin and Katharine Emmett ('Young Widder Brown'); Irene Wicker and Timmie Hyler ('Amanda'); Ethel Browning, Billy Redfield and Staats Cotsworth ('Second Husband').

Cal Kuhl arrived in N. Y. Monday (21) to take over duties as executive radio producer at Biow Co. Kuhl recently resigned from J. Walter Thompson....Gordon Eaton, CBS staff announcer, drawn from CBS staff to do 'Calling America'....Charles Graves, former N. W. Ayer copy scripter, transferred from ski troupe training in Colorado to Camp Ord, California, where he'll study amphibian landings....Gordon MacRae leaving CBS-Chesterfield for the Army....George Gerard has joined the Shortwave News Department at CBS to do French writing, translating and announcing....G. P. Tompkins now at CBS as a report analyst in the Research Department, and Earl Steele leaves WTAG, Worcester, Mass., to announce for CBS, N. Y.

Carleton Alsop, director of 'Abie's Irish Rose,' left Thursday (24) for an eight-week vacation in Hollywood. He's married to Martha Scott ... Joy Meredith will take over the part of Mariana in the Blue net's 'Sea Hound,' replacing Cora Smith. Miss Smith leaves the show to do summer stock ...William Lundigan, former WFBL announcer, who became a featured player for Warners, has reported for duty as a private at the San Diego, Calif., Marine Corps base....Hope Emerson and Nate Kantor submitting a milk-toast script to NBC, script theme being the dominating wife and the nagged husband....Dick Leonard, Blue net director and director of B-S-H's 'John's Other Wife,' vacashing in New York....Max Wylie in Central Park Sunday showing young daughter, Pam, how to fly a kite.

Lucille Vella has been upped to radio traffic department head at B.B.D.&O....Johnny Morgan and Lulu Bates are auditioning for a new 15-minute show with the Blue....Dick Gilbert will go on tour of the South July 4 to talk disc owners out of their old records, which will be turned in at local depots and sold to buy new ones for the service camps ....Roger Forster is leaving his WNEW announcing berth today (Wednesday) to freelance until August, when he's slated for induction.

Axel Gruenberg is now directing the Blue's 'Counterspy.' Bill Sweet takes over 'Gang Busters'....Ralph Berton, WBNX disk jockey, is lecturing on modern music at Steinway Hall.

Kate Smith, who last week wound up her Friday-night series on CBS for General Foods, left immediately for her place at Lake Placid. Ted Collins remained in town to clean up a few business details and then follows late this week. They'll do the daily noon series for the same sponsor from the resort over the summer, and return as usual in the fall ....Mary Louise Plummer, wife of Davidson Taylor, CBS assistant director of broadcasts, completed the manuscript of a new novel in time to accompany her husband to the Coast....Former announcer James Fleming in Cairo en route to Ankara to become CBS correspondent....Actress Helene Dumas in North Africa with the American Red Cross....Former moppet film actor Dickie Jones and Dick Crenna brought east by Young & Rubicam to audition for the 'Henry Aldrich' role to succeed Norman Tokar, who's slated for the Army....Mac Benoff, Parke Levy and Abe Burrows, writers on the 'Duffy' radio series, to the Coast to work on the picture edition.

During Arthur Hanna's vacation on his Pennsylvania farm, Gene Eubanks directs 'Amanda of Honeymoon Hill' and Lester Vail will handle 'David Harum'....Ernesto Lecuona, South American pianist-composer, guests July 18 on the Andre Kostelanetz show for Coca-Cola, to intro some of the numbers of his score for the new musical which Vincent Youmans will produce on Broadway in the fall....Scripts for the first 13 weeks of the new 'Silver Theatre' series Sundays on CBS for International Silver will be repeats of shows from the former series....Carroll O'Meara resigned from OWI and returned to Coast office of Young & Rubicam.... Julie Stevens and Les Damon guest tonight (Wednesday) on 'Manhattan at Midnight,' playing the leads in 'Ho, for the Green Woods,' written by Virginia Safford Lynn. Next Wednesday's (7) script, 'I'll Drown the World in Color,' is by Jay Bennett, and the following week, July 14, 'A Man's Best Wife,' is by Robert Riley Crutcher, Allen Rivkin and Jerry Horwin.

Claude Barrere, head of NBC recorded syndicated sales department, returned Friday (25) from a five-week tour of key cities in which he visited agencies and local stations....Kathryn Cravens, who conducts WNEW's 'News Through a Woman's Eyes,' is one of the four femmes interviewed on this week's Fox Movietone release which features a symposium on the draft of women for war work....Du Pont's 'Cavalcade of America,' now heard over 64 NBC stations, will be aired by 125 this fall.

Garnet Garrison is now assistant productions manager of NBC in charge of dramatic programs. Garrison has been with NBC for the past year, directing the net's Employee Production Group. Jack Hill moves in from NBC, Chicago, to replace Garrison. He'll direct 'Everything Goes'....Jessie Fordyce is under consideration for the Miss Duffy part on Ed Gardner's 'Duffy's Tavern,' to replace Shirley Booth.

IN HOLLYWOOD . . .

One-time Coast radio ed is up to his old tricks again, scattering bum checks over Texas. He has already done three stretches for that rap, but just can't resist using somone-else's John Henry. This time he's posing as an NBC talent scout and is using the printed checks of NBC and the L. A. Biltmore hotel....Lewis Allen Weiss (his middle initial should be 'M' for meticulous) is readying the grand reception for a native come home, Miller McClintock, top kick of the Mutual networkers. Lined up so far are a luncheon at the swank University club and a press conference.... Frank Graham, KNX's 'one-man theatre,' will play all the parts in 'Agent V' on a sponsored quarter-hour series.

Phil Baker pushed east for three months of originating 'Take It Or Leave It' in N. Y....Louis Lochner, one of NBC's many war experts, sized up the fracas to date for the Frisco Rotarians....Dorothy Waknitz switched from publicity to sound effects at NBC, and Eleanor Townrich replaced her on a move from sales promotion....Phil Bowman, of Blackett-Sample-Hummert, around for teeup of 'Hollywood Theatre of the Air'....Kenneth Tinkham proudly displaying the merit award given to KMTR by National Board of Fire Underwriters for station's aid to fire prevention drive....NBC department heads are doubling up, the help problem being what it is. Jennings Pierce, head of public service, takes on the added duties of guest relations with Bob Hendricks as aide. Paul Gale augments his traffic chores with supervising mailing room, messenger and telephone service....Paul Rickenbacher, talent head for Young & Rubicam in New York, finally got accommodations to return home after being packed for a week....'Pee Wee' Hunt, who recently withdrew from the Casa Loma band after 16 years as vocalist, starts his own program, locally sponsored, on KFWB this week....Al Kaye left for New York to talk over fall plans for Maxwell House time, which he produces, and other Coast programs Benton & Bowles may have next season.

The suspense is over for John Dickson Carr, scripter of Columbia's 'Suspense' series. He has been recalled to England for government duty.... Carroll O'Meara is returning to Young & Rubicam as producer after several months with Office of War Information in Frisco....Paul Dudley took leave of his production duties on Coca-Cola shows to pass a couple of weeks with his fran, Joy Hodges, of 'The Doughgirls,' before donning khaki ....Jim and Marian Jordan wound up their ninth season of 'Fibber and Molly' for Johnson wax and will entertain at camps when not resting at their Bakersfield, Cal.; ranch....Ben Byers, former NBC publicist, transferred from Royal Air Force to U. S. air command in England.... Just when Young & Rubicam figured they had Herbert Marshall all set as emcee of 'Silver Theatre,' something cropped up to kick over the deal and now Clare Olmstead is frantically pushing his search for a personality to fill the old Conrad Nagel spot....Bill Comstock, radio's 'Tizzie Lish,' got his first picture part at Republic after being in radio for nearly 20 years....The dialing habit was never better exemplified than in the recent Crossley of the family serial 'Those We Love.' On the move from CBS to the Jack Benny spot the program picked up 14 points....Paul Whiteman reunites The Rhythm Boys for the alumni spot on his java show July 4. It will be the first time together since 1929 for Bing Crosby, Harry Barris and Al Rinker....Franklin P. Adams guests on Kraft Music Hall July 8.

IN CHICAGO . . .

Eddie Dunn is now alternating with Don McNeill as m.c. on the Chicago Sun's Sound-O program over WBBM....Chicago's Fifth FM station, W75C, operated by the Moody Bible Institute, went on the air Sunday (13) with a power of 1,000 watts....Nikki Kaye, who appears with her husband Hal Tate on 'Variety Show' each week over WCFL, has written an article for the current 'She' magazine on 'Getting a Job in Radio' ....Clifton Utley, news commentator, has canceled all lecture appearances due to his full radio schedule....David Whitehouse is a new addition to the 'Vic and Sade' cast....Jack Simpson, recently with WWL, New Orleans, has joined the NBC Central Division production staff as a director ....Lee Gillette, for past three years with WAAF, has joined the WJJD announcer's staff....Norman Kraeft, former WJJD announcer, has switched to the Blue Network here....Johnny Jurdan, second tenor of the Blue Network's Four Vagabonds, is in the Alexian Brothers Hospital recovering from an accidental gunshot wound. Cleo Roberts is filling in for him with the quartet....Bonnie (Mrs. Bob) Atcher is taking over for Smilin' Bob, who was recently inducted into the Army, on WJJD.

Howard L. Emich, formerly Indiana and Kentucky radio manager for United Press, has joined the WBBM news department....Jack Hill, NBC producer, has been transferred to New York. His successor has not yet been named....Fahey Flynn, former WBBM announcer, received his commission in the Navy after serving only two weeks as enlisted seaman.... Roger Marvin, recently with WFBM, Indianapolis, is a new addition to the WJJD announcing staff....Margaret Leak, formerly an English instructor, is now a member of the WJJD continuity department....Milton H. Heidrich, a member of the WGN press department, has reported to Camp Grant, Ill. He has been replaced by his wife....

Approximately $6,000,000 in war bonds were bought for admission to the 'Information Please' broadcast at the Civic Opera House Monday (28) ....Capt. Noel Gerson, former head of the WGN Artists Bureau and now in the Army's public relations office here, moves to Washington soon to handle publicity for the Air Forces....Florence Warner, who was promoted from WBBM press department to CBS-WBBM educational department, has been succeeded by Ed Ehrenberg. Ehrenberg and 'Chuck' Logan, CBS-WBBM special events head, at one time published a paper in Champaign, Ill.....WLS is offering a multi-colored invasion map, prepared by their news department, to listeners on request and mailing charges. Map is printed on enameled stock and is 28 by 36 inches in size ....Alex Dreier, NBC commentator, and Mrs. Dreier leave July 5 for three weeks' vacation in San Francisco. During his absence Louis Roen will announce the Skelly News program; the commentator's sustaining programs will be filled by guest commentators, but he will broadcast his regular five-minute news summary of the Fitch Bandwagon himself from the west coast on July 11 and 18.

Fred Barron has been added to the cast of 'Helpmate' daytime serial.... Marvin Mueller is the new announcer for CBS's 'Ma Perkins' and is also doubling in the cast....William Brook, formerly with WEMP, Milwaukee, has joined the WIND announcing staff at Gary, Indiana....Juanita Larkin, Dorothy Crane and Ann Nagy are new members of the WIND, Gary staff, serving in the traffic, program and continuity departments, respectively ....Grace Hickok, formerly on the Chicago Journal of Commerce, has joined the WGN press department as a writer....Dick Wells, former announcer on the 'Ma Perkins' program, is now a first lieutenant with the Amphibian Command, U. S. Army at Camp Edwards, Mass.

U. S. DX OF NEWS BACK HOME TOPS AT GUADAL

Washington, June 29.

Short wave news broadcasts from home are one of the principal sources of pleasure for American soldiers on Guadalcanal, according to word just brought back by Major Alvie L. McKnight, following five months as chaplain on the island. Chaplain McKnight said the men crowd around the radios to get the latest news from home and to hear their favorite programs.

"Sometimes', he added, 'they tune in the 'Zero Hour', which is broadcast by the Tokio radio, featuring recordings of well-known American dance orchestras as a come-on. In between the dance selections, an announcer, speaking in English of course, will relate the latest U. S. news in reverse. The boys get a big kick out of it.

'The announcer will say: 'We know how you are suffering down there in your water-soaked foxholes. To cheer you up, we give you Tommy Dorsey'.

Jack Smith's Sustainer

Jack Smith, a vocalist on the Prudential 'Family Hour' Sunday afternoons on CBS, will have his own sustainer series, with Raymond Scott's orchestra, on the same network Friday nights, starting July 16.

'Broadway Band Box,' another CBS sustainer, with Scott and Frank Sinatra, moves from the Friday night spot to Monday nights.

Fort Dix's Own Station Goes on the Air July 15

Fort Dix, N. J., June 29.

Fort Dix will put its own radio station on the air next month, manned entirely by Army personnel. License to operate on low power has been granted to the camp. Station, which will use the call-letters WDIX, will be heard daytime only. It can air a maximum of eight hours daily, with the signoff at 5:30 p.m.

Kilowatter will hit the ether about July 15. It will take no commercials, following the practice of several other camps which have been previously granted FCC tickets.

WDIX personnel virtually all will be drawn from professional radio people now in khaki, most all of whom served the major networks. They include Sergeant George Stuck, who's chief engineer; Staff Sergeant Jack Leonard, warbler; Cpl. Mark Smith, scripter and production man and Sgt. Elmo Johnson, who will serve as musical director.

WLW Gets Food Expert

Cincinnati, June 29.

Addition of Mrs. Vianna D. Bramblett to WLW's trade extension division, made last week, gives the station a nutrition expert whose services are to aid food merchants and consumers in following through on the Government's seven-point nutrition chart.

As nutrition consultant, she will work under John E. Rudolph, director of WLW's trade extension division.

CHI TIMES ON WIND WITH QUIZ CONTEST

Chicago, June 29.

Chicago Times inaugurated a promotional campaign over Station WIND yesterday (Monday) to last eight weeks with $6,000 in prizes to be given to listeners. Program is called the 'Times Quiz-time,' a telephone stunt utilizing five-minute broadcasts 10 times daily. Paper is using heavy advertising campaign on the series.

The Chicago Sun's 'Sound-O' program, which started as a five nights weekly promotional stunt over WBBM, is now heard only on Monday night, the paper claiming that recent cut in newsprint does not allow it to properly exploit the contest through its columns.

Extend WERS Service For All Type Disasters

Washington, June 29.

Wider scope for the War Emergency Radio Service of the Office of Civilian Defense has been arranged by the OCD and FCC. WERS was set up originally to go into action 'only during or immediately following actual air raids, impending air raids, or other enemy military operations or acts of sabotage . . . for essential communications relating to civilian defense.'

Now, James M. Landis, OCD director, announced yesterday (Monday), the FCC has amended its regulations to permit WERS to operate in the event of floods, fires, hurricanes, riots, and other local emergencies, whether or not telephone and telegraph services are disrupted.

WERS is established in 200 communities, with more than 3,700 two-way stations and 6,000 licensed operators. In addition, 56 applications for new WERS systems are on file with FCC. Training periods for WERS stations have also been increased by FCC under the amendments.

WHB, K.C., Hooks Onto Film for Special Biz

Kansas City, June 29.

WHB created a fast piece of business for itself last week by persuading 20th Century-Fox to let it make a series of five transcriptions for the exploitation of 'Stormy Weather.' The station, working in the film company's local screen room, included in the disc, a la daytime serials, episodes from the picture as taken from the soundtrack, with WHB's motion picture editor, Reese Wade, filling in the explanatory narrative. The daily installments ran for five days prior to the opening of the film day-and-date at five local houses this week.

The project, as conceived by Don Davis, WHB prez, had never been tried in this area.

Renewals

General Foods Corp. has renewed 'The Aldrich Family' and 'Maxwell House Coffee Time' on NBC, for 52 weeks. 'The Aldrich Family' contract, placed by Young & Rubicam, becomes effective July 1, while the 'Maxwell House' program, placed by Benton & Bowles, goes into effect July 8. Summer vacation time for 'Aldrich Family' will be July 8 through July 29. 'Maxwell House' will be on the air between June 24 and August 26.

'March of Time' has been renewed over 51 NBC stations for 52 weeks effective July 8. Young & Rubicam is the agency. Heard over NBC since July 9, 1942, 'March of Time' will be off the air for the summer from July 8 to August 12.

Blue Tests Shows

Starting July 4, the Blue will test a number of its own shows and those produced by outside agencies via a series titled 'Sneak Preview.' It will be a half-hour weekly stanza at 5:30 p.m. featuring either one 30-minute program or two 15-minute scripts.

Full credit and supervisory control will be given to outside producers. Although the sneak preview angle is to be stressed, there may be same day ads in the newspapers plugging the program. Audience reaction will decide the ultimate fate of the individual offerings.

Betty Buckler, manager of the Coast office of Benton & Bowles, who was married Saturday (26) in Temple, Texas, to an Army lieutenant, is on her way east to spend the summer in the agency's New York office. It's an annual visit for her.

Inside Stuff—Orchestras

Leader at one Broadway nitery had a nightmare recently when, on arriving an hour before the first show, he discovered that his trumpet man was rushing to hospital with his kid, who was hit by an automobile. Leader called half a dozen numbers in vain, and then in desperation visited a local bar and luckily found a trumpet man lapping up a couple. Without asking questions he dragged him to the bandstand, just in time for the show, only to find the horn player so soused that he not only blew sour, but stopped the show single handed, acts and all.

The $10,000 suit brought by the Spotlight Club of Washington with an application for an injunction against the Musicians Union was peacefully settled recently when the action was withdrawn. Under the agreement, the Spotlight club will be given a piano player, and AFM has taken the organization off the unfair list. By the terms of the peace, Spotlight club agrees to restrain musicians from taking part in informal jam sessions.

Leroy Holmes, former Harry James' arranger and now a war worker on the Coast, has a golden egg in 'Prince Charming,' an original backing James' disc of 'Velvet Moon,' which has passed the 1,000,000 mark. Holmes is only one in on 'Prince' and will probably reap around $15,000 for himself, with no other writers to split with.

David Allen, former vocalist with the Jack Teagarden orchestra, is in an Army hospital at White Sulphur Springs, W. Va., a victim of shellshock. He participated in the North African campaign and was wounded once in addition to his current condition.

Allen has been in the Army more than a year.

Reported the Morris office is asking for a fee into the thousands to release the Carl Ravazza band to MCA. Dick Dorso personally manages Ravazza, who has never shown in New York. MCA has a Gotham spot, hence the dicker, which may never be consummated, however.

Rockwell, Morris, MCA in Battle For 2 Bands; Breakup as Spite Moves

Hollywood, June 29.

Two of the top bands turned out on the Coast in the past year, the three giants of the band booking business and James C. Petrillo, headman of the musicians' union are involved in a sizzling controversy that may have as its denouement the breakup of the two crack orchestras. Pitted against each other are Music Corp. of America, William Morris agency and Tommy Rockwell's General Amusement. Pawns are Freddie Slack and Benny Carter. Petrillo will be called in as arbiter of perhaps both disputes.

Crux of the dogfight seems to be 'if we can't have 'em neither can you.' In the case of Slack the bad feeling dates back nearly a year when the band pulled away from the Morris office for an MCA alignment. Appeal by the aggrieved to Petrillo resulted in the band being ordered back to the Morris fold and MCA ordered to turn over to Morris the $13,000 in commissions collected during the Slack disaffection. During the 10 months of Slack's booking affinity with MCA, the bandleader alleges that disparaging remarks by attaches of the Morris band department makes it distasteful for him to resume that affiliation.

Slack took his plaint to Jules C. Stein, MCA prexy, who immediately made an offer of $25,000 to the Morris office for Slack's contract, which was just as immediately turned down. Report goes that Stein then made overtures to RKO for an arranger-composer berth for Slack, which was so recently consummated that the Slack musikers are now on two weeks' notice, after which band disbands.

In re: Benny Carter

Case history of the Carter-MCA contretemps harks back to the not-so-fruitful days of the sepian band when the booking agency had its doubts about the outfit ever achieving first-line recognition and Carter shared that feeling under MCA auspices to the extent of asking for his release for a consideration of $1,000, which is said to have been agreeable to MCA. Carter made a few payments in sums ranging from $50 to $100 and finally knocked $300 off the account when he finally got hot. Carlos Gastel meanwhile took Carter in tow under a personal management contract and made a booking arrangement with General Amusement. Now that Carter is in the chips, Gastel took the $700 owed to MCA as the balance on the buyoff and asked for a signed release, payment in full. MCA is said to have demurred, preferring the band to the $700. Rockwell and Gastel are equally insistent and rather than let MCA keep the band are plotting the same kind of a studio job for Carter as was arranged for Slack. That would mean the breakup of the band as nowadays an outfit is no better than its front man. Case is being appealed to Petrillo.

Carter is finally coming into his own after a terrific rep as an arranger and alto sax virtuoso. He was onetime musical director for British Broadcasting Co. Slack is a boogie-woogie pianist who rode to a rep on 'Mr. Five By Five' and 'Cow-Cow-Boogie.' Both are rated as the best outfits developed on the Coast in the past year.

Calloway's 1st N. Y. Spot In 5 Yrs. at Park Central

Cab Calloway goes on the Park Central Roof, New York, July 15 for eight weeks.

It will be the first New York location for Calloway in about five years.

MUSICRAFT ASKS NIX OF NAT SHILKRET SUIT

Noting that Jack Shilkret, orch leader, had made recordings of 'Southern Roses Waltz,' and according to agreement relinquished rights to the arrangement, Musicraft Records, Inc., asked last week in N. Y. Federal Court for a dismissal of Shilkret's charge of infringement of his arrangement. Maintaining five separate defenses, Musicraft noted that it had obtained pressings in 1941 from Scranton Record Co., which had received it from original owners of U. S. Record Corp., for whom Shilkret had agreed to make 10 recordings, including his arrangement of 'Roses,' for $1,000. Also claimed that under this agreement original owners were granted rights to sell, license and reproduce recordings without further payment of royalties.

Action was originally dismissed in Dec. 1941, in Federal Court, upon appeal, but Circuit court of appeals reversed the decision.

Cozy Cole's CBS 3

Cozy Cole trio playing at the Onyx Club in New York, is made up of three members of Raymond Scott's house band at CBS. Trio, composed of Cole, and two ofay musicians, Johnny Guarnieri and Hank D'Amico, really earn their dough, because often, after getting through around 4 a.m., they report for an 8:15 a.m. Scott rehearsal.

Because they put in a five-day week at CBS (Mon. to Fri.), Local 802 only allows them to double during those days.

Jivin' the Japs

Minneapolis, June 29.

Lieut. W. A. Baldwin, 22, Marine fighter pilot, recently mentioned in news dispatches from the South Pacific for his flying exploits, was a boogie woogie pianist in local night spots less than two years ago.

The officer first was a member of the University of Minnesota boogie woogie band and then played in Charlie's Cafe Exceptionale and other loop night spots.

Hampton's B'way Encore

Lionel Hampton, who scored last week at Loew's State, his first Broadway theatre date, has already been booked by Loew's for a followup engagement at its Broadway flagship, the Capitol, in late January or February.

Hampton's colored band not only won critical kudos at the State, but proved a click at the b.o., the house crediting him with a major assist in pulling a good gross with 'Lady of Burlesque' (UA), playing second-run after a milking at the Capitol.

Dorsey, Goodman First to Answer USO's Camp Call

As USO-Camp Shows prexy Abe Lastfogel sent out a new SOS last week to orchestras requesting they devote several weeks of their time in a tour of servicemen's bases, two of the top bands responded with pledges for a minimum of five weeks' playing time. Jimmy Dorsey notified Lastfogel that he and his band would set out on a tour of the camps for three weeks in November, upon fulfillment of booking commitments, while Benny Goodman pledged two weeks during September. Both leaders likewise expressed confidence that at a later date they would resume their tours.

Camp Shows execs feel that the Dorsey-Goodman pledges will start the band ball rolling in earnest. While it's planned to line up the bands for a minimum of six weeks—a program patterned after the contribution of the Screen Actors Guild and Hollywood Victory Committee—a two weeks' minimum contribution 'as a starting gesture' is acceptable to the morale organization.

Pointed out by Camp Shows that in view of the fact that other entertainers are willing to go offshore, the least the bands can do is to pledge a period of time to circuit the domestic bases.

Meanwhile, the pledge of N. Y. local 802, musicians union, to service the four embarkation centers around the N. Y. area for Camp Shows is gaining momentum, with the two inaugural programs skedded for today (Wednesday). Jerry Sears and his WMCA orchestra will play at one of the centers, while Raymond Scott's orchestra, aided by a group of CBS performers, will visit another camp.

JONES GOES LETTUCE GATHERING IN THEATRES

Hollywood, June 29.

Spike Jones is going to cash in on the publicity that has been piling up for his novelty band since he introed 'Der Fuehrer's Face.' Through the summer months he'll tour theatres, foregoing his two radio shows, opening August 7 at the Oriental in Chicago. With the start of the new radio season he'll be back with 'Furlough Fun' and the Bob Burns piece.

Jones' crew was back on the Burns show Tuesday (29) after being tossed off the previous week by a ruling of James C. Petrillo that no transcribed rebroadcast with music can be aired sooner than 24 hours after the live show, or later than three days. Union agreed to the band's resumption while NBC and Petrillo settle the difficulty.

Bill Burnham Joins Band Dept. of Morris Agcy.

Bill Burnham has resigned as v.p. of Consolidated Radio Artists to join the band department of the William Morris office in N. Y.

He'll function under Willard Alexander, head of the Morris agency's band dept.

Fiddler Jailed

Philadelphia, June 29.

Joseph Bonaccorose, 35, violinist, will do his fiddling behind bars for the next five years. Judge J. Cullen Ganey, in Federal District court here, booked the fiddler in one of Uncle Sam's bastilles last week because he had ignored order of local draft board to report to a conscientious objectors' work camp.

Bonaccorose was first fiddler with the Indianapolis Symphony and identified with symphony orch since leaving the 20th-Fox studios in Hollywood in 1939.

Petrillo, Disk Cos. Hold Q.T. Confabs On Eve of Gov't Conciliation Powwow In Effort to Reach a Settlement

As officials of the American Federation of Musicians were preparing yesterday (Tuesday) for a Government-conciliation conference with transcription manufacturers, it was reported that James C. Petrillo, AFM prez, and phonograph record men have been holding secret meetings with the view of finding some meeting ground for a solution of the recording ban, which is about to go into its 11th month. Even though the report was stoutly denied in both union and phonograph record quarters, the recorders themselves appeared to be of the opinion that the length of the controversy would prove a favorable factor for them in the breaking of the stalemate. They feel that if Government conciliators succeed in settling the transcription tieup, it will be so much the easier to obtain a compromise from Petrillo on phonograph records.

Sources close to the AFM executive board do not share this optimism. They see no signs of any inclination on the part of the AFM to make peace with the phonograph record industry, unless the settlement is predicated on the principle that the union receive a royalty on each record using musicians. These sources also are convinced that the union's shutdown last week on the cutting of vocal discs by such names as Frank Sinatra, Connee Boswell, Dick Haymes and Bing Crosby, indicate resolution on the AFM's part to so tighten the lines as to discourage the phonograph companies from putting out any form of records seeking to capitalize on current pop releases. The union, it is said, still feels secure in the theory that, regardless of the phonograph companies' present maximum production, the industry cannot ignore this field without eventually suffering the loss of an important market.

Petrillo last week met the charges of transcription interests that he was running away from conciliation by naming an AFM committee to meet tomorrow (Thursday) with a delegation of transcription manufacturers and a Government conciliator. The conferences between the two factions broke down several weeks ago, when the AFM insisted that the transcribers agree to stop servicing any station subscribers declared to be unfair by the union. The transcription men rejected this condition on the ground that it constituted a secondary boycott.

The campaign to induce some vocalists to desist from any recording chores was carried out through AFM locals in which the singers or their managers hold memberships. Among those who got the call and the request from officials of the New York local, No. 802, was Billy Burton, manager for Haymes. Sinatra got his bid through the General Amusement Corp., and Crosby through the Los Angeles local. Because of their memberships in the New York local, two recording managers, Leonard Joy, of Victor, and Ben Selvin, of Associated Music publishers, Inc., will hereafter be absent from their respective studios whenever voice records are in process of cutting. Joy and Selvin were also among those questioned by 802 officials last week on the vocal record situation. Columbia later disclosed that it was going through with its announced intention of releasing tomorrow (Thursday) the strictly vocal discs made by Sinatra several weeks ago.

No Report on Bing

Decca executives in New York yesterday (Tuesday) stated they had not received confirmation of the report that Bing Crosby had prevailed upon James C. Petrillo, AFM prez, to let him record two numbers, 'Sunday, Monday and Always' and 'She's From Missouri,' from his Paramount picture, 'Dixie.' Jack Kapp, head of Decca, is currently on the Coast.

According to the report, Crosby recently pointed out to Petrillo that while he (Crosby) was quite willing to refrain from making any records, he did think that in justice to the producers of the picture he ought to be allowed to match something which Columbia Records had already done with Frank Sinatra, that is, record two of the 'Dixie' numbers. Crosby explained that had not Sinatra cut the 'Dixie' tunes he (Crosby) would have been content to abstain from all recording until the controversy between the union and the disc industry had been settled. The request, said Crosby, also involved a matter of prestige.

OPA Crimps Biz In Ohio Danceries

Cleveland, June 29.

OPA investigators dampened the first weekend of Cedar Point, summer resort which opened Friday (25) with Tommy Tucker's crew, by tagging 25 rug-cutters for gas rationing violations. Summonses were issued to them on charges that they had exceeded the 90-mile pleasure driving limit and other abuses of supplemental ration books.

Owners of the amusement park are worried about effect this may have on future traffic from Cleveland, which is 55 miles from here. The round trip adds up to 110 miles, 20 more than OPA permits.

License numbers of 300 other motorists who visited Cedar Park over the weekend were also taken for further investigation. Euclid Beach Park also was hit a fortnight ago by OPA agents, who are putting the crimp on biz in all of Northern Ohio's outdoor amusement spots by waylaying out-of-town autoists.

DICK GILBERT ON TOUR OF KEYS FOR RECORDS

Dick Gilbert, disc jockey at WHN, New York, will begin a five-day tour this week in the interests of the forthcoming Records for Our Fighting Men campaign. He is co-chairman of the Record Master of Ceremonies Committee of the drive which starts Saturday (3) and runs until July 31.

Gilbert will devote his vacation to the RFOFM (sic). He'll huddle with radio people in each city and with officers of the American Legion and Legion Auxiliary. Latter two groups are cooperating in the campaign. Gilbert will be in Chicago July 4; Indianapolis and Louisville, July 5; Miami July 6; Fort Lauderdale, July 7, and returns to Miami, July 8. He'll carry his own discs and make pitches on a number of stations.

Disc jockey committee is jointly headed by Gilbert; John B. Gambling, of WOR, New York and Arthur Godfrey, of WTOP, Washington. They've lined up 400 stations behind the campaign to collect old and unwanted records, from which the shellac is extracted. Shellac, a necessary raw material for manufacture of new platters, goes to major record companies, which pay off by sending new recordings to service units.

Al DiLernia, with Billy Catizone's foursome in Pittsburgh for three years, has left Val Ernie band in Cleveland for Ramon Ramos outfit at Hotel Blackstone, Chicago. He's an accordionist.

COSTLY PHILLY FIRE DESTROYS DECCA BLDG.

Philadelphia, June 29.

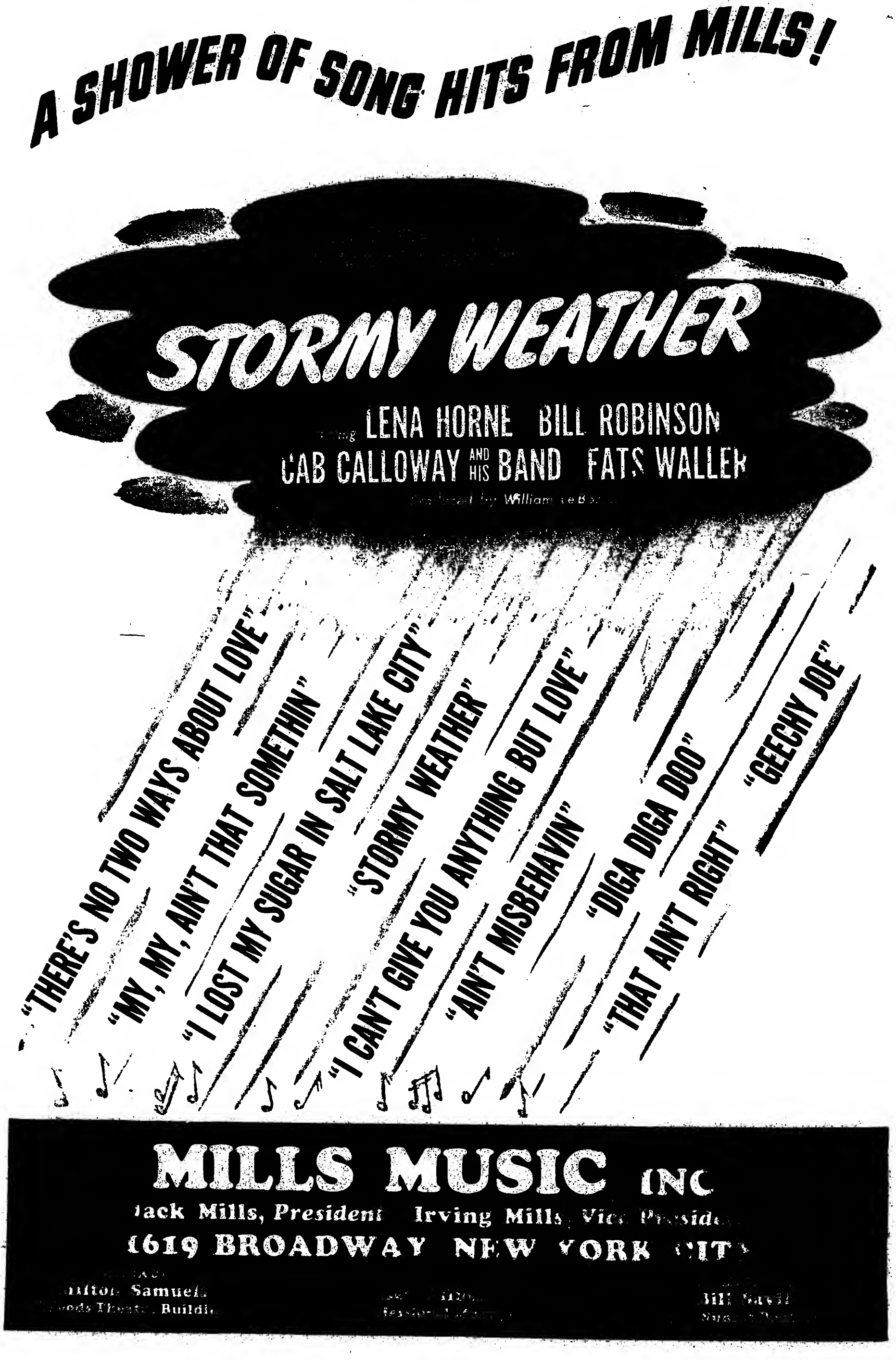
A spectacular four-alarm fire early Sunday destroyed the four-story Decca Distributing Co. building. Thousands of Decca records, stored on the second floor of the building, went up in the blaze. Firemen still battled the fire 24-hours later, hindered by a heavy pall of thick gray smoke from the burning shellac.

Although the extent of the damage has not been estimated as yet, it is said to be considerable.

WERBLIN REJECTED

Sonny Werblin, v.p. of MCA, rejected by the Army.

Billy Goodheart head of MCA in New York, has retired to his farm in Indiana.


A SHOWER OF SONG HITS FROM MILLS!
STORMY WEATHER
LENA HORNE BILL ROBINSON
CAB CALLOWAY AND HIS BAND FATS WALLER
"THERE'S NO TWO WAYS ABOUT LOVE"
"MY, MY, AIN'T THAT SOMETHIN'"
"I LOST MY SUGAR IN SALT LAKE CITY"
"STORMY WEATHER"
"I CAN'T GIVE YOU ANYTHING BUT LOVE"
"AIN'T MISBEHAVIN'"
"DIGA DIGA DOO"
"THAT AIN'T RIGHT"
"GEECHY JOE"
MILLS MUSIC INC
Jack Mills, President Irving Mills, Vice President
1619 BROADWAY NEW YORK CITY
Samuels

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 21-27, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Comin' In On a Wing and a Prayer	Robbins
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Don't Want Anybody	ABC
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Johnny Zero	Santly
Let's Get Lost—†'Happy Go Lucky'	Paramount
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Sunday, Monday or Always—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 25

Heavenly Music	Feist
I Have Faith	Robbins
Taking a Chance On Love—†'Cabin In Sky'	Feist
Tonight I Shall Sleep	Allied
Take It From There—†'Coney Island'	Miller
Violins Were Playing	Lincoln
Nevada—†'What's Buzzin, Cousin?'	Dorsey
On the Sands of Time	Paull-Pioneer
Brazil—†'Saludos Amigos'	Southern
I'm Thinking Tonight of My Blue Eyes	Peer
May In Mexico	W. Goldman
Oklahoma—*'Oklahoma'	Crawford
Poinciana	Marks
Things That Mean So Much to Me	BMI
Wait For Me Mary	Remick
Baby Knows Best	BVC
Cabin In the Sky—†'Cabin In Sky'	Feist
Don't Worry—†'Salute For Three'	Paramount
Goodbye Sue	Jewell
Never a Day Goes By	Miller
No, No, No	World
Secretly	Southern
A New Trail In the Sky	Shapiro
Do I Know What I'm Doin'	Melodylane
I'm Sending X's to a Girl In Texas	Melodylane
Night We Called It a Day	Yankee
More Than Anything In the World	Remick
Oh What a Beautiful Morning—*'Oklahoma'	Crawford
Close to You	Barton
Do You Know?	Reis-Taylor

*† Filmusical. * Legit Musical.*

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. As Time Goes By (11) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
2. Don't Get Around Much (14) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
3. Paper Doll (3) (Marks)	Mills Bros.	Decca
4. It Can't Be Wrong (2) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
5. Comin' Wing and Prayer (2) (Robbins)	Song Spinners	Decca
6. Velvet Moon (5) (Witmark)	Harry James	Columbia
7. All or Nothing at All (3) (Leeds)	Sinatra-James	Columbia
8. You'll Never Know (BVC)	Willie Kelly	Hit
9. Let's Get Lost (7) (Paramount)	Kay Kyser	Columbia
	Teddy Powell	Bluebird
10. Johnny Zero (1) (Santly)	Song Spinners	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Taking Chance on Love (9) (Feist)	Benny Goodman	Columbia
	Ella Fitzgerald	Decca
Murder, He Says (9) (Paramount)	Dinah Shore	Victor
Brazil (22) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
Pistol Packing Mamma	Al Dexter	Okay

Tuneful Stall

Hollywood, June 29.

Last-minute change of songs held up production on 'And the Angels Sing' at Paramount for three days. In the interim Johnny Burke and Jimmy Van Heusen whittled a new ditty, 'Victory Garden.'

Another song had been slated for a vital spot in the picture but had been rubbed out for front office reasons, causing the three-day stoppage.

WARREN-MERCER'S M-G PIC

Harry Warren leaves New York tomorrow (1) for the Coast, where he'll check in at Metro to work with Johnny Mercer on the 'Ziegfeld Follies' filmusical.

Roy Rogers draws author credit for 'Western Song Book,' to be published by Robbins Music Corp., and 'Roy Rogers Song Book,' by American Music Corp.

15 Best Song Sellers

(Week Ending June 26)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
In My Arms	Pacific
Johnny Zero	Santly
Don't Get Around	Robbins
Blue of the Evening	Shapiro
As Time Goes By	Harms
Let's Get Lost	Paramount
It Can't Be Wrong	Harms
Don't Cry	National
It's Always You	Famous
Star-Spangled Banner	Miller
Wait For Me, Mary	Remick
My Dream of Tomorrow	Santly
People Will Say	Crawford

MWC Picks First Winning War Song

By ABEL GREEN

With the author's name obliterated for reasons of utmost impartiality, 'Rainbow Round the World,' identified as 'No. 27' was selected the winnah at the initial song judging session of the Music War Council. And so 'Rainbow,' along with the choice war songs selected by the second set of judges meeting tomorrow (Thursday), will be the pioneer tunes to be exploited by the WMC. (It was later revealed that 'Rainbow' was written by Al Barry.)

The idea is for the four song-judging committees to review each month's crop of new songs, which have first been weeded out by a Sifting Committee which comprises Bess Lomax, Stanley Joseloff and Allen Sloane.

Thus, but one committee will be burdened with sitting in on song-judging every month, there being alternating groups to preside at the other weekly sessions.

The first group of judges, besides your 'Variety' reporter (doubling as music consultant to OWI and as one of the Music War Committee's board of judges), comprised Manie Sacks, chief of Columbia Phonograph recording; Ben Selvin, ditto over Muzak; Charles Furey, Roy S. Durstine agency; Larry Richmond, Music Dealers Service; Ray Nichols and Ed Paula, radio director Ted Bates agency. Paul Cunningham, co-author of 'I Am An American,' one of the pioneer patriotic songs, officiated as WMC's representative at the first session, but not as a judge. He is chairman of the exploitation committee.

Pattern

Because the opening judging sessions last Thursday (24) at the

(Continued on page 48)

Music War Council Formulates Plan For Home-Front, War-Front Morale

With servicemen chanting their own war songs and the songwriters attending the Music War Council of the American Theatre Wing agreeing that war songs should help inform people on the home front re the job ahead of us, the meeting Monday (27) revolved about the formation of an Education Committee to carry out just that purpose. It's purpose will be to whip up the public's attention on the job ahead of us, instead of the victory to be won, via the medium of music. Committee's job will be to coordinate such activities as:

(a) Getting songwriters to production centers, where they can talk to defense workers and get their feeling first hand. In this manner, they can commute their ideas to John Q. Public via songs that will sock across the fact of winning the war on the home front.

(b) Working hand in hand with the 'Lunchtime Follies,' subsidiary branch of the American Theatre Wing, that entertains war workers during lunch hour. For this purpose, writers in the Music War Council will help with special assignments, preparing material for other 'Follies,' and at the same time starting the flow of songs that will keep the people informed on how to get what we're fighting for.

(c) Getting out letters to songwriting members of ASCAP, BMI, SPA and Composer's Alliance throughout the country, informing them of the job to be done on the home front (viz: the Detroit race riots, current strikes and trivial complaints of people re rationing and supposed hardships), and getting them to write their songs, not about or for the soldiers, but for the intent of hammering home the message of winning the war at home first, before driving in the 'nail in Hitler's coffin.'

July 27 Rally

In connection with this a giant rally of songwriters is being planned for July 27, at an as yet undesignated spot, where chairman Oscar Hammerstein 2d, will point out to what is hoped some 400 songwriters the essence of the above out-

(Continued on page 42)

Sacks Due West

Manie Sacks, chief of Columbia Phonograph recording, heads for the Coast this weekend 'just to look artists and things over, even though we're stalemated on waxing,' says he.

Jack Kapp, prez of Decca, took his family west last weekend for the summer, per custom, although heretofore he had combined business with pleasure; this time they're sojourning at the Bevhills hotel as a simple holiday. Took the children, nurse, etc., making the trip west in company of Nate Blumberg, prez of Universal Pictures.

FILES SUIT VS. 20-FOX ON 'HELLO, FRISCO' TUNE

Laurence J. Hirsch, as executor of the estate of Louis A. Hirsch, last week filed suit in the N. Y. federal court over the use of the song, 'Hello, Frisco, Hello' in 20th-Fox's production of the same title. The executor's infringement charge is based on the allegation that the Witmark publishing firm had no right to issue a license for the tune, which the late Louis Hirsch co-authored with Gene Buck. The film producer, publisher and Buck are named as defendants.

According to the complaint, the renewal rights which had been granted Witmark were limited to publishing and selling sheet music. Executor Hirsch also claims that the amount paid for the sync use of the song to Witmark was considerably less than it was worth. The complainant wants the license issued 20th-Fox voided and a reasonable value for the right set by the court.

Army Hit Kit for July To Run 1,500,000 Copies

The Army Hit Kit edition for July will run as high as 1,500,000 copies. The sheets containing the lyrics of current hits and standards are distributed at singfests in camps here and abroad.

The tunes in the July issue will consist of 'You'll Never Know,' 'In My Arms,' 'Wait for Me, Mary,' 'She'll Be Comin' Around the Mountain,' 'Chu-Lai' and 'Blue Skies.'

Wiedoft's $3,160 Estate

Hollywood, June 29.

An estate of $3,160 was left by Adolph Wiedoft, composer-brother of Rudy Wiedoft.

He died June 13 at age of 54.

The Song Hit Of The Year!

SAY A PRAY'R FOR THE BOYS OVER THERE

Lyric by HERB MAGIDSON Music by JIMMY McHUGH

From the Universal picture "Hers To Hold," starring Deanna Durbin and Joseph Cotten

SOUTHERN MUSIC PUBLISHING CO., INC.

1619 Broadway, New York

Spitalny Wow $70,000, Ayres Ditto, Madriguera Zingy 84G, All N. Y.

(Estimates for This Week)

Mitchell Ayres, New York (Paramount; 3,664; 35-$1.10)—With Andrews Sisters, in person, and 'Dixie' (Par). Draught of picture and Andrews Sisters, plus the Ayres' band, counting heavily at the b.o., first week ended last night (Tuesday) reaching very strong $70,000.

Blue Barron, Chicago (Oriental; 3,200; 28-55)—With 'Varsity Show' (WB) (reissue). Excellent $22,000, mainly on band.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Currently in sixth-final stanza, looking okay $30,000. On the run very good profit.

Carmen Cavallaro, Cleveland (Palace; 3,700; 35-85)—Plus 'Came to Blow Up America' (20th). Stout $26,000 with draw about evenly divided.

Jimmy Dorsey, Chicago (Chicago; 4,000; 35-75)—Plus new picture, 'Five Graves to Cairo' (Par), being second week for band. Sock $52,000 is prospect, which would beat initial week for Dorsey, strong picture helping currently.

Ada Leonard, Providence (Metropolitan; 3,200; 30-55)—Plus 'False Faces' (Mono) and p.a. of Virginia Weidler. Fairly good $7,000 for three-day weekend run.

Abe Lyman, Philadelphia (Earle; 2,768; 35-75)—With 'Follow the Band' (U) and vaude headed by Bonita Granville. Neat $23,000 with stage layout taking bows for much of strength.

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th). Combination stageshow and picture spelling huge business here, second week ended last night (Tuesday) hitting $84,000.

Frankie Masters, San Francisco (Golden Gate; 2,850; 44-75)—With Ann Corio and Glenn Miller singers on stage, and second week of 'Bombardier' (RKO). This is building to powerful $28,000, but band is getting plenty of assistance from other stage acts plus continued popularity of film.

Ozzie Nelson, Boston (RKO Boston; 3,200; 44-99)—Harriet Hilliard, others, on stage, and 'Flight Freedom' (RKO). Medium $25,000, fairly good considering dead loss of first half week because of heat wave.

Freddie Slack, Los Angeles (Orpheum; 2,200; 40-65)—With 'Swing Your Partner' (Rep). Tremendous juve following built up by Slack is helping to excellent $18,000.

Phil Spitalny, New York (Capitol; 4,820; 35-$1.10)—With 'Stage Door Canteen' (UA). A strong picture and the mighty pull of the Spitalny girl orch looks a smash $70,000 or over, highest house has grossed since it installed combo shows over three months ago. Spitalny is in for four weeks, with options for six more.

Lawrence Welk, Indianapolis (Circle; 2,800; 30-55)—With 'Jitterbugs' (20th). Combo of band with Una Merkel and other good acts clicking for sturdy $17,000.

Music War Council

Continued from page 41

line. Meeting, which will follow Hammerstein's jaunt to the Coast, where he will talk to songwriters, is being planned to set up a solid block of songsmiths to combat the reactionism that is evidenced throughout the country at the present time.

Pointed out at that time will be the fact that this war is not like the last war where such songs as 'Over There' and 'Hinky Dinky Parlez-Vous,' were the supposed rage. Rather, principal message will be to sell songwriters on the idea, and rightly so, that this is a machine war, with our troops spread all over the world as a result. This to be done through songs to be sung at community sings, labor rallies, church organizations, small chorus songfests and any other spot where people gather to hear or dispense songs in an effort to make public aware of their responsibility.

To this end, songs that are examined by the Song Choosing Committee and fail to meet the judges' approval as to the proper tune to exploit, will be channeled to their sources as special material in an effort to spread morale via music. Last week's initial meeting of one of the judge's committee selected 'Rainbow Round the World,' by Al Barry, as the best song of the 27 submitted. Remaining 26 and other futures that fail to make the 'possible for exploitation' grade will be channeled as explained above, rather than returned to writers as originally intended.

Next meeting of another group of the Song Choosing Committee will be held tomorrow (31) with the intention of grouping songs into three classifications: good, to be revised, and objectionable. This is deviation from initial selection which was centered on finding one war tune to exploit. However, the Texaco summer radio show, which was supposed to feature one Music War Council song each week, has since informed the Council that it has dropped the idea. Consequently, forthcoming selections will abide by the trio classifications idea, rather than select one song that might or might not satisfy the sponsor of a commercial program. This division will remain, even in the event of further commercial radio programs, with several being named by the Henry Souvaine agency as possibilities, including the Bing Crosby show.

Lest we forget....

JULY 16, 1918

The day our gallant foot soldiers, fighting man to man, turned the tide in World War I . . . the 2nd Battle of the Marne.

Today 75% of our entire military personnel is in the Army Ground Forces.

This memorable date affords an excellent opportunity for a musical tribute to these *fighting men* — the Infantry.

Salute them by their first name!

"MAN TO MAN"
(Song of the Infantry)

WORDS & MUSIC, INC., NEW YORK, N. Y.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	2	1,500	4,300
Lani McIntire*	Lexington (300; 75c-$1.50)	72	2,113	123,327
Jerry Wald*	New Yorker (400; $1-$1.50)	11	2,214	21,482
Charlie Spivak	Pennsylvania (500; $1-$1.50)	5	3,382	18,893
Xavier Cugat	Waldorf (550; $1-$2)	7	3,019	22,917
Bobby Sherwood	Lincoln (275; $1-$1.50)	2	1,064	2,414
Guy Lombardo	Roosevelt (400; $1-$1.50)	15	2,182	25,757
Harry James	Astor (750; $1-$1.25)	6	6,532	35,305

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Big convention in hotel helped Griff Williams increase the total to 7,500.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). New decorations and Art Kassel's popularity upped patronage to 4,000.

Ramon Ramos (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Ramos opened Wednesday (23) following long run of Neil Bondshu. Sharing honors with Dr. Giovanni he played to 1,850.

Jan Savitt (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Savitt's opening on Friday (25) was off, but between Les Brown, who closed Thursday (24) and Savitt they brought in around 5,000.

Russ Morgan (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Attractiveness of Beach Walk and Morgan's music drew around 10,000 on week, mostly on Beach Walk.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Fattening off high school graduation parties and well past his customary 4,000.

Ted Lewis (Biltmore; 1,000; $1-$1.50). No letdown from the sizzling pace he set the opening week and another sockeroo 5,500 for his finale. Henry King on deck.

Minneapolis

Dorothy Lewis (Minnesota Terrace, Hotel Nicollet; 500; $2-$2.50). With a star, Miss Lewis, who's ace boxoffice in this room, new ice show, 'Moderne-Tasia,' is smashing attendance records, getting nearly two complete nightly turnovers, or 1,000 guests.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, sixth week). June bridal and graduation parties kept the ticket rolls spinning and Herman trailed off with stout 24,500. Stan Kenton in tonight (Tues.) for four weeks, followed by Jimmy Dorsey.

Jimmie Lunceford (Trianon B, Southgate, third week). Bettering 7,000 admishes to maintain the strong pace he set from the outset.

Noble Sissle (Casino N, Hollywood, 14th week). Sissle's floor show the chief magnet here for last week's 4,500 payees. Benny Carter penciled to follow.

Count Basie (Aragon B, Ocean Park, fourth week). Fogs are lifting and nights are warm, resultantly hypoing the count here to 7,500.

Jan Garber (Casino Gardens B, Ocean Park, fourth week). Same here a block away but the Count still holds sway at the beach. On the underside of 7,000.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese and Mitzi Green play to practically sell-out business every night; 5,000 again.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster keeping patronage here up around 3,700.

(Minneapolis)

Jay McShann (Happy Hour; 850; no cover or min.). First time here for this hot Negro band and Walter Brown, blues singer, but they're bringing 'em in. Big nightly attendance averages 700.

After getting his sheepskin from law-school, Charlie Wick, pianist-maestro of Hotel Carter, Cleveland, Fiesta Room, was taken into legal offices of the Lew W. Ulmer, owner of a stable of eight race-horses, and made a junior partner.

Bill Schallen, former trombonist-vocalist with Alvino Rey, is a chief petty officer and leader of the band at Curtis Bay, Md., Coast Guard training station. Jack Eagen, former Rey manager, is at the same camp.

Robbins Gave You These Two Great Hits!

COMIN' IN ON A WING AND A PRAYER
Lyric by HAROLD ADAMSON — Music by JIMMY McHUGH

DON'T GET AROUND MUCH ANYMORE
Lyric by BOB RUSSELL — Music by DUKE ELLINGTON

and now . . . **I HAVE FAITH SO HAVE YOU**
Words and Music by LEW BROWN and SAM H. STEPT

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, New York • MURRAY BAKER, Prof. Mgr.

No Tax Withhold on Camp Show Acts; Ruled 'Contractors' to File Own Return

Status of USO-Camp Shows performers in regard to the 20% withholding tax, effective July 1, was cleared up this week, when organizations' legal staff decided the acts are individual contractors. Ruling abrogates necessity of Camp Shows expanding administrative setup in order to handle the complicated bookkeeping. Acts will continue to receive their full contractual salaries and will file their own returns.

Ruling, in effect, listed the following reasons why Camp Shows performers qualify as independent contractors:

USO does not supply costumes, songs or materials; USO purchases act, which is the property of the individual, which in turn presents the act for Camp Shows; USO acquires no rights to the material, and controls only as to when and where act shall perform; USO does not exercise the right to hire or fire except under such terms as set forth in the contract. 'It appears, then, to us,' ruled the attorneys, 'that, in view of the foregoing, there is even less reason for considering Camp Shows acts as employees than there was in the Radio City Music Hall case, in which the decision of the circuit court of appeals was upheld following the Government's appeal of the case.'

Camp Shows execs expressed approval of the decision, though pointing out it was in no sense seeking to shirk its duty. Since Camp Shows is operated on funds raised by public subscriptions, and in view of the fact that 1,200 persons are involved, additional expenditures would have been entailed in making the deductions.

AGVA Hikes Pay Scale For 3,000 in Niteries In Los Angeles Area

Hollywood, June 29.

Pay increases for 3,000 nitery entertainers in the Los Angeles area will be put into effect Aug. 1 by the American Guild of Variety Artists.

Minimums for principals in class spots will be tilted from $60 to $75, teams from $110 to $150, and chorines from $35 to $40. Class B increases hike wages for principals from $50 to $60, teams to $120 and chorines to $35. A new cocktail bar bracket is also created, with $60 minimums in class C. Principals are hiked to $50, teams $100, and chorines $35. Club dates in town are raised from $10 to $12.50 with proportionate tilts out of town. The War Labor Board and Salary Stabilization Board have approved the increases.

GLORIA CALLEN, CRABBE IN MPLS. SWIM SHOW

Minneapolis, June 29.

Gloria Callen, swimming star who's just turned professional, and Buster Crabbe have been signed by Al Sheehan to head the cast of the 1943 'Aqua Follies,' principal entertainment of the annual Minneapolis Aquatennial summer festival, July 30-Aug. 8.

Although the show plays only Minneapolis and runs but 10 days, it had been budgeted for $35,000. Of this nearly $25,000 will be expended for talent and production, according to Sheehan. In addition to Miss Callen and Crabbe, principals will include Whitey Hart, Larry Griswold, Charlie Diehl, Sid Canale, Ed Jones and the three Fairbrother Sisters.

This is the second successive season that Sheehan, WCCO vice-president and production head, has been employed by the Aquatennial Assn. to produce the show.

Murtah Sisters Leave N.Y. Folies for Chi Date

Murtah Sisters leave the Folies Bergeres, N. Y., show today (30) for an Oriental theatre, Chi., date. Henny Youngman has stepped in as emcee of the new Clifford C. Fischer-Arthur Lesser nitery.

Spot, in the Hotel Edison, has been doing turnaway dinner trade (capacity found too small for that purpose), but is still off on suppers.

Duke Ellington added blind baritone, Albert Hibbles, to retinue of orch last week at Hurricane, New York.

Pitt's Cafe Celebrity Has Rum OK Revoked

Pittsburgh, June 29.

Cafe Celebrity, one of Hill district's leading hot spots, had its booze license revoked last week by State Liquor Control Board on charges of receiving stolen goods, purchasing bottled stuff from source other than a state store, storing liquor on premises not covered by license and adulterating drinks. George R. Harley, Jr., owner of Celebrity, said that he would appeal.

Revocation was stiffest sentence ever handed down by State licensees in the local nitery belt. Usually, up to 90-day suspensions were the rule; this is the first case of an out-and-out lifting of the permit.

AGVA Rules For Act in Test Case

Hearing conducted Thursday (24) by the American Guild of Variety Artists in an action brought by a dance team against the Shangri-La, Philadelphia nitery, was used as a test case, with AGVA execs announcing the ruling as setting a precedent for all vaude and nitery operators and performers who come under AGVA jurisdiction.

In effect, the decision, handed down as result of the hearing conducted by Mort Rosenthal, associate national AGVA counsel, before Philly AGVA's board of directors, serves notice that:

1. Any act that henceforth goes into another city without an employer's contract, and fails to notify the local AGVA office that it lacks such a contract, will be guilty of violation, subject to heavy fine.

2. Deductions cannot be made from a performer's salary by an operator or producer because of advance payments if there is nothing in writing to indicate that the money is owed.

On the basis of the latter ruling, Rosenthal on Thursday returned a verdict in favor of Renee and Laura, dancers at the Shangri-La several weeks ago, who charged that producer Noel Sherman had held out $60 of their salary. It was contended by the hoofers that their check for $96 from Dewey Yesner, operator of the nitery, was stopped on orders from Sherman, and that they received only $36 for the week. Although it was claimed that Sherman had advanced them $60 for costumes, AGVA argued that Sherman lacked authority to deduct from the girls' salaries and should have pressed his claim through the union. When Rosenthal found, however, there was nothing in writing to prove that the sum had been advanced, he immediately returned a verdict in favor of the dancers.

However, the AGVA counsel turned around and levied a fine for the same amount on the team, on the grounds that they violated AGVA rules by going into the show without reporting to AGVA its failure to receive an employer contract. However, the penalty, it was ruled, can be paid in installments, with a $20 down payment required.

Nat Nazarro Doubles From AGVA to War Job

Pittsburgh, June 29.

Nat Nazarro, Jr., former hoofer, who's headed local chapter for American Guild of United Artists since it was first organized, is currently doubling between his union duties and a war job at the American Bridge Co., where he has worked himself up to the post of labor foreman since he started less than three months ago.

In addition, Nazarro is studying plastics at one of the downtown schools with an eye on a post-war connection with the new industry.

Frisco AGVA'S Newspaper

San Francisco, June 29.

Arthur Ward, national rep in Frisco for the American Guild of Variety Artists, has launched a mimeographed newspaper, the Agva-tiser, for the San Francisco local.

Sheet keeps members up to date on union activities.

ARENA HAS INDIGESTION

Swallows Glass During Act in Pittsburgh, But Operation Okay

Pittsburgh, June 29.

Joe Arena, acrobatic comedian, swallowed piece of a water tumbler during the second show of his opening night at William Penn hotel's Terrace Room last week and had to be taken to the Mercy hospital for an operation to remove the glass fragment. Surgery was successful but Arena won't get back to work for several more days, if then.

Juggling team of Pelly and Sully was hastily booked into Terrace Room as a replacement.

CIRO'S, H'WOOD, IN $125,000 FIRE

Hollywood, June 29.

Emil Coleman lost library and members of his band their instruments when fire swept Ciro's, nitery on Sunset strip, on Sunday (27). Room gutted and completely ruined, with damage estimated at $125,000.

Coleman's band and Victor Borge were current at high-tariff spot, which had been flourishing under operation of Herman Hover and Marcel Lamaze, both of whom left Earl Carroll's to reopen swank room.

Hartmans Shifted to S. F.

Because of the fire at Ciro's the Hartmans were routed into San Francisco, opening at the Mark Hopkins July 8.

Hartmans were en route to the Coast for Ciro's opening when notified of the blaze. Emil Coleman's band not yet spotted.

OPA Takes Away July Food Books From Cleve. Club After Violation

Cleveland, June 29.

Swank Mounds Club has been fined by the OPA for rationing offenses by recalling of all its food ration books for the month of July. It may be extended.

Thomas J. McGinty, Mark W. Schaffner and Cornelius S. Jones, named as partners of the palatial club, were charged by OPA with making false statements in applying for 55,000 food points in June.

JESSEL, DURANTE HEAD OMAHA CIVIC SHOWS

Omaha, June 29.

George Jessel and Jimmy Durante signed for single-night personals with regular Ak-Sar-Ben summer shows in Creighton University stadium. Jessel will be with 'G. I. Daze' July 16 and Durante appears with 'Just Corn' Aug. 7.

There are five more shows and Ak-Sar-Ben is after a star name for each.

Ak-Sar-Ben will limit attendance at these specially built shows to membership and servicemen of the area.

It's city's biggest civic enterprise. This year its Coliseum was taken over by the army; therefore, the outdoor stadium shows.

Fashionable North Shore L. I. Hit Hard by No-Gas

Bistros on Long Island's North Shore have been hit hard by the no-gas, no-waiters, no-linen, no-chef, no-motorboat situation, with the youngsters (their best customers) confining stepping out to Saturday nights.

Kids have hit upon an old but effective way to hit the spread-out night spots from Bayside to Port Washington. They hire an old-fashioned team-drawn 'straw-ride' conveyance, and several dozen boys and gals make the spots via wagon wheels. Proprietors of the spots welcome the youngsters, even if only for a couple of beers and a round at the jukes, as it's better than waiting in vain for the young married crowd who take their gas-rationing seriously, and haven't a horse that hasn't been eaten.

Incidentally, the best shore restaurants manage to drag in enough steaks and chops to take care of the weekend diners, but on weekdays it's fish, lobsters and eels, unless the shore-diners want scrambled eggs which Long Islanders are beginning to like, the headwaiters point out.

Combined Crafts Probe Rules Revue To Be Legit, Calling for Upped Costs; Socks All Planned 2-a-Day Vauders

Claims that they're being made the patsy for a ruling heretofore not enforced and which, they aver, will stymie the efforts of several producers planning similar two-a-day ventures for the fall, were made Friday (25) by Billy Wynn and Donald Haywood, co-producers of 'Follow the Sun,' vaude-revue currently in rehearsal. Show, with cast of 50, had been slated for opening July 14 at the Adelphi theatre, N. Y., but doubt was expressed by Wynn and Haywood that it'll be able to operate at all because of a decision to take the show out of jurisdiction of the American Guild of Variety Artists and put it in Equity's hands. Also in on the managerial end is Joseph Moss, Brooklyn publisher.

Situation, which has reportedly aroused resentment among AGVA execs and may result in an appeal before the international board of the Associated Actors and Artistes of America, was brought about by a probe initiated by a fact-finding committee comprising stagehands, musicians and allied theatrical crafts. Committee, reportedly aroused over recent trend of shows to play on a two-a-day basis as vaude units though having an over-all appearance of a legit venture, cracked down on the Wynn-Haywood show last week, with a demand that it be put under Equity jurisdiction, with shows limited to eight a week instead of the contemplated 12 permissable under AGVA-vaude regulations.

Claim Vaude Tour Slated

It was contended by the committee that the Wynn-Haywood show was

(Continued on page 44)

Berger, Jacobson Sell Chi Latin Qtr. Interests

Chicago, June 29.

Ralph Berger and Chuck Jacobson have disposed of their interests in the Latin Quarter, one of the town's most successful cafes, and the place is now owned by Bill Gold, who operates Gold's Restaurant here. Deal was completed last week.

With Chuck Jacobson in the Army, Berger and he decided to dissolve. On completion of the sale, Gold immediately rehired Berger as vice-president and general manager, on a salary and percentage, with full authority on management. No change of policy is contemplated.

OK Coordinator Setup in AGVA

Members of the 'membership participation committee' of the N. Y. local, American Guild of Variety Artists, whose petition for restoration of local autonomy to Associated Actors and Artistes of America two months ago resulted in formation of an AGVA coordinating committee, met in special session last week and voted acceptance of the coordinating setup. Latter group, composed of 21 members including George Jessel, Milton Berle and Danny Kaye, has been designated to prepare an agenda prior to the calling of a general membership meeting and election of a local slate of officers and board of directors aimed at restoring the autonomous setup within the N. Y. local.

Acceptance of the Four A's-approved coordinating group was voted by the 'membership participation committee' last week 'in the interest of unity and future harmony within the local,' it was stressed, despite previous objections from some of the rank-and-file members of the autonomy-seeking petitioners that only four of their own group were included among the roster of 21 that was recommended to the Four A's by Matt Shelvey, national AGVA administrator, and Dave Fox, N. Y. local director. The four are Henry Berman, Charlotte Joyce, Alvin Hammer and Bob Howard.

Meanwhile, a new petition has been placed in circulation by the 'membership participation' group demanding that Fox reinstate Duke Granada as an organizer for the N. Y. local, a post he held since AGVA's inception until his removal several weeks ago. Claimed by the committee that Granada had always been a 'loyal worker on behalf of AGVA' and that his removal was the direct result of his activities to bring about autonomy via the election of a slate of officers chosen from the rank-and-file membership.

The committee also served notice that once the coordinating committee starts functioning and sets its agenda, it would consider its work finished and would disband.

Brian McDonald Builds Am Troupe for Vaude

Pittsburgh, June 29.

Brian McDonald, m.c. of Wilken's Amateur Hour over WJAS every Sunday for last seven years, is building a unit around his best tyros for a couple of months' tour of suburban houses in tri-state district. It'll be McDonald's first stage work since he was an m.c. at old Enright theatre, where he followed Dick Powell, although radio star's done several cafe stints in and around Pittsburgh since then.

Amateur Hour failed from air Sunday (27) for 13 weeks, returning in October with McDonald at helm again for eighth straight season. It's the longest bankrolled program in Pittsburgh. Joe Hiller mapping a tour for McDonald, who was a musical comedy and revue singing juve on Broadway for a decade before coming back to his home town in 1932.

Sheila Barrett Sued By Writer Who Says Mimic Didn't Pay Off

Mimic Sheila Barrett is being sued for failure to pay off on an act allegedly written for her by Dora Maugham, special material writer and herself a former mimic. Sketch, which Miss Barrett used in a recent engagement at the Riobamba, New York nitery, cost $625, of which Miss Maugham says she only received $155.

Miss Barrett, in her answer to the charge, stated that she didn't think the material was worth the full sum named. However, as part of her charge, Miss Maugham notes that after serving a writ of injunction to prevent Miss Barrett from using her material after the Riobamba engagement, the mimic incorporated the act into her follow-up stint at Loew's State, N. Y., and also later in theatres on the road.

Miss Barrett demanded a jury trial.

STANLEY, PITT, RETURNS TO STAGE-PIC POLICY

Pittsburgh, June 29.

Stanley theatre returns to vaude Friday (2) after more than a month of straight pix: WB deluxer was forced into period of films by lack of available attractions and admits there's a possibility that stretches of pic fare only may occur frequently if act and band situation doesn't ease up any. Reopening bill this week will have Abe Lyman's band and Bonita Granville, with the picture being 'Background to Danger' (WB).

Horace Heidt show follows Lyman-Granville, and then Stanley gets Ozzie Nelson-Harriet Hilliard, with Three Stooges and Tommy Tucker orch coming in July 23. So far there are no definite bookings after that.

Ray Block Band Set For Loew's State, N. Y.

Ray Block and a 16-piece band play Loew's State, N. Y., the week of Aug. 12. Also in the act will be Jerry Cooper and Lynn Gardner.

It's Block's first theatre date since 1927. He's currently the conductor on a number of radio programs, including 'March of Time,' 'Crime Doctor' and Philip Morris 'Playhouse.'

Henry Busse and his orchestra are doing eight numbers for a musical featurette at Universal.

Night Club Reviews

COPACABANA, N. Y.

Willie & Eugene Howard (5), Perry Como, The DiGitanos, Betty Jane Smith, Diane Davis, Ray Lynn, Kent Edwards, Nat Brandwynne and Frank Marti Orchestras; $2.50 & $3.50 minimums.

Aside from Willie and Eugene Howard, this is a holdover show for the Copa, but the Howards made it important enough Thursday night (24) to draw the biggest attendance of the summer; and Willie was talented enough to make the laughs as loud as any the Copa's Monte Proser, Jack Entratter and all the waiters have heard since Durante took his schnoz out of the joint.

Willie Howard in a night club is one of those show biz rarities, and after his showing here opening night his reluctance to play the nocturnal spots is a mystery besides. Even though using strictly old material, such as the Quartet from Rigoletto, The French Lesson and the Union Square Soapbox Orat r, he rocked the crowd, including such hepsters as Jack Benny, Milton Berle and Jack Durant. His genius for mugging and dialectic comedy is tops. Brother Eugene, besides his part in the funny Quartet routine, does a straight m. c. for Willie's subsequent bits. Al Kelly, the double-talking stooge, merits credit for a strong assist in the soapbox bit.

Otherwise the show is exactly the same, with Perry Como's romantic balladig; The Di Gitanos' extra-fine adagio ballroom dancing; the cute Betty Jane Smith's and Ray Lynn's terrific hoofing, and pretty Diane Davis' singing all clicking. Kent Edwards is a show assist with incidental singing and, of course, those six Samba Sirens are as much a trademark for the Copa as the giant white palms.

Nat Brandwynne's show and fox-trot playing, with Frank Marti's band dittoing on the sambas and rhumbas, is a contributory factor in the show's all-around excellence. *Scho.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, June 25.

Larry Adler, John Hoystradt, Andree, Andre & Bonnie, Betty Jane Watson, Jeanne Guest, Merriel Abbott Dancers (12), Griff Williams' Orchestra (12) Nick Brodeur's Orchestra (4); $3-$3.50 minimum.

From start to finish the new 'Summertime Revue' is one sock after another. There are no lulls, it is solid entertainment throughout, and one of the best shows housed here in a long time.

Merriel Abbott Dancers start things off with a cleverly contrived 'Victory Garden' number, routined by Dick Barstow, followed by Betty Jane Watson singing 'One Kiss,' 'Black Magic' and 'I've Got You Under My Skin' to good applause.

Andree, Andre and Bonnie sparkle in one of the most unusual dance presentations seen around here. The girls, as mannequins, are carried to the floor and keep rigid positions as Andre trims a number of hats near the bandstand. Picking them up one at a time they soon are giving out with beautifully graceful routines. Later the girls remove their masks and the trio work that follows takes the audience by storm and chalks up a hit.

The Abbott Dancers return, attired in nifty yellow and white ballet costumes, for a number tabbed 'Dasies Won't Tell,' which features Mari Lynn in dance solo and the singing of Mary Jane Watson.

John Hoystradt delivers clever material in a droll manner that clicks. He gives impressions of a man and woman telephoning; an Englishman making a speech; a dramatically impressive portrait of Winston Churchill; a discourse on why he doesn't go to opera anymore, and a screamingly funny caricature of Hildegarde that had the audience roaring. Stopped the show and had to beg off.

Larry Adler's mastery of the harmonica was again proven by his renditions of 'Begin the Beguine,' a composition by Debussy, 'Second Hungarian Rhapsody,' 'Blues in the Night' and 'St. Louis Blues' which added up a terrific hit.

In the 'Ten O'Clock Little Show' Griff Williams and His Orchestra are featured in two numbers, 'Relax' and 'Good Neighbors' a South American fantasy; Jimmy Hamilton, vocal soloist who has replaced Bob Kirk, now with the armed forces, does a couple of numbers and Jeanne Guest, captain of the Abbott line, contribs a nicely done dance solo.

Griff Williams and his Orchestra coninue to furnish excellent show and dance music and Nick Brodeur's four-piece combination is a nifty relief band. *Morg.*

MINNESOTA TERRACE

(HOTEL NICOLLET)

Minneapolis, June 26.

Dorothy Lewis Ice Show, 'Moderne-Tasia,' starring Miss Lewis and with George Arnold, Bob Fitzgerald and 'Modernettes' chorus: Mitzi Dexter, Ruth Heinz, Patsy O'Day and Jo Ann Axtell; staged by Eugene Von Grona and Miss Lewis; costumes, Billy Livingston; musical arrangements, Will Irwin; Perry Martin Orch (12); $2 dinner, $1.50-$2 min.

Having its premiere here, where its star-producer, Dorothy Lewis, is a prime fave and outstanding box-office card, the ice show, 'Moderne-Tasia,' described as 'Tschaikowsky's Nutcracker Suite on Ice,' measures up in class and quality to her three predecessors, which brought prosperity to this swanky room. The different movements of the Tschaikowsky classic receive various kinds of musical treatment, including even boogie woogie, to provide the musical background for the succession of delightful skating interludes.

By building show around this symphonic musical immortal, Miss Lewis has succeeded in giving some semblance of continuity to the colorful, lively, fast-moving proceedings which travel the gamut from ballet to jitterbug capers. During the brief running time of approximately a half hour the diversity of the ensembles and solo contributions enhances customer interest and enjoyment.

The 'Dance of the Flowers' movement, for example, seems ideal ballet music. On the livelier side is 'Dance of the Reed Flutes,' while 'Dance of the Sugar Plum Fairies' lends itself perfectly to a striking production contribution pretentious in its costuming and lighting. In fact, the show has been dressed and lighted throughout with excellent taste and imagination.

Miss Lewis skating talent and her beauty, charm and sparkling personality are so well known that it would be a theft of space to dwell on them. Suffice to say that these assets help to explain the smashing of this room's attendance records that goes hand in hand with her engagements. George Arnold and Bob Fitzgerald are well set-up, good looking youths who also exhibit exceptional proficiency on the silver blades. The four girls comprising the chorus are young and pretty and they handle themselves skilfully on the ice.

The opening, bringing on the chorus in dainty pink abbreviated attire and Arnold and Fitzgerald in tails, hits a high spot with the latter pair's tapdance. Miss Lewis' first appearance reveals her skill at pirouetting, whirls and glides. Following is a Chinese sequence, a ballet of flowers and a boogie-woogie session. Fluorescent treated costumes and lighting which transforms the performers into darkies make for a spectacular climax during which the skaters cut lively capers. Music variations and moods find accurate expression in the costuming and skating performances.

Perry Martin, radio singer, fronts a 12-piece orchestra of local musicians which plays okay for dancing as well as for the show. Martin's occasional warbling registers. *Rees.*

BEACH WALK, CHI

(EDGEWATER BEACH HOTEL)

Chicago, June 23.

Russ Morgan's Orch (19) with George Devron, Maurice & Betty Whalen, Elaine Dowling, Dorothy Dorben Dancers (12); minimum, $1 week nights, $1.50 Saturdays and Sundays.

Located off shore of Lake Michigan amidst trees illuminated with colored lights, this is probably the most popular summer dancing spot in the midwest. Atmosphere provides a perfect background for current show.

The Dorothy Dorben Dancers are standout with four colorful and carefully produced routines that are a credit to Miss Dorben, producer. Most lavish of the numbers is one based on a Mexican Fiesta, in which the girls are attired in elaborate China Polbana costumes.

A gladiator number, set to music of the '1812 Overture,' featured high kicks and precision steps. Other routines are a bridal number and valse ballet.

Maurice and Betty Whalen get heavy applause for splendid adagio work. Elaine Dowling scores with her roller-skate spesh which borders on ballet stuff.

Russ Morgan's orchestra, with George Devron sharing the vocals with Morgan, continues to furnish excellent show music and top-notch dance tunes. As an emcee Morgan is likeable but some of his material is not in good taste. *Morg.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, June 25.

Del Courtney's Orch (13), Buster Shaver, with Olive & George, the Smoothies, the Albins, Mary Jane Dodd, Paul Seidel & dogs.

Repeating highly favorable impression made in this swank nocturnal rendezvous last season, Del Courtney and his men deliver pleasant musical diversion, and while they dominate the new show, there's plenty of other fare to provide variety.

Despite fact that crew hadn't had any sleep for two days, being plagued with tire blowouts and other mishaps while driving to New Orleans from Texas engagement, band impressed as a hard-working aggregation which plays music with competence and confidence. Outfit strikes an appealing medium between sweet and swing. It is pleasant at all times, not over-arranged and with a good respect for melody.

In addition to making a distinct musical contribution of its own, the band gives fine support to the floor acts.

Olive and George, midget couple presented by Buster Shaver, are held over to headline new offering. They again took down top honors with completely new act. Lilliputians get big hand with their singing and dancing, with Olive captivating with her samba, rhumba and Carmen Miranda mimicking in below-the-border costumes.

The Smoothies, two boys and a girl, get nice hand for their singing and carboning of Bing Crosby, Henry Aldrich, the Ink Spots and other personalities. The Albins take comedy honors with their burlesque of standard ballroom turn. Couple keep audience in stitches with comedy turns, whirls and spills. Get plenty of response.

Courtney's vocalist, Mary Jane Dodd, also garners her share of applause with warbling of "That Old Black Magic" and a special arrangement of "St. Louis Blues."

Paul Seidel and trained canines open the show. The dog contortionists are socko.

Courtney, an easy-going, personable maestro, emcees show ably. *Liuz.*

COTILLION ROOM

(HOTEL PIERRE, N. Y.)

Stanley Melba Orch (9), Rasha & Mirko, Fred & Elaine Barry; $2 and $3 minimum (Friday, Saturday).

Rasha & Mirko, the guitarist-warblers, who have been quite the personality kids around New York's smarter boite set, are making a run of it also at the Pierre's Cotillion Room. They're pair of personable Serbs who give out with sonorous Slav airs in not too palpable a pash manner, but with the same effect. Their routines are showmanly, light and tuneful but, even without knowledge of their native Slavic tongues, or the Russian and French with which they alternate ('Je Attendrai' is their surefire Gallic killer-diller), the customers are hep to their romantic jive.

Newcomers to the room are Fred & Elaine Barry who have a sense of humor with their ballroomology. They do a 'Challenge' routine in gay manner and break up their taps with difficult whirls and acro-routines when not essaying the straight vis-a-vis terping.

Stanley Melba, here almost two years with his tiptop dance band—same can't be said for that anonymous relief combo—is also a smooth conferencier.

The room, long a 'confidential' spot, has suddenly come to life in recent months—same reason: wartime spending. It gets a mixed crowd which, anyway, spells customers, instead of the former idea of 'class,' which meant red ink. The dinner tariffs are reasonable and there's no couvert; $2 and $3 minimums, latter on Friday and Saturday. At the door is the veteran Manetti, who knows his customers. *Abel.*

PERSIAN ROOM, S. F.

(SIR FRANCIS DRAKE HOTEL)

San Francisco, June 24.

Jane Pickens, Manda Lane & Her Merry Maids (4), and Dick Foy's Orch (11); weekdays, cover 75c, $1.25 minimum; Saturdays, cover $1.25, minimum $1.25.

This busy room changed entertainment policy from variety acts to a 'name,' in the person of Jane Pickens, and the shift is paying off big.

Miss Pickens, who is 90% of show, is filling room for first show at 9 p.m., which has not been the case in the past, as well as for the 12:10 stint.

Canary adds to nocturnal spot a touch of class that does it no harm in the hurley burley of its activity in a war busy hostelry on well-trafficked streets.

Playing her own accompaniment, Miss Pickens opens up with pop ballads, swings into spirituals, and is

(Continued on page 47)

Legit-Vaude Row

Continued from page 43

originally slated as a unit to tour vaudfilm houses under title of 'Americana' and, as such, would have been recognized as an AGVA show, but when the producers changed their plans and booked it for the Adelphi for a summer run, with sketches and music written by Heywood, it was enlarged in scope into a regular legit venture that automatically placed it under Equity jurisdiction. Committee cited rules promulgated several years ago to the effect that, to be an AGVA show, the properties, costumes, etc., must belong to the acts and that the acts must change every week.

Wynn and Heywood claim the rules have never before been enforced, directing the committee's attention to such shows as 'Priorities,' 'Show Time,' 'Wine, Women and Song' and AGVA - jurisdictional shows. Claimed further by the co-producers that with the required 30% tilt in 'allied crafts' scales, the show cannot operate; that it was geared to a two-a-day venture at a $1.65 top and that, despite the fact that $14,000 has already been sunk into 'Sun,' the backers would likely withdraw in view of the required $40,000 total nut now seen necessary to operate.

Controversy was further enlivened when local 802, musicians' union, ruled the Adelphi was a 'penalty house' because it has no contract with AFM and there is no music crew on the house payroll. Claimed that because of the local 802 ruling, weekly 'Sun' nut for 17 musicians is upped to $3,000 a week instead of the $1,200 required as an AGVA show.

Heywood claims the show is essentially the same he had planned as a vaudfilm house unit; that it's just a series of vaude acts and that he's even using some of the music he composed for the Ubangi, N. Y. nitery show.

AGVA had already pacted a minimum basic agreement contract with the producers under terms of which half-pay was being received by chorus and principals during rehearsals, with full pay for the week prior to opening.

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Inside Stuff—Nitery-Vaude

About 30 years ago Bernard Burke, the agent, produced the Jack Alfred Trio, comedy acrobatic act. Durin World War I one of the act, Danny Mandel, was hurt and retired. William Mandel, then owner of the act, decided to do a two-act, which he called Wm. Mandel & Co. and later William & Joe Mandel, which existed until 1940. The Danny Mandel who retired on account of war injuries is under Sam Goldwyn contract as a film editor.

Next week (July 5) in Portland (Me.), William Mandel, with two new partners, is breaking in a new act, the exact same routine as over a quarter of a century ago. He is calling it the Three Alfreds, but expects to change it to his own name, the Three Mandels.

Setting of Peter Bernard for one of the leads in the British provincial tour of 'Potash and Perlmutter' recalls that Bernard was one of the original Ragtime Octet, American vaudeville unit that went over to London about 30 years ago. Bernard, unrelated to Barney Bernard, who, with Alexander Carr, created the Broadway title roles in 'Potash,' was originally a songplugger from New York's Tin Pan Alley, and the Ragtime Octet consisted of seven other song-pluggers. They clicked in their debut at the London Hippodrome. Bernard has since made his home in England, and friends recall his strictly-Mayfair accent when he returned to New York for a visit over a decade ago.

Typical of the draft-swept entertainment niteries is a roadside place in upper New York state. Last year it sported a nine-piece band, had six waiters and was run by an old tavernkeeper, his wife and son.

Today the only entertainment is a girl trio, composed of his wife, daughter and daughter-in-law—the six waiters and male proprietors are in the service, including the band.

Andree Ridoux, Paris-born singer currently at La Marquise, New York nitery, twice escaped Nazi invaders before coming to America in 1940. In 1939 she was in Poland when the Germans marched in, and in 1940 she fled during the invasion of Paris. Singer caught the last boat from France.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 29.

Thanks to Joseph Vaughey, ex-Shubert p.a. now in Denver, for his good cheer greetings and reading material to the colony.

Louise Carlton has been admitted to the Roybrook, N. Y., sanatorium for observation.

Bob (Legit) Cosgrove seen doing a window shopping tour on the town's main-stem. Also flashing good reports.

Valentin Parrera, hubby of Grace Moore, recently here for a general o.o., was handed his all-clear papers. He entertained the gang while here at the Study and Craft Guild. The Guild has received many gifts from Miss Moore for its upkeep. She recently gave a concert here and donated proceeds to the Guild.

Margo Meredith doing swell job cheering up bed patients with a fresh bouquet of flowers daily.

Not to be outdone by others in patriotic drives, the gang at the Will Rogers put on a weekly 'What's My Name' program and hand out War Saving Stamps as prizes.

Matty Pagano (King, King & King) returned to the lodge after a two week furlough in Philadelphia.

Dr. Montana, of the Will Rogers, all hopped up over surprise visit from his sister, who shot in from South America.

Jack D'Agoatina, who got his okay here in 1940, now happily married and working at the Lyceum, Bayonne, N. J.

Kitty Horan, an ex-Rogersite, carrying on with flying honors as film checker for the Warners in Philadelphia.

Walter Silverman, who ozoned here for a short spell, now film salesman for Columbia in its Boston branch.

Murray Friedman, former colonist, managing Duffield, Brooklyn, while Dolly Davidson is with N. Y. modiste shop.

Stanley Rauch is now hitting a linotype quotation machine for a Wall St. concern and doing okay.

Victory and flower gardens at the Will Rogers received plaudits from the local press. Both are worked by the patients, under the supervision of Clifford Farmer.

Bill Cairns, who alternates between rest periods and making announcements over station WNBZ, is being visited by parents.

President Manuel Quezon, of the Philippines, has chosen the actors colony for a rest and checkup.

Isabelle Rook and Bart Williams have combined as a song writing team. They have two numbers on the way to the publishers.

Dr. Edgar Mayer, formerly chief physician at the Will Rogers sanatorium, visited many of the gang he aided back to recovery.

Jeanne Dunn, frau of Henry (Cross & Dunn), visiting Mathea Merryfield and palning a real birthday party for her, with all the gang invited. Miss Merryfield was a dancer at Lou Walters Latin Quarter.

Annual tag day for local hospital was a huge success under the chairmanship of Margo Meredith and Goode Homes. They reported a 100% take from the patients of the Rogers. Downtown contribs were also far ahead of previous years.

Ridu Gayles, who left here cured to resume work, is handing out cigars. It's a seven-pound boy.

(Write to those who are ill.)

Raid 3 H'wood Spots

Hollywood, June 28.

Feds swooped down on three county bottle clubs and pinched owners for allegedly dealing in liquor without paying federal tax. Spots recently raided by County officers shortly after reopened.

When refused admission to Club 86, revenooers broke down doors.

Cafe's Bastille Day Event

Cafe Society Downtown, N. Y. nitery, will be the scene of a Bastille Day program to be presented Sunday, July 11, under auspices of the Joint Anti-Fascist Refugee Committee. Latter organization will benefit from the proceeds.

Program will feature Marianne Oswald Lorraine, billed as the 'French people's artist.'

Well, What'll It Be?

Chicago, June 29.

Sid Page, who recently signed a contract with the Frederick Bros. Music Co. to manage their theatrical department here, has informed latter he does not intend to go through with the agreement. Page will continue to conduct his own agency business.

Meantime, Frederick office insists Page will join it Aug. 1. He was slated to succeed Fred Williams June 15, latter being slated for the army.

Under-Age Servicemen Press for Admittance To Chi Cafes, But Nix Holds

Chicago, June 29.

Cafe managements are having trouble here by the insistence of under-age soldiers and sailors for admittance. In view of warnings issued to them by military and naval authorities several weeks ago, the cafe operators are being doubly careful.

Many cafes have put on two doormen, and all sailors and soldiers are given the double-o for age. If they look like they're under 21, they're refused admittance.

N. Y. CLUB ZANZIBAR IN DEBUT NEXT WK.

Broadway's newest entry in the nitery field, the Club Zanzibar, located at the spot most recently occupied by Benny Davis' Frolics atop the Winter Garden theatre, debuts next Thursday (8) with an all-colored floor show including Ella Fitzgerald, Berry Bros., Don Redman, Maurice Rocco, Moke and Poke, Earle and Frances and Avis Andrews.

Nitery is being operated by Joe Howard (not the singer-songwriter), ex-manager of Jack Dempsey's N. Y. restaurant. Spot has been given an 'A' classification by American Guild of Variety Artists, with $75 minimum for principals and $45 for chorus.

Scibilia Sets 'Americana'

Chicago, June 29.

After many difficulties in casting, due to the shortage of acts, Anton Scibilia has completed the lineup of talent for his 'Revista Americana' Pan-American revue, and it will open in the east this week.

In the Company are Carlos Molina's orchestra (14), Armida, Cheena-De Simone Dancers (6), Sid Marion and Cliff Hall and the Three Sophisticated Ladies. Unit is being booked through the William Morris office under the direction of Billy Diamond.

WILSON'S HUB DOUBLE

Dooley Wilson, who has been signed for pictures by RKO, plays two weeks of personals in Boston, doubling between the Mayfair club and Keith's there, then fills a personals date for RKO in Cleveland before going west.

Colored performer, who came to attention in 'Casablanca,' in which he soloed the hit, 'As Time Goes By,' closes a six-week engagement at the Strand, N. Y., tomorrow night (1).

Pa. Cafes Wonder How Much Longer They Can Survive the Liquor Shortage

Pittsburgh, June 29.

Liquor shortage, which is growing more acute in Pennsylvania by the day, has the local cafe operators wondering how much longer they can continue business as usual. One impresario, who runs the most successful spot in the Golden Triangle, thinks it's altogether possible that within the next six months, if the situation doesn't improve any, he may be forced to close his bar except for two hours around dinnertime.

This particular operator had a heavy reserve stock on hand when booze began to be hard to get, but since first of May, with the meager allotments he's been getting lately, the reserve has dropped around 20%, and at the present pace won't last out the year.

As far as some of the smaller spots are concerned, they're practically down to beer and light wines already. Along Diamond street, where the cheaper bars and niteries are in abundance, good ryes and Scotches are out of the question, and less expensive whiskeys are down to two and three brands. (This is a prevalent situation, generally, throughout the country.—Ed.)

Ready to Fold

Couple of owners, and of thriving rooms, too, say that unless things take a turn for the better in the liquor situation, they intend to pack up their reserve stocks, store them away and shut down for the duration, so they'll at least have something with which to open up when the war ends. Big hotels are considering some plan of self-rationing, but haven't reached a definite decision yet. As it is, big parties in banquet halls, which formerly could have a temporary bar set up near the scene of their affair without any trouble at all, are now being turned down when they ask for one, and are told they'll have to use one of the inn's regularly established dispensaries. This cuts down the output considerably, since very few of them will go up or down the several floors to get a snort.

Customers, the operators have observed, are taking the whole thing very good naturedly. When told that the various brands they ask for are not in stock, they usually tell the waiter to bring along anything that's on the shelves.

Penn's Self-Rationing

William Penn hotel, Statler-operated and town's biggest inn, has started self-rationing to conserve rapidly diminishing liquor supply in the form of earlier closing hours. Continental bar, spot's No. 1 drinkery, now closes at 1 a.m. instead of 2 a.m., as in the past, and Terrace Room, William Penn's dinner and supper dance place, shuts down at 1:30 a.m., half hour earlier than Pittsburgh's other clubs.

Tom Troy, manager of William Penn, said that even a midnight closing was a possibility before very long if booze situation didn't ease up any, while Tony Conforti, operator of Nixon Cafe, downtown's leading nitery, foresaw in the near future a two-or three-hour only operation of his bar nightly.

Ceiling Collapses, Denver Nitery's $10,000 Damage

Chicago, June 29.

Two accidents in Denver night clubs last week rolled up estimated damages of $11,000, according to respective owners of the niteries.

Jack Kanner, former fight promoter and operater of the Club Algerian, claimed that an estimated $10,000 damage was done when a section of the false ceiling in his spot collapsed last Wednesday (23). Although no one was hurt, indirect neon lighting and mirrors built into the ceiling and walls of the club were shattered. According to Kanner, timbers supporting the false ceiling shrank from the heat, causing the section to give way. The Club Algerion was opened three weeks ago after Kanner and his partners took over a former dance hall.

Fire in the Pla-Mor Club, on Highway 40, west of Denver, caused $1,000 damage when flames of an undetermined origin broke out Wednesday after all employees had left.

JACK DURANT

Return Engagement

ROXY THEATRE

NEW YORK

HELD OVER 5 WEEKS

'The Surefire DURANT, on earlier, scored repeatedly with comedy material. An easy winner and finally had to beg off.

Mori, Variety.

'JACK DURANT romps off with the honors in the stage show at the Roxy Theatre. The popular comedy star is in fine fettle, his efforts are rewarded by the gales of laughter that resound through the big theatre as he gives out. A-fine performer.'

G. E. BLACKFORD, N. Y. Journal-American.

A WINNING COMBINATION

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CAPITOL, N. Y.

Philip Spitalny's 'Hour of Charm' Orchestra with Evelyn, Vivian, Maxine, Kathleen Hamilton, Viola Smith, Blair Sisters (3), June Lorraine, Pat Brewster; 'Stage Door Canteen' (UA), reviewed in 'Variety' May 12, '43.

Shrewd showmanship, fine musicianship and consummate stage craftsmanship parlay Phil Spitalny's all-girl crew here into one of the best bandshows yet seen on Broadway. All the component parts that are inherent in a superb entertainment have been given extra values by the maestro, including $9,500 spent for new costumes that would do justice to the finest musical. They make every femme in the band look like a Powers model—and that plenty of people will be looking at them is a cinch. With Spitalny's own basic boxoffice values, there's also 'Stage Door Canteen,' with its 48 stars, to insure terrific grosses for the length of the run here.

Loew's has met Spitalny half-way, matching his assets with stage values of their own to make the 'Hour of Charm's' date here a memorable one for the band, the boxoffice and audience word-of-mouth. The improvements in production have been progressive at the Capitol since the house instituted bandshows a few months ago. This week, Harry Gourfain, the theatre's stager, has gone all-out with added lighting effects; a bright rug for the pit floors; an artistic, colorful border for the platform; tasteful backdrops—all in all a gorgeous frame for an outstanding stage organization.

There are no age differentials in audience enjoyment so far as Spitalny's band is concerned. At this reviewing, Friday (25) afternoon, there were as many youngsters as adults in the jammed theatre—and the reception was tremendous all the way. That Spitalny's classy presentation and Evelyn's fine arrangements of public and hymnal music can key up all age groups is best pictured by the fact that applause often breaks out in the middle of the band and choral numbers.

It's difficult to dissect the show for standouts with everything on such a high plane. The opening medley of victory songs is a highlight; ditto Evelyn's masterful fiddling of 'Begin the Beguine' and then, with the 'magic strings' group behind her, 'Intermezzo,' with the arranger crediting the late Leslie Howard for bringing that tune to the forefront. There's a decided audience hypo when Maxine and the choral group sing 'Johnny Zero' and 'Ave Maria'; another click is Vivian's lyric sopranoing of 'Indian Love Call,' and then a finale boff with the entire group singing a stirring arrangement of Sousa's 'Stars and Stripes Forever.' That's the windup of a 44-minute show that holds more entertainment than can be found in the average show running twice as long.

But these are only the super standouts, if they can be segregated as such, in a repertoire that has other high-scorers, including 'As Time Goes By,' featuring Kathleen Hamilton on the vocal; Viola Smith, on the drums, aided by a cornetist named Ruth, boffs in a snappy percussion drum session; the Blair Sisters, besides all the choral numbers, do mighty well with a novelty tune titled 'Victory Garden Blues'; June Lorraine, a clever mimic, is another whiam, as is Pat Brewster, a cute, bouncey, blonde jitterbug singer of the Betty Hutton type. It not held by the short running time, so that the house can get turnover with five shows a day, any and all of these acts are showstoppers.

Spitalny, per usual, is the showmanly leader, brief in his introes and respectful to the capabilities of his band as well as the sensitivities of his audience. He has the wherewithal to entertain and he knows how to use it. His musicians' exemplary stage deportment could be a lesson to the rest of the band biz; their ability to play without music stands is something to turn every male crew green with embarrassment. *Scho.*

ORIENTAL, CHI

Chicago, June 26.

Blue Barron & Orch (13) with Clyde Burke, Dick Mack, Carolyn Cromwell, Mert Curtis, Tiny Wolf, Pee Wee Lewis, Frau Snyder, Dave Barry, 4 Franks, Kenting & Arnfield; 'Varsity Show' (WB).

Blue Barron band, supported by three standard acts, is getting by here this week. Band has more than the usual number of specialty performers, and they help considerably in getting the musical crew over the humps.

Band opens with 'Johnny Zero' with vocals by the Blue Notes, quartette from the band. Dick Mack warbles 'Coming In On a Wing and a Prayer.' Pee Wee Lewis does 'Playmates' and 'Has Anybody Seen My Kitty,' which features his baby voice impression. Mert Curtis, tenor, contribs 'A Cabin in the Sky' and Frau Snyder canaries 'Old Black Magic' and 'Night and Day.' All getting nice applause.

Three boys from the band, trumpet, sax and trombone, hold jam session with 'Moonlight and Roses' followed by Carolyn Cromwell, stately blonde with a nifty voice doing 'As Time Goes By' and 'Bombshell From Brooklyn' to solid returns. Clyde Burke and Tiny Wolf also register with songstering.

Four Franks click with their musical work. Act is fast and entertaining throughout and merited heavy applause returns.

Keaton and Arnfield, mixed team, had them rolling with comedy gab and other antics. Close with eccentric stepping that sends off to plenty of palm-whacking.

Dave Barry is one of the cleverest impressionists to play around here. His bag of tricks contains cartoons of Humphrey Bogart, Carmen Lombardo, Donald Duck, Winston Churchill and President Roosevelt, among others, all intermingled with funny gags. Was a big hit. *Morg.*

APOLLO, N. Y.

Bob Chester Orch (16), with Betty Bradley; Richard Adrian Dancers (6); Tim Moore, George Wiltshire, Vivian Harris, 4 Southern Sons, Eddie Rector; 'Queen of Broadway' (PRC).

Shortage of available colored bands has the management leaning in all directions to bring in a jive aggregation that will meet the Harlemites taste. Brought in this week is Bob Chester crew for their first appearance at the house, and while they swing out, it's obvious they're no great shucks as a drawing card.

Rest of show also depicts talent shortage, for house comedians George Wiltshire and Tim Moore are on twice for about 12 minutes out of a 60 minute bill. They string together the Richard Adrian Dancers, five femmes costumed as animals, and a male lerper, who supposedly tames them with a whip and some virile dance steps; the Four Southern Sons (new acts) vocal quartet who are much stronger on appearance than in their singing; and tapster Eddie Rector, who is the standout of the show from payees point of view.

Latter is tall, and rips off some smart routines togged out in formal attire. Windup, in which he brings out a box-like affair, sprinkles a little sand on it, and then hoofs on the smooth surface, is tops for this house, and consequently had to beg off.

Band opens with 'Octave Jump' and 'Lady Be Good.' Result is, that while group is young and enthusiastic, they oversell, in amateurish fashion, stuff that could easily be commercial if handled with proper restraint. Result is that band, which is supposed to be a swing outfit, doesn't get its stuff across to this hep house, and there is little reason to suspect that it's non-descript talents would fare much better in the ofay places.

Betty Bradley, band thrush, is a redeeming grace, working easily and yet with punch, selling 'Murder, He Says,' 'Let's Get Lost,' and 'Don't Get Around Much.' Gal is a smoothie, but overbrassy effects of the band on her ballad didn't help. House comedians, as usual, are guilty of using venerable material, but customers never fail to respond.

Biz fair opening night Friday (24), fair.

TOWER, K. C.

Kansas City, June 25.

Gene Fields, Dawn Sisters (2), Danny & Edith, Don Pancho & Co. (2), Hodge & O'Brien, Tower Orch with Jack Parks & Marilyn Ballinger; 'Swing Your Partner' (Rep) and 'Shantytown' (Rep).

Tower gives out this week with another of its triple-threat bills, consisting of dual screen fare with 50-minute stage show which includes four standard acts, 'Discovery Night' winner and house orch with good looker vocalist.

Following its opening theme, Tower orch leads off with 'Comin' In on a Wing and a Prayer.' Marilyn Ballinger, sweet-voiced brunet now beginning her 10th month with the band, steps forth to take the vocal in nice fashion. Then Gene Fields, doubling as m.c., brings on the Dawn Sisters, who come on in ballet costumes for a satire on fancy hoofing.

'Discovery Night' winner this week are two moppets, girl and boy, in 'Gay Nineties' costumes. They sing 'When You Wore a Tulip' and finish with a smart little tap dance which won them nice applause. Next on are Don Pancho, a wire-walker, and his partner. Man is good on the tight-wire, working without the customary parasol. Girl, in rhumba costume, does some neat hip-swinging.

Gene Fields, on his own, does a series of impersonations, including Fred Allen, Charley McCarthy, Betty Lou and Tommy Riggs, Eddie Cantor, Henry Aldrich, The Ink Spots and F. D. R. His characterization of President Roosevelt is an appeal to buy war bonds, and is by far his best.

Closing is Danny and Edith, Negro dancers, who have a fast-moving routine which clicked solidly with the house at show caught. Man is really fast. The girl helps in putting the act across with the jitterbug finale.

Biz okay opening day. *Earl.*

PARAMOUNT, N. Y.

Andrews Sisters (3), Mitchell Ayres Orch (15) with Dick Dyer, Ruth McCullough, Johnny Bond; Carr Bros. (2), Tim Herbert; 'Dixie' (Par), reviewed in this issue.

The Andrews Sisters have become standard now, not only as topflight name thrushes but as a boxoffice entity, and the current Paramount stanza soon evidences why three gals, doing nothing, basically, more than chirping pops in deluxe arrangements, have become such potent boxoffice lures. The b.o. equation is perhaps best interpreted monetarily at $6,500 per week for the threesome.

However, it's not just the super-jive vocalization that gets 'em. Their showmanship is undeniable. First of all they've glamorized themselves anew with good coifing and couturiering. The gals were always of good figure and on them the long, slinky gowns look good. The new hair-dos are likewise flattering.

But there's also now added poise and self-assurance that's compelling. The middle gal sparkplugs the whole works with a fine sense of comedy values. The end looker is OK for contrast, while the older sister, on the other hand, is fine basic balance.

They know pace and tempo and manifest innate showmanship. When they herald 'We Need a Man, Amen!' they don't give it all away by the title when announcing it may do for them what 'Hold Tight' and 'All Reet' previously accomplished. 'Beer Barrel Polka' now has a patriotic Navy setting. They reprise 'Pennsylvania Polka' as a standard standout. 'Wing and a Prayer' is from the current Hit Parade, and 'Strip Polka' gives the middle comedienne full sway.

With them is Mitchell Ayres and his band, given a nice stereopticon intro, illustrating his trademarked tango, waltz and modern dansapation. Comprising five reeds, six brass and three rhythm (piano, drums, bass), with himself doing an occasional fiddle bit, they open with 'Chapenechos.' Dick Dyer, vocalist with Ayres, proves a showstopper with 'All or Nothing at All' and 'Let's Get Lost.' Ruth McCullough also clicks later on with 'You'll Never Know' and 'Johnny Zero,' while diminutive trumpeter, Johnny Bond, registers handily in his comedy innings with 'Open the Trunk,' novelty ditty.

Ayres' production highlight is the Martin Block Make-Believe Ballroom takeoffs on James, Kyser, both Dorseys and Miller, all good except Kyser.

In between, the standard Carr Bros., with their zany, sailorsuited, hand-to-hand acrobatics were a mop-up (on the floor and in applause). Remind of William and Joe Mandel and just as effective. Tim Herbert (New Acts), son of Herman Timberg, another click. Don Baker's organolog rounds out the good show. *Abel.*

CIRCLE, INDPLS.

Indianapolis, June 26.

Lawrence Welk Orch, with Una Merkel, Dolly Dawn, Little Tough Guys (2), Betty Webb, Jack Nolan, Holly Swanson, Terry George, Paul Summey; 'Jitterbugs' (20th).

Lawrence Welk, breaking in a practically new outfit sails neatly down the band show groove to make a favorable impression. Band gets strong support from the added acts, Una Merkel, Little Tough Guys and Dolly Dawn.

Betty Webb, a cute trick who does nicely with 'I've Heard That Song Before,' is band's new canary. She's decorative and has a pleasing change of pace between sweet and hot. Jack Nolan, a romantic baritone, makes good with 'Let's Get Lost' and 'A Little Smile Will Go a Long, Long Way.' Comedy element is provided by Holly Swanson, the elongated bass player, who does a couple of droll vocals topped by 'Der Feuhrer's Face.' The kids didn't want to let him stop. Terry George on trombone and Paul Summey on trumpet register in instrumental specialties. Welk also presents a classy trio of clarinetists in 'Clarinet Polka.' Band opens impressively with 'Twelfth Street Rag,' followed by 'World Is Waiting for Sunrise' in which the strings take a hand to highlight outfit's versatility of style.

Real spark plug of the show is Dolly Dawn, who sells herself big in a smartly balanced routine including 'Here I Go Again,' 'It Can't Be Wrong,' 'Strip Polka,' 'You Made Me Love You' and 'He Says Murder.' She 'dedicates' the polka to a guy out front and makes it good for laughs, then gets a soldier on the stage for a little romantic kidding on 'You Made Me Love You.' The girl knows how to milk an audience.

Hully Chester and Harris Berger, the 'Little Tough Guys,' please with a line of songs and nonsense similar to that which they did last season. Berger comes back to help Una Merkel in her amusing stint. He announces a Hollywood contest to find a new leading lady, and Una rises from the audience to apply. Stage is thus set for a comedy interview that winds up the show satisfactorily.

Biz was good at opening. *Corb.*

CAPITOL, WASH.

Washington, June 25.

Merry Macs (4), Buster West & Lucille Page, Richard Buckley, the Iwanos, Mariana, Art Brown, Lynn Allison, Sam Jack Kaufman's House Orch; 'Presenting Lily Mars' (M-G).

Sam Jack Kaufman's overture this week employs Mariana, adroit wizard of the keyboard, whose interpolated selections are real rabble rousers for those who like melody. Art Brown's organlogs accentuate more and more lyrical comedy and put the audience in good mood for the acts which follow.

Merry Macs, three men and a girl, scorn the usual hip-hip-hoorah selections for numbers which provide harmonizing without flag-waving. They open with a bravura selection, follow with a nice arrangement of 'Brazil' and then slip in one of their pet numbers about Lucius Beebe. For encore, 'Pass the Biscuits, Mirandy.' They could have stayed longer but bowed off to strong applause.

Buster West has been here often and doesn't vary his routine much. Still they go for his screwballish antics and give Miss Page a nice hand for her rubbery acrobatics. Wow is 'Buster's eccentric dance. Jack Goodhart helped out. Off to six bows.

Richard Buckley has a new comedy technique, at least it's new to Washington. He brought up four servicemen from the audience, seated them, and they became his Charlie McCarthys for an Amos 'n' Andy routine of voice acrobatics. On later for a hat-changing bit with a sailor. This is a judicious blending of comedy and patriotic flourish and scored solidly. The Iwanos on the trapeze and Lynn Allison's vocalizing wind up a snappy 55 minutes. *Arke.*

EARLE, WASH.

Washington, June 25.

Jimmy Scribner, Jean, Jack & Judy, the Roxyettes, Jo Lombardi's house orch; 'Five Graves to Cairo' (Par).

Jimmy Scribner of the flexible voice (Mutual's 'Johnson Family') is the headliner this week. As a steady attraction on radio station WOL there is every indication this air waves comic-mimic has a following. They seemed to recognize each of the 22 characters he assumes in giving off through the microphone in a mythical wedding. It is a display of versatility most amazing and projected by a chap with pleasing personality scores a walloping hit.

Jean, Jack and Judy are a slight but agile trio, two girls and a man who work fast and with remarkable nimbleness. Their feats are those which combine strength with acrobatics, with a sideline of comedy from one of the girls which hits the bullseye. A short turn but brimful of action.

The Roxyettes do a conventional opening number saving their dancing blitz for the finish when with sleigh bells around their waists, ankles and wrists they contrive to peal their harmonious way with tunes that satisfy. A short show with Jo Lombardi's band up on the stage, but so deftly presented and so colorfully produced it looks important. *Arke.*

EMBASSY, N. Y.

(NEWSREELS)

First pictures of the surrender of Pantelleria and round-the-clock bombing of Italian and German objectives highlight a fairly interesting newsreel bill.

Carrying the Paramount label, the shots on the capture of Pantelleria include scenes of bombing and the actual invasion, in addition to Axis prisoners who appear to be happy they're caught. In the contribution by Fox-Movietone in which bombings also figure, included is a crash landing on an island somewhere in the South Pacific that has been well photographed.

Clips are fewer in number than usual due to inclusion of two shorts, plus the usual questions-and-answers stint with H. V. Kaltenborn, and the lengthy sequence in which Henry J. Taylor, author of the book 'Men in Motion,' discusses German-Japanese strategy and the like. Taylor appears on the regular weekly News Forum.

'War Town,' an OWI short, dealing with bustling Mobile, Ala., where defense work created a serious housing problem, is far more interesting than 'This Is America' (RKO) which concerns the shortage of doctors in wartime. Shot silently and carrying a running commentary, the latter short is overlong and slow.

Miscellaneous clips include testing of amphibian trucks known as ducks, demonstration of turning salt water into H_2O, Sgt. Alvin York and his son; AAU track meet; King George in North Africa, together with other shots of Gen. de Gaulle, Gen. Giraud and Churchill; South African Commandos under tough training, return from Britain to America of a flying fortress, memorial services for war dead in New Guinea, call by F.D.R. for 65,000 more nurses, and firing on Japs in the new Burma offensive. *Char.*

MUSIC HALL, N. Y.

Don Cossack Chorus (27) with Serge Jaroff, Carlton Emmy, Albert Gifford, Muriel Gray, Louise Fornaca, Nicholas Daks, M. H. Ballet Corps, Rockettes, Music Hall Orch; 'The Youngest Profession' (M-G), reviewed in 'Variety,' March 3, '43.

Stage of the Rockefeller house is filled with classic movement and color this week. Production is lofty in conception, from the gorgeous grand ballroom chandelier setting for the orch under Erno Rapee to the realistic railroad station scene with the Don Cossack chorus.

It's very highbrow, very dignified and very sedate—particularly the ballet segue from Gounod's 'Faust' which has clusters of huge golden grapes in the background.

In the midst of all the grandeur of starched white bosoms and tails, sophisticated maidens romping across the stage in chaste ballet routines, and the more colorful costuming in the adagio and 'Bacchanal' numbers, is introduced the simplest of all vaudeville turns—a dog act—which roused the house. Carlton Emmy and his mutts drew belly laughs and topped everything on the bill, except the Rockettes, for smash returns.

Don Cossack concert stage choral group, composed of 26 stalwarts with a pint-sized conductor for contrast, was well received. First appearing on a crimson-carpeted stairway, rising from the pit, with a huge candle on each side, they quickly registered with several melodious Russian tunes. Returning later costumed as soldiers ostensibly about to leave on the waiting train for the front, the Cossacks scored best in a nostalgic leave-taking bit.

Albert Gifford, vocalist, is in for one number, singing 'Rockettes in a Row,' which brings the girls on for their usual sock precision terping. Muriel Gray solos with some nifty toe variations while Louise Fornaca and Nicholas Daks sparks the vivid adagio interpolations in the Florence Rogge ballet production.

Strong marquee strength is provided in the screen fare, 'The Youngest Profession,' with Edward Arnold, Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor and William Powell. Capacity biz with thermometer going over 96 outside. *Mori.*

ORPHEUM, L. A.

Los Angeles, June 23.

Freddie Slack & Orch (14), Joe Jackson, Jr., Frank Cook, June 'Kit' Carson, Marion Daniels; 'Swing Your Partner' (Rep).

Boogie-woogie rides high this week at the Orpheum in the person of Freddie Slack, an aggregation that ranks with any playing the house recently for musicianship and showmanly presentation. Slack gave the opening matinee full house plenty of the Steinway but audience wanted even more. Band has crowd appeal and Slack fronts with an easy personality that sells big.

Two high spots of 65-minute show was Slack's next to closing introduction of a new tune, 'Cuban Sugar Man,' which he did for the Fred Astaire film at RKO, 'The Sky's the Limit.' Ditty as wrapped up by maestro is ear-catching. Finale was other peak moment when Barney Bigard clarinet-soloed 'Rose Room,' with Dave Coleman also shining on the drums.

Band's opener was 'Riffette,' a noisy bit of solid jive sharply arranged to set the feet patting. 'Trumpet Rhapsody,' with Johnny Napton handling solo, doesn't measure up musically to first number. 'Down the Road a Piece,' featuring Slack at the piano and Bob Bain on the guitar, was a hit. Bain and Barney Bigard do a patter with tune that adds up to specialty. Instrumentally, orchestra is just about all that any jive or boogie fan could ask. Vocalist Margaret Whiting, riding on strength of the pop songs she sings and not vocal quality, did 'Brazil,' with orch furnishing warmth; 'Black Magic,' 'As Time Goes By' and 'Ain't that Just Like a Man,' a newie. First three tunes are fast reaching the cliche stage through overwork.

Joe Jackson, Jr., and his bicycle pantomime tops the comedy division, building tremendous laughs. Marion Daniels, opening act, uses personality and looks to put any extra touch into her acrobatic dancing. Frank Cook mouths a harmonica while strumming a guitar in three numbers to click. June 'Kit' Carson, local cafe singer booked in at the Orpheum for a week, draws poor comparison to Ella Mae Morse by choice of 'Mr. Five-by-Five' and 'Cow-Cow Boogie' as her two numbers. Since Miss Morse popularized tunes while with Slack's band, another singer using same numbers in front of the same orchestra is bound to come off second best—and a poor second at that.

STATE, N. Y.

The Gibsons (2), Elton Britt, Davidson & Forgie, with Jimmy Ross, Duncan Sisters (2), Pinky Lee, Louis Jordan's Band (5), Ruby Zwerling's Pit Orch; 'Pilot No. 5' (M-G), reviewed in 'Variety' April 7, '43.

There's neat change of pace in this six-act show, with sufficient variety to sate anybody's taste. In quality it nicely complements the first-run 'Pilot No. 5', which rated fairly good reviews from the film critics and should draw a nice gross on the week, if the blazing weather doesn't interfere too much.

Show's outstander is Louis Jordan's extra-hot quintet, which closes the layout with a loud applause bang. Bass, piano, drums, trumpet and Jordan's own sax comprise the instrumental plot and they certainly go to town with a 'jive' repertoire which includes a nifty novelty, 'Hya Chum, Whereya From.' Jordan's own 'Brownskin Yankee Blues' and, for the finale, the leader's terrific comedy rendition of 'Old Man Mose Is Dead'.

The show built well leading up to the band's finish. Opening Gibsons, mixed team in a knife and axe-throwing turn, are a thriller. Elton Britt's cowboy yodelling in the deuce is mild, but gets by, while the subsequent Davidson and Forgie badminton turn, with Jimmy Rose calling the play-by-play, is one of those fast sports novelties now highly acceptable for stage work. Like the table tennis acts, this one generates sufficient audience excitement to hold its own in any variety company.

The Duncan Sisters, long absent from New York's vaudeville stages, are doing essentially the same Topsy and Eva act of years ago, and scoring high for the most part. There are a couple of dead spots in the turn that should be eliminated, but on the whole the Duncans are top-notch stage material. The refined Vivian and the hoydenish Rosetta, black-faced Topsy, have plenty of authority on the platform and capable of making the most of the material they have, yet there's plenty of leeway to sharpen up their task and pace. Audience here gave them an excellent reception.

Pinky Lee, who was here last week on the screen in 'Lady of Burlesque' (UA), is delivering only a fair comedy act, though showing the potentialities of something much better. Right now the lisping comedian seems to be torn between doing a Joe Besser and a medley of nine other comics, when he has enough on his own to be strictly original. He sings and dances, too, and scored with the well-filled house. *Scho.*

KEITH'S, INDPLS.

Indianapolis, June 26.

Montana Kid & Coley Bay with Campbell Sisters (2), Ray Martell, Bob Padgett, Ambassadorettes (2), Rossi Sisters (2), Dorothy London, Ed Resener House Orch.; 'Hitler, Beast of Berlin' (PRC).

The Montana Kid's educated horse, Coley Bay, gets the climax spot in a routine show at Keith's this week. The assortment of acts is okay, but the bill lacks punch.

Coley Bay gets a build-up worthy of a movie star, with the Campbell Sisters coming along from WLW, Cincinnati, to make the introduction and provide a musical background of cowboy tunes. The horse gives right answers to questions by shaking his mane and pawing the floor, then poses the familiar Indian picture, 'End of the Trail,' with the Montana Kid atop. For a clincher, horse pulls a rescue, lying down on the floor and getting up again with his supposedly wounded master stretched across his back. Act has novelty appeal, particularly for juveniles. Campbell sisters are classy dispensers of yesteryear songs.

Ray Martell, who m.c.'s the show in nice style, clicks with his skillful mimicry of stage, screen and radio personalities. His best are Charles Laughton, Lionel Barrymore and the 'Amos and Andy' cast. Bob Padgett, working in blackface, springs a line of standard jokes and plays 'Donna e mobile' and 'Comin' In On a Wing and a Prayer' on the harmonica. The two Ambassadorettes present some sparkling acrobatic work, jumping rope with cartwheels and flipovers.

Some attractive acrobatic taps are smartly done by the two Rossi Sisters. Dorothy London, appearing with Ed Resener and the band, registers nicely with 'Shortnin' Bread' and a vocal imitation of Tommy Dorsey's trombone playing 'Reverie.' Biz was light when caught. *Corb.*

HIPP, BALTO

Baltimore, June 27.

'Three Stooges, Connie Haines, Barton & Janet, Jack Williams, Harry Kriett's Rhythm Rockets (16), Felice Iula and House Orch (12); 'Crime Doctor' (Col).

Following a one-week-in-four layoff, the Rockets return to round out the four acts on tap. Topped by Three Stooges' and Connie Haines layout plays well around two routines by the line. Following their rhumba opening, Jack Williams, smooth and legit tapster, whacks out a brace of highly intricate sessions employing a rapid style to good results. Makes every tap count and registers exceptionally well.

Burton & Janet next, give out with a new twist on impressions and mimicry by quickly switching one character into another and dressing up to simulate the personality which adds to the effect. Together they do smart versions of Joan Crawford, Greta Garbo, Mae West, Groucho Marx and for a strong finish a bit of panto built around Charlie Chaplin, that draws ample response and a series of well earned bends.

Following high kick precision number by the line, Connie Haines takes hold of a sesh of vocalizing which builds in climax to a solid beg-off. Does 'Hey Good Lookin',' 'You Can't Be Wrong,' 'Little Brown Jug,' 'Don't Get Around' and for an insistent encore, 'Murder He Says,' all smartly sold to good orchestral backing and definite style.

Stooges close with their usual clowning which never fails to click here. Come on to rousing reception and have to beg off. Have added a few bits of new business to their potpourri of gagging and knockabout. Closing bit of so-called dancing is good for a howl. Definitely drawing them in here and sending them out completely satisfied.

Biz very good. *Burm.*

RKO, BOSTON

Boston, June 24.

Ozzie Nelson Orch (15) with Harriet Hilliard, Jean Blanche, Sons of the South (5), Paul LaVarre & Brother, Harris & Shore; 'Flight for Freedom' (RKO).

Back to its band policy after a week with the Casino Revue, the RKO has a nimble, well-spotted attraction in Ozzi Nelson and his band. The bill is neatly balanced and while nothing is what might be termed whammo, it goes along okay and keeps audience happy all the way.

Reinforced by its radio reputation, the band is a strong draw. Ozzie plays up the radio aspect of the show but doesn't overdo it, and m.c.'s personably throughout. He hokes up a couple of the acts with the old locked-hands routine, a gag which for some reason still gets them, and allows a couple of boys in the band to pull the antique burley walk-across in which a boy follows a girl until a pansy comes along. Otherwise the show is generally pretty straight purveying of pop tunes nicely played. Audience pays off in plenty of salvos.

Jean Blanche, hoofer, leads off specialties, getting a rise with average routines well executed. Sons of the South, new here, follow up to register with four tunes sharply arranged and sung. They go especially big with 'You Tell Me Your Dream,' a trumpet player in the band applying a hot obligato. 'Sons' consist of a vocal quartet with piano, and don't ape other colored quartets.

Old standby of Paul Lavarre and Brother come next in a risley routine. Ozzie mixing up in it for laughs. Melvin Tinsley and Mac Stone, band's pianist and trumpet player respectively, do brief specialties, the latter with a puppet playing the keys, and Harris and Shore follow up with a sock comedy dancing routine. Their stuff is plenty rough, but they wow throughout and had to beg off. Harriet Hilliard finishes the show with a quartet of tunes, in two of which Ozzie joins her in duet. They make a lot of the intimate angle and the audience likes it.

Biz was off opening, due to the heat. *Elie.*

Consent Decree

Continued from page 5

ment of theatres from major producer-distributors. Not only would this entail much cost with the outcome and date problematical, but also believed on inside that the administration as well as the Army-Navy would oppose such a move in view of the war job the picture industry is doing. In fact, all anti-trust litigation is being discouraged and some cases have been tabled for the duration. What might come after the war is something else again, but believed that meantime distribs would be restrained from acquiring theatres except as provided by the decree, where that is essential to protect their interests (such as having pictures shut out of a town).

Except for reopening the anti-trust suit after Nov. 20, only three courses appear to be open to the D. of J.: (1) that the decree be allowed to die, (2) that it be continued as is, and (3) that it be modified to possibly provide for larger blocks and a cancellation privilege as was offered by the United Motion Picture Industry plan.

Count Basie and orch draw a musical spot in 'The Man of the Family' at Universal.

GOLDEN GATE, S. F.

San Francisco, June 24.

Frankie Masters' Orch (14), with Phyllis Myles and Billy Lowe; Ann Corio, with Francis Wills and Charles Stewart; Glenn Miller Singers (5); Charlie Kaley's House Orch (12), Peggy O'Neil Girls Line; 'Bombardier' (RKO).

Golden Gate did no stinting in putting together current stage show to help along the second week of 'Bombardier.' It qualifies as solid entertainment from start to finish.

Harmony as personified by the Glen Miller Singers, remnants of the Glenn Miller orch, got the nod over sexy cantanta of Ann Corio, stripteuse.

That doesn't mean the customers, including the usual heavy proport'on of sailors and soldiers, didn't go for the Corio stanza. Her lush anatomical charms inspired enthusiasm, but not the enthusiasm that promp'ed the rafter shaking hand given to t e warblers.

Miss Corio's routine does not jell because it is neither vaude nor burlesk, being sort of a cross between the two.

But despite everything, Miss Corio draws plenty of attention in a burlesque blackout, 'How to Undress with Finesse,' and another 'take-em-off' scene.

Glenn Miller Singers, including Marion Hutton, a looker, strike home with their harmonizing of the pop hits, plus a burlesqued number. When they swing into 'Juke Box Saturday Night' and 'Johnny Zero,' there's no holding the customers.

Frankie Masters' orch beats out hot music in an entertaining fashion, with Phyllis Myles and Billy Lowe doing okay by the vocals.

Frances Wills, of the Corio entourage, does a creditable acrobatic dance on her own.

For full measure, the Charlie Kaley house orch was thrown in for one song, with Kaley warbling, and the Peggy O'Neil line going through a routine.

House was capacity at show caught. *Mill.*

New Acts

TIM HERBERT
Comedian
12 Mins.
Paramount, N. Y.

Tim Herbert, ne Herman Timberg, Jr., son of the veteran vaudevillain-songsmith, fast bespeaks his seasoned professional heritage. He's star timber. Wherever he's been hiding, in and out of the Timbers and the Rooneys acts (when Herman, Sr., and Pat, Sr., with their offspring, did their stuff en famille), he has emerged at the right time on his own.

First off, there's a great need for newcomers of Tim Herbert's capabilities. For another, he presents himself in high, never faltering, taking his opportunities in stride, and coming through with a zingy, thoroughly professional 12 mins.

His 'Superman' hokum, the phoney barytone (sometimes sounding like a cross between the Bert Lahr and Benny Rubin), the 'Lake Trout' business, Boyer hoke, the jitterbug-gone-crazy and his rubberlegs dancing style all combine for a solid personal score. Tim Herbert is all set. *Abel.*

BETTY KING
Piano, Songs
30 Mins.
Hotel Majestic, Philadelphia.

Attractive sepia miss, once identified with the cocktail combos, Betty King recently stepped out as a single. Has been making a long-run of it here, which is easy to understand considering the ear-caressing chants she dishes out to accomps of her own smooth Steinwaying. Not just another one of those jive kids with mostly motion, this gal can really sing, and gives out with the best of 'em.

With matured pipes rich in torch qualities, gal is standout when tackling the ballads. Spices up her selections with lively rhythm tunes to make for well-modulated changes of pace. Moreover, her piano interludes add a refreshing, distinctive note.

Possessing pleasant personality, fine stage presence and plenty indication of culture, gal is geared best for the class cocktail lounges or intimate niteries. *Shal.*

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4 SOUTHERN SONS
Songs
10 Mins.
Apollo Theatre, N. Y.

Sounding like a mixture of the Ink Spots, Mills Bros. and kindred harmony groups, it's probably the lack of any one particular style that fails to make any solid impression for the Four Southern Sons. The voices of the lead tenor and simulated vocal bass at a second mike were the only audible tones heard in such ballads as 'Time Goes By' and 'At Last,' emphasizing lack of proper balance.

Rhythmic stuff is much better, with guitarist and bassist giving material a lift. M.c. duties should be handled by the bass member, latter displaying most personality.

Night Club Reviews

Continued from page 44

PERSIAN ROOM, S. F.

joined by orch and Manda Lane and Merry Maids in an effective vocalizing of 'Coming in on a Wing and a Prayer.'

Performance of Foy's sweet band, and of the Merry Maids is creditable.

Zimmerman's Hungaria

(NEW YORK)

Alberto Segoria's Spanish Dancers (4), Penny Page, Zsiga Bela, Naomi Sanders, Dr. Lajos Barsony, Gene Kardos Orch (7), Charles Benel's Orch (6). No cover or minimum except (Saturday night; minimum after 9 p.m., $1.25.

Zimmerman's Hungaria is as standard as the subway. It's just a couple of doors off Broadway (on 46th street), but it isn't Broadway at all. It's New York and Budapest and noise and informality all packaged up with a good show and laid in your lap at reasonable rates.

It's a family spot, and cordial, but you've got to be a good trouper to work it. The noise is good-natured but incessant.

Headlining the current show is the Alberto Segovia group of Spanish Dancers, three gals (featuring Fay Torrens) and a man. This act indicates it's been around; what's really to the point is that it belongs way up yonder. It has plenty class. Outfit works three spots, opening with a trio of Spanish provincial dances. Costuming and terping are out of the rut for this type of act. All four members of the troupe have plenty personality.

Working fifth spot, and walking on without any particular buildup, is Penny Page. She does pops, and at this performance was a show-stopper. Zsiga Bela holds number three spot with his masterly cymbelom solos. Although out of the orchestra, he rates legitimately as an act. Naomi Sanders, prima, sopranos three standards.

Dr. Lajos Barsony (pronounced Borshoni), baritone, who has been here ever since the place opened, is as much a part of a Zimmerman evening as the chicken paprikasch. He dispenses one or two Hungarian numbers, and then slaps 'em silly with pop stuff.

Gene Kardos has been in this spot with his smooth, seven-piece band for five years. Outfit consists of piano, drums, bass, two saxes and trumpet, with Kardos himself giving out with violin or sax. Kardos also emcees and does a first-class job of it.

Charles Benel's gypsy orch (6) is also a fixture. Group consists of two violins, viola, cello, bass and cymbelom and specializes in waltzes and Hungarian dances, and also combines neatly with the Kardos outfit in playing the show. *Octa.*

BAL TABARIN, N. Y.

Roy Douglas, Burke Twins, Ronnie De Campe, Dawn & Russell, Nico Covaro, Montmartre Girls (6), Lou Harold's Orch (5), Tony Grey's Apaches (5); no cover.

The Bal Tabarin is another of those downstairs spots which caters to the low-income trade by giving plenty of entertainment, show and food at rates which don't rupture the family budget. It's on 46th street, just west of Broadway.

Standout at the show caught was Roy Douglas, ventriloquist. Not only has he got snappy material and plenty of showmanship, but he also produces a couple of ventriloquial tricks which are definitely socko. His routine is Edgar Bergenish, but that's almost inevitable these days. Still he might well consider dropping a few of the gags that most closely approximate Charley McCarthy. He doesn't need to ride in on the coat-tails of any other performer. He makes a great appearance in white tie and tails, although in a dinner suit he might show better. His dummy is the conventional fresh youngster, but the act has some novel twists. He whams his stuff across and closes strong to heavy applause. A good bet for any spot.

The Burke Twins (gals) sing pleasingly and do some neat tapping. Their appearance is oke. Dawn and Russell, dance team, are smooth despite the fact that an unusually low ceiling gives them no chance to use their lifts to good effect. Ronnie De Campe clicks with two gypsy dances. She's a nice-looking kid who seems to know her stuff, getting enough applause to have done another number if she had wanted to.

Nico Covaro, billed as the Latin Troubadour, warbles three numbers to his own guitar accompaniment. Femme trade seemed to respond. Montmartre Girls (6) do their best on a limited floor space. They feature the can-can, which seems to be an epidemic in the smaller clubs these days. There's hardly a outfit with a line that doesn't give the cash customers a flash of lace panties, net stockings and black garters. If you're under 90, it's still interesting. Costuming for all three of their appearances is good, and the gals work hard.

Lou Harold's combo plays the show and dispenses dance music. Tony Grey's Apaches handle the relief job in good style. *Octa.*

TERRACE ROOM, PITT

Pittsburgh, June 21.

Maurice Spitalny (10), Robertos, Betty Lou Holt, Joe Arena, Elaine, Beverly; $1.50-$2 per couple cover.

In for final three weeks of Terrace Room's operation this summer, Maurice Spitalny, Stanley theatre maestro, has assembled a crack dance band from his pit and KDKA Tap Time crews. Job was possible for him at this time because WB deluxer is running straight pix for a month. When house reopens with flesh Friday (2), he'll have to rearrange his personnel for theatre musicians won't be able to make the hotel job although he'll be able to double for the remaining eight or nine days.

Dance work isn't new to Spitalny, who has been jobbing around this territory for several years, but this is the best crew he's assembled yet, because he has the best Local 60 has to pick from. Principal reason for this is that the Terrace Room's a choice location and all the local boys are eager to play it. Bang-up job Spitalny does on dansapation is more than matched by his accompaniment for the show.

Line-up, to which Spitalny adds an okay violin solo or two and his little vocalist, Elaine Beverly, who has a pleasant voice and an engaging style, is conventional but satisfactory. Robertos (they used to be known as Freddy and Betty Roberts and have changed their patterns along with their name) are a graceful dance team with a class repertoire that concentrates on Latin-American numbers. Nice-looking team, he's sleek and dark, announcing most of their specialties with a nice touch of humor, and she's blonde and pretty. Betty Lou Holt is a package of oomph who has some spectacular tumbling tricks, winding up doing them on a small table at the end of the floor. Joe Arena is a diminutive acrobat who works with a cleverly trained dog for some amusing stuff. (Arena was out after the second show. He swallowed part of a broken water glass and had to have an operation for the removal of the glass.)

Spitalny does the m.c.'ing, wisely sticking to brief introduction. *Cohen.*

GLASS HAT, N. Y.

(BELMONT-PLAZA HOTEL)

Monica Moore, Arthur Boran, Danny Daniels, Mignon, Guy Martin's Glass Hatties (6); Hal Saunders Orch (11) with Lois Bannerman; Joe Pafumy's rhumba band (6); minimum, $2 weekdays; $2.50 Saturdays and holidays.

The new revue Frank Law has conceived and launched at this pop East Side hotel room is big league. Getting away from the United Nations idea (combo of novelty acts from many lands), he has switched to a typical summer revue, with a line of real beauts and players from recent Broadway musicals spotlighted. He's dubbed the comely choristers, the Glass Hatties—smart billing. Guy Martin, who's credited with staging, also rates salvos for this trim array of femmes whose dancing measures up to their looks.

Monica Moore (New Acts), from 'By Jupiter,' recently shuttered musicomedy, contributes much towards giving show toplight class. Originally from night clubs, she is much at home in this comfortable room. Danny Daniels, top dancer out of 'Best Foot Forward,' also fits in nicely. Top-twirling stunts are mixed with his neat tapstering, doing three specialties best of which is his opener.

Mignon (ex-Manor & Mignon) whose partner, Manor, is serving the colors, is doing a bright solo turn. Besides a couple of graceful routines, Mignon concludes with an imitation of George M. Cohan backgrounded by tunes from his musical shows. This finale was used by the Manor-Mignon combo, and puts her over solidly.

Arthur Boran, who is the hard-working m.c., offers a long array of his familiar imitations of show biz celebs.

Glass Hatties offer three production numbers, finale being the most brilliant—a Brazilian Carnival, with Samba, lanterns, etc. Colorful, tasty costuming enhances all three appearances. Hal Saunders' rates a trim show and also helps with customer dancing. This society dance combo is a solid fave here, with Lois Bannerman's harp playing helping to lend class. Joe Pafumy's crew, long here, provides rhumbas for patron stepping. Room packed to capacity for opening. *Wear.*

Variety Bills

WEEK OF JULY 2

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (1)
Phil Spitalny Orch
State (1)
Allen & Revel
Mildred Finley
Tito Guizar
Phillips & Colby
Van Alexander Bd
WASHINGTON
Capitol (1)
Gracie Barrie Orch
Pinky Lee
Wilfred Du Bois
(5th only)
Wilfred Mae 3
Burton & Janet
Romano Bros
Dodson's Stars
WOONSOCKET
New Park (2-5)
Arthur Tracy
Fielder & Harriett
The Appletons
Eliz. Talbot-Martin
Mickey King
WORCESTER
Plymouth (28-30)
Ada Leonard Orch
Virginia Weidler
3 Sophisticated L
Viola Layne

Paramount

NEW YORK CITY
Paramount (30)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros
CHICAGO
Regal (1)
Andy Kirk Bd
Stepin Fetchit
Son & Sonny
B & E Nightingale
DETROIT
Michigan (1)
Horace Heidt Orch
MIAMI
Olympia (30-3)
3 Belles
Bob Henry
Prof. Backwards
3 Drakes
Floyd Christy
SOUTH BEND
Palace (3)
Blue Barron Orch
TOLEDO
Paramount (2-4)
Sammy Kaye Bd
Cummings & Rice

RKO

BOSTON
Boston (1)
Ada Leonard Orch
Virginia Weidler
Mitzi Mayfair
Cliff Edwards
J & J McKenna
(24)
Ozzie Nelson Orch
Harriet Hilliard
Sons of the South
Harris & Shore
Paul LaVarr & Bro
Jean Blanche
CLEVELAND
Palace (1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
(24)
C Cavallaro Orch
3 Claire Sis
Wallace Puppets
Gil Lamb
Bob Coffey
COLUMBUS
Palace (6-8)
Ted Fiorito Orch
3 Claire Sis
Dolly Dawn
Archie Robbins
(29-1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
SAN FRANCISCO
Golden Gate (1)
Chico Marx Orch
(24)
Frankie Masters Bd
Ann Corio
Glenn Miller Sing's

Warner

NEW YORK CITY
Strand (2)
Hal McIntyre Bd
3 Kings
3 Stooges
The Imaginators
George Tobias
(25)
Cab Calloway Orch
Dooley Wilson
PHILADELPHIA
Earle (2)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Sons of the South
P LaVarre & Bro
Jeanne Blanche
(25)
Abe Lyman Orch
Bunlin Granville
Lane & Ward
Bob Evans
PITTSBURGH
Stanley (2)
Abe Lyman Orch
Bunlin Granville
Lane & Ward
Bob Evans
WASHINGTON
Earle (2)
Roxyettes
Nash & Evans
Leonard Sues
The Juvelys
(25)
Roxyettes
Jean, Jack & Judy
Jimmy Scribner

Independent

NEW YORK CITY
Music Hall (30)
Don Cossacks Co
Carlton Emmy Co
Alfred Gilford
Roxy (30)
E Madriguera Bd
Jack Durant
Patricia Gilmore
B Whalling & Y
Consuelo Moreno
Carmen Amaya
Academy of Music
Air Lane 3
LONG ISLAND
Bayside (3)
Harry Stockwell
(1) to fill
(1-4)
Rigoletto & Aimee
Fila & Carroll
Happy Jim Parsons
Palmero's Dogs
Levan & Bolles
(1st only)
Jack Morrison
Jean Southard
(2) to fill
Lynbrook (2-3)
Lee Royce
Chappie Chapell
(3) to fill
ATLANTIC CITY
Million Dollar Pier
(2-3)
Elton Britt
Margie Hart
Walter Donahue
Rich.-Adair D'ng'rs
Tony Pastor Orch
Steel Pier (2)
Bob Chester Orch
Low, Hite & Stan'y
Ben Yost Quartet
Yost's Sing. Models
Eddie Kaplan
Dick Dana
Jack Mann
Bob Ferguson
Helen Lane
Catherine Harris
Oxford Boys
BALTIMORE
Hippodrome (2)
16 Krivit Girls
Sibyl Bowan
Masters & Rollins
Art & Bob Coluan
State (2)
Catherine C. Chang
Hylown & Stanley
Cy Reeves
Ray Terrell Co
(4-7)
Jacqueline Hurley
Doris Faye
Lord & Lyon
5 Demarcos
CAMDEN
Towers (2)
Wilfred Mae 3
Romano Bros
Barton & Jonel
Danny Drayson
Dodson's Stars
HARTFORD
State (2-4)
Connie Haines
Bob Allen Orch
Minevitch Rascals
Dick Buckley
PHILADELPHIA
Carman (2)
The Graysons
Hoo Shee
Jack Guilford
3 Samuels
Woodside Park
(1st only)
Bario & Mack
Hoo Shee
(5th only)
Shinre & Kaye
Art Churchill
Danny Drayson
J Rainbhnow 3
WASHINGTON
Howard (2)
Cab Calloway Orch
Paul Dinky & Kelly
Frances Brock
Ralph Brown
Cholly & Dotty
6 Cab Girls
WATERBURY
Poli's (30-1)
Johnny Long Orch
Fielder & Harriett
11 Pasee Dancers
E Talbot-Martin
Willow Grove Park
(4th only)
The Graysons
Art Churchill
Edison & Louise
Jack Guilford
Three Samuels

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Nico Convora
S Momarte Gle
Ronnie de Kemp
Bert Twins
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Sally Goodwin
Moyn Gifford
Loretta Lane
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Valaida Snow
Vera Sarnoff
Revuers
Stuart Ross
Hector Monteverde
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Frank Paparelli
Norman Koker
Alphonse Gimer
F Newton's Orc
Cafe Zanzibar
Ella Fitzgerald
Berry Bros.
Avis Andrews
Maurice Rocco
Moke & Poke
Don Redman Orch
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Conny Bd
Casbah
S & J Steele
'The Prince'
Don Mayn Orc
Johnny Johnson (3)
Casino Russe
Binnko
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Macy Tally
Chateau Moderne
Kay Parsons
Terrace Bova
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Cookie Cook
Roslin Rion
Dan Healy
Floria Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lee
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jean Brown
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marcel Kent
Ben Mancini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Willie Howard
Eugene Howard
Percy Como
Di Gitanos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davin
Frances Henderson
Chin Wan
Vin Travers Orch.
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Lee Conrad
Keyboard Kuties
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriques
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosa Luisito
Maria Luisa Lopez
Jose Valencia
Varalas
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sea Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pola
Patricia King
Renee
Lou Martin Bd
Monte Carlo Beach
Mary Howard
Diann
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henay Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Coelaine & Berry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gle
Sid Saunders Orc
Bonda Orc
Riobamba
Billy Usher
Blair & Dean
Arthur Blake
Roy Fox Orch
Nuro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (6)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Gross
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julian Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lolo Zagipeknyo
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kaynloff
Nastia Polinkova
Marusia Savn
Misha Uzdanoff
Ramon
Talima
Mullana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Rus' Davis
Hildegarde Holliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacqueline
Helen Price
Gibson
'Rus' Davis
Uhangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Maria Dias
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Sis Ver-Sigbs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Suzanne
Barbara Ashley
Dan Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Helen Howe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc
Carlos Varnias Orc
Hilda Salazar
Thomas Rion Orch
Hickory House
Diann Noble
April Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Benny Goodman
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Monica Moore
Mignon
Danny Daniels
Arthur Baron
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Michel Gorner Orch
Hotel Dixie (Plantation Room)
Betty Rann
Al Trace
Ariane Trio
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Murtah Sis
Lester Horton Tr
Harry Reso
The Moselles
Clawson Triplets
Toni Gilman
Imogene Coca
Roslin Royce
Tullah & Myl
Florence Hin Lowe
Kim Loo Sis
Robert Laurent
Malvia
Irvine Arton Orc
Terry Sis Orch
Hotel Essex House (Casino on Park)
Larry Winton Orc
Hene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Leialani
Momikai
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladyn Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Mary Jane Yea
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teemon
Bill Russell
Arturo Arturos Orc
Bolaneouri Orc
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Will Osborne Bd
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Maurice & Cordoba
Bob Hannon
Larry Siry Orch
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Sammy Birch
Colgors Bros.
J & J Brandlow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorraine Vernon
Great Johnson
Ted Eddie's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irena Hilda
Gene Van Grona
La Martiniquettes
Maxl Bergere Orc
Socnanes Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Christiani Family
Carol King
Carlton Emmy Pets
Horborn Helmorn
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Don McGrane Orch
Henry Noel Orch

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

1st Winning Song

Continued from page 41

Stage Door Canteen, on West 44th street, N. Y., set the pattern for all future eliminations, the songs reviewed are detailed below. They were arbitrarily shuffled, and played over in the numerical sequence indicated. Each song was identified only by a number. Those which interested the judges were replayed, and at the final sessions, the most likely three or four were prised, until, by secret ballot, following discussion and appraisal of all values, the winner was selected.

The Sifting Committee had made some judicious footnotes. Some were so vividly negative, the judges at first were somewhat confused as to the whyfore of judging them, but it developed that, despite the drawbacks, there were certain values. For instance, a WAAC song, especially in light of the reduced enrollment and the need for more candidates, plus a recent invidious reference to alleged moral backsliding, spotlighted the cliche about 'wacky WAACs' as being tabu.

The winning song, 'Rainbow Round the World,' had an even more definite reference to the fact that the lyricist's flag-waving about the Red, White and Blue being the 'Rainbow Round the World,' might invoke new cracks about so-called 'Yankee imperialism.' A condition of the award thus necessitates a rewrite of the American flagwaving lines to make it 'United Nations.' In this, all of the WMC will collaborate as a means to achieve the desired results.

Tabus

The Sifting Committee will continue to make similar footnotes, and as 'objectionable in part, because of the spleen and the yellowbelly references, which might also be construed as applicable to our Chinese allies'; or, 'inconsistent with actuality, because our American soldiers are known to be the best-fed in the world.' (This was in reference to 'I wanna murder the cook' lyric, a la Irving Berlin's yesteryear 'I wanna murder the bugler').

From this point it becomes the usual problem of achieving publication, via the individual enterprises, although it's assured that impetus by the MWC will compel publication, and, what's more, exploitation.

It's now a familiar problem in Tin Pan Alley that it's one thing to write and even get war songs published; it's another to get 'em plugged. From the publishers' viewpoint it's a highly justifiable tepidity, for the express reason that 'the public just won't go for war songs,' but the new thought is that 'if we expose the American people to enough worthwhile war songs, then maybe we'll come up with that 'Over There' or 'Keep the Home Fires Burning' or 'Madelon' or 'My Buddy,' and the many similar great songs as we did in World War I.'

Detroit

Continued from page 7

7 p.m. opening. Plenty of cancellations of reservations poured in but with the return of order many were resumed for later dates.

Hardest clipped were the niteries which could not open. Lou Holtz, Sheila Barrett, Terry Lawlor, Ray English, Sammy Kaye's orchestra at Eastwood (which got some break through the lifting of the ban in Macomb County), were among the scores of entertainers who sat idle and unpaid through the week because of martial law. Contracts were cancelled not because of any 'Act of God' clause but because they automatically lapsed if entertainment places are closed 'by public authority.'

Radio stations here broke with rigid tradition in broadcasting news of the racial conflict. Typical of the stations, WXYZ's newsroom formulated a policy of playing down the sensational material and playing up the releases on the attempts to restore order.

Special Cop Deters 'Em

Minneapolis, June 29.

Threats of federal prosecution and stencilled warnings on all exit doors that 'forcible entry into any theatre defrauding the Government of an admission tax is a federal offense and punishable by a fine of $10,000, or five years imprisonment, or both' failed to deter gate-crashers at the Orpheum here. It became necessary for the showhouse to employ a big and burly special policeman to patrol the outside, his presence alone bringing an end to the forcible entries.

Even after the threats of federal prosecution, the rowdy gangs and individuals continued to crash the showhouse, even beating up ushers. No attempt was made, however, to have federal authorities act in the cases of the youngsters who happened to be caught.

The new special policeman is rough and tough. He apparently is able to handle gangs as well as individuals, having been a pugilist at one time. He patrols the entire exterior of the theatre and manager Bill Sears says the number of breakers-in have been reduced to a minimum.

Gov't News Service

Continued from page 3

er; Henry Hillman, formerly with N. Y. Mirror and brother of William Hillman; and Malcolm Rivkin, former foreign editor of the Baltimore Post.

Foreign Service Division receives Axis news from the FCC monitors, from the BBC monitors in London; from BBC at New Delhi, India; from the OWI monitor service at Istanbul, Turkey, from Chungking, and in other ways, some of them military secrets.

Looped the World Over

From 40 to 90 news stories each day move out over the wires of Foreign Service Division to the OWI Overseas Branch in N. Y., where they are sent by wire loop to the main offices of A.P., U.P., INS, Transradio Press, N. Y. Times, the Overseas News Agency, Time magazine, CBS, the Russian Tass agency, and Reuters, the British news service.

These clients pay only the cost of the loop—about $22 a month.

Foreign Service Division has a waiting list—the N. Y. Herald-Tribune, N. Y. Post, Christian Science Monitor, Scripps-Howard Alliance, PM, and others, waiting for the War Production Board to grant them priorities on newsprint so that they also can buy the loop service.

In addition, Matt Gordon's news bureau mails out and distributes daily in Washington and over the country more than 110 'drop copies' of its reports to newspapers, and to radio commentators. To another 106 newspaper and radio clients go its semi-weekly reports.

Foreign Service Division is an anonymous service and the information it collects from all parts of the world and distributes appears under the credit lines and bylines of its clients.

It has broken to its clients such news stories as the death of the Jap Admiral Yamamoto, picked up by shortwave from Nip radio; the beginning of the Battle of Attu, from the same source; the Jap announcement that Attu was lost; the Moscow announcement of the dissolution of the Comintern; and many others.

White House Asked For It

Because of the speed of its service, the White House has asked for the installation of a wire loop so that it can get the news faster.

'World Press News', the British equivalent of Editor and Publisher, has described the service as 'one of America's basic news sources'. It is certainly that, and many of America's leading foreign experts—both on the air and in newspapers and magazines, would be sore put to do their daily and weekly stints without its information. As a matter of fact, one or two well known syndicated columns are written in Matt Gordon's office by experts who prefer to work close to the Foreign Service Division's files.

The Division supplies its material without any stipulations or strings attached, but it is notable that, in collaboration with the major news services, it has made one major change in the handling of stories from enemy sources—these no longer carry datelines. This means that the stories can be written in the offices of the newsservices and put in their proper balance and perspective.

Foreign Service Division goes hot and heavy at the job of exposing enemy propaganda. It exposed 'Radio Station Debunk' which claimed to be a secret station in the United States but which actually is located in Axis-occupied Europe. It has turned up such stooge agencies of the Nazi propaganda machine as the 'International Information Bureau', and sends other dope to editors for their information.

One of the oddest jobs it has undertaken is in connection with Axis broadcasts attacking leading Americans and frequently distorting the speeches of prominent Americans for rebroadcast to this country. The OWI unit notifies these people what the Axis is saying about them and how it distorts them.

It has a huge file of letters of thanks. In some cases leading Americans continue writing to Foreign Service Division asking whether they have not again been mentioned on Axis broadcasts.

The division collaborates on the use of its material with all other Federal agencies. For example, it has supplied the OWI domestic radio branch with material used in more than 30 broadcasts, and it frequently supplies material for the 'Uncle Sam' series. It collaborated with the writing branches of OWI on feature stuff, and it supplies material to the labor and religious press.

THEATREMEN HOLD THE WHIP

Few Summer Stock Tryouts

With summer stocks reduced to a mere handful, and mostly in towns or cities rather than the sticks, there will be very few new plays tried out by such outfits. So far as Broadway is concerned that void will not be missed, because what material the rural stocks have trotted out has been preponderantly so mediocre that regular production was rarely realized.

Despite numerous tryouts there has not been a summer stock tryout which reached Broadway in several years. Previously, only once in a while did any play from rurals land in the money and then only moderately as a rule. Summer stock tryouts were too hurriedly prepared to achieve efficient presentation.

Only attraction worth while last summer was not a new play. It was the presentation of 'Othello' with Paul Robeson playing the Moor. It's due this fall with Robeson.

Carlisle, Whiting, Phil Huston Featured In Cleve. Opener; Other Stock Notes

Cleveland, June 29.

Backed by a half-dozen Cleveland angels, Saul Heller has organized a stock company that will belatedly start the Hanna's summer season July 6 with 'Design for Living,' featuring Kitty Carlisle, Jack Whiting and Philip Huston.

Heller, head of local Tyson ticket agency, hurriedly stepped into the picture when the Hanna's negotiations with Frank McCoy fell through. Verbal contract between the stock producer and Milt Krantz, manager of house, was called off by mutual consent when McCoy found himself too busy with other ventures in Toronto, Buffalo, Pittsburgh and Detroit.

Although Heller frequently backs concerts and the like, it's his first legit flyer in about a decade. He last fronted for a similar stock troupe at the Hanna. Current one is to have $1.65 top, with shows opening Tuesdays.

For second attraction Gloria Swanson in 'Let Us Be Gay' comes in week of July 13. Ilka Chase in 'Biography' scheduled for a later date.

Newark Mosque Quits

Newark, June 29.

The Mosque theatre called it quits for the season with the final performance Sunday (27) of 'Cry Havoc.' House had been taking a beating since it opened with legit on May 25, playing the Jules J. Leventhal shows. The Mosque got away to a good start with 'Claudia,' but slowed down perceptibly after the first week and was able to climb out of the red only with 'Jane Eyre.' Final gross of $1,700 was one of the lowest in the history of the local theatre.

The Adams is now set to play out the remainder of the Leventhal string, four shows in all, originally slated for the Mosque. Doubtful, however, whether house will continue operating after Sunday (4), when 'Stage Door' winds up. The take for 'See My Lawyer,' last week, was an estimated $3,500, considerably under expenses, and the management is about set to toss in the towel.

Julie Haydon In 'Barbara'

New Orleans, June 29.

Julie Haydon will be the first of a number of Broadway and Hollywood names who will serve as guest artists of productions of the Little Theatre here during the new season starting July 19. Charles H. Meredith is in charge of production. Miss Haydon will have leading role in George Bernard Shaw's 'Major Barbara.' Local players will be in support.

Toledo's Operetta Season

Toledo, June 29.

Toledo Civic Amusement Guild, headed by Paul Spor, has announced plans for a four-week musical comedy season to be presented in Amphitheatre of Toledo Zoological Park this summer. First production opens July 12. Amphitheatre seats about 3,000.

Earlier efforts of the Toledo Civic Opera Society, which formerly offered open air attractions in the Amphitheatre, to negotiate with the Shuberts for a season this year fell through because of manpower shortage, according to reports.

Program for the coming season will include 'Blossom Time,' 'Rose Marie,' 'No, No, Nanette' and 'Show Boat,' in that order. Reed Lawton, director of the American Civic Light Opera Co. who appeared in Toledo recently with his company, will be in charge. Between 50 and 60 Toledoans will be employed for the chorus and dance groups.

'St. Mark' to Tour Atlantic Coast Circuit

Maxwell Anderson's 'The Eve of St. Mark,' which closed Saturday (26) at the Cort Theatre, N. Y., after a run of 38 weeks, joins the J. J. Leventhal Atlantic Coast Circuit next Tuesday (6), opening at the Windsor, Bronx, N. Y.

Transition to the subway circuit will be marked by several cast changes, notably that of Aline McMahon, who is retiring to her farm in upper New York state for a month's rest. At that time she'll return to N. Y. to resume her activities with the American Theatre Wing, principally as a member of the board directing the 'Lunchtime Follies,' show playing various war plants during factory luncheon periods. She'll be replaced in 'Eve' by Mary Morris.

Equity Expected To Switch B'way Stock Rules After Incident

Expected that Equity will revise its rules for stock as applied to Broadway because of the switch of 'The Student Prince' (Broadway, N. Y.), with the disaffection of the male chorus a result.

Indicated that when a show on a production basis makes a tour such as 'Prince' did, the manager would not be permitted to bring it to New York and declare it one of a series of stock offerings, which the present Equity rules now permit.

J. J. Shubert advised Equity that he had formally 'closed' in Philadelphia after it played many stands on the road, then stated he would present it at the Broadway as stock. There is not only a difference in minimum pay compared to production but stock can be played 10 times a week, whereas productions are limited to eight performances (additional pay thereafter). 'Prince' requires a large male singing chorus and as the pay dropped from $45 to $35, the chorine warblers gave notice.

The men were incensed the more because of having been advised by one of Shubert's staff that they would receive better pay, and so the contracts for the 'stock' date were signed in blank. 'Prince' has been drawing big money on Broadway.

Shubert announced that he had 'replaced' the male chorus which had demanded continuation of the $45 weekly pay and extra coin for more than eight performances. Out of 22 singers who handed in notice, 14 did quit, the others deciding to stick.

'Blossom Time' is announced in the Broadway lobby as 'coming.' It, too, has had long tours.

SET FOR DRIVER'S SEAT IN 1943-44

Season of 1943-44 is likely to be one during which Broadway managers owning or operating legit theatres will again be in the position of exacting an edge in sharing terms, rather than the producers, with the house people possibly demanding guarantees for some shows. That generally is the situation when a theatre shortage impends or is indicated. There are 37 theatres available for shows. On the current list between 12 and 15 shows are popular enough to hold over into the new season.

As there are some 40 new productions in sight, the theoretical number of houses needed would be 52. It is certain that there will be a number of flops, so whether there will be a house shortage at one period or another depends on how speedily the new shows open and close. Last season there was a record number of clicks in comparison to the number of shows produced, one out of less than every three getting across.

If the quality of next season's product is equally high there will be a scramble to obtain bookings even for the less desirable legiters, of which there are a number. Some spots which haven't been used for shows may be pressed into service. Included are two roof theatres, one atop the New Amsterdam and the other over the 44th street.

Shuberts Hold the Reins.

The Shuberts are virtually in the position of selecting the shows they think will get across, as they control 22 out of the 37 legiters. Producers of other shows not well regarded prior to opening will possibly face the requirement of guaranteeing the house to obtain booking.

Comparatively few of the theatres they operate are owned by the Shuberts. When they went into receivership they let a number of houses go back to the banks, through foreclosure of second mortgages and relinquished leases on others. During the past several seasons, however, the Shuberts made deals with banks whereby the managers operate the houses by guaranteeing the comparatively small fixed charges and splitting the profits. In that fashion they are enabled to run the bank-owned properties with much less financial liability than when they owned the theatres. There are 24 legits on the list this week and 15 are in Shubert houses.

Current shows likely to hold over into autumn are: 'Arsenic and Old Lace' (Fulton), 'Early to Bed' (Broadhurst), 'Harriet' (suspended for five weeks) (Miller), 'Kiss and Tell' (Biltmore), 'Life With Father' (Empire), 'Oklahoma' (St. James), 'Rosalinda' (Imperial), 'Something for the Boys' (Alvin), 'Sons o' Fun' (46th Street), 'Star and Garter' (Music Box), 'Stars on Ice' (Center), 'The Doughgirls' (Lyceum), 'Tomorrow the World' (Barrymore), 'Ziegfeld Follies' (Winter Garden), 'The Skin of Our Teeth' (Plymouth).

Some of the new season's shows are definitely scheduled for production but there is no approximating a listing at this time.

Vincent Set for 'Artists,' Joe Lewis Sought, Price May Also Land in Revue

Romo Vincent is set for Lou Walters' and Monte Proser's 'Artists and Models' and Joe E. Lewis is being sought. Idea for the latter is a next-to-closing seven-minute comedy spot, so that the show won't interfere with Lewis' nitery commitments when he returns from his overseas trek at the war fronts.

Georgie Price, the stock broker-comedian, who headlines Walters' new Latin Quarter (N. Y.) nitery show opening July 6, may also wind up in 'A&M,' which would be an encore for Price, because he starred in an original 'A&M' when the Shuberts first produced it. Walters recently bought the title from the latter.

Face-Lifting Seen for Broadway's Theatre Zone With Gaiety, Fulton Sale

'Ladies' Biz Too Good, Chi Solons Nix Tax Settlement

Chicago, June 29.

Because 'Good Night, Ladies' continues to roll up sock biz week after week at the Blackstone theatre, members of the Cook County Board's tax foreclosure committee rejected an offer of the Slavin Amus. Co., owner of the theatre, to settle $72,720 in back taxes, from 1929 to 1940, for $40,000.

'We'll see how long the play lasts,' the committee members said, 'Maybe they can increase the offer.'

Lambs A.K.s Get Break in Casting For 'Doughgirls'

Greatest break the Lambs ever got since inception, so far as engagements for its members are concerned, was provided by Joseph Fields when he wrote 'The Doughgirls' (Lyceum, N. Y., and road). Play is long on its girl leads, but the cast also calls for actors of middle age or older. Players who haven't worked for years are appearing in one 'Doughgirls' company or another. Some Lambs think the club should devise a decoration for Fields, with a posy or two for Max Gordon, who produced the laugh play, and George S. Kaufman, its director.

Besides the original cast, one company is in Chicago and another in Los Angeles. Early in the fall a fourth 'Doughgirls' will be sent out, going to Boston for an expected run. By that time there will hardly be any A.K.'s left around the Lambs' clubhouse. Play is a one-setter but has a cast of 36, none doubling up. Flock of small parts brings on additional players continuously, some not appearing until late in the performance. Number one show is figured a cinch on Broadway well into the new season, the Chicago company will tour the midwest, while the Coast outfit will roadshow that territory and the Boston troupe will later go into the south.

In a somewhat similar way, 'Arsenic and Old Lace' was a windfall for very mature actresses. Cast calls for two old leads, and when there were three companies of 'Arsenic' that meant continuous employment for six actresses of the grandma age.

Brisson Finds 'Bed' Plenty Cashy Through Kollmar Takeover

Carl Brisson has nothing to worry about so far as salary is concerned from now on through the coming season, granted that 'Early To Bed,' Broadhurst, N. Y., is the hit it's started out to be.

Brisson was engaged to play the male lead, being given a run-of-the-play contract calling for $600 weekly. Contract does not expire until May 31, 1944. After 'Bed' rehearsals started Richard Kollmar, who produced the show, elected to take over the Brisson part.

Usually in such instances a settlement between the manager and player is made, but when 'Bed' opened in Boston, show's chances were not so good, so Kollmar didn't bother about talking it over with Brisson. If the latter cares to remain idle he can collect right along, but if he takes another job at less pay, 'Bed' management is responsible for the difference.

Face-lifting of Broadway in the heart of the theatre zone is now assured following acquisition of the Gaiety and Fulton theatre properties at 46th street by downtown financial interests. It will be the first improvement since reconstruction on the east side of the thoroughfare between 44th and 45th streets (Bond building, Criterion theatre, etc.) and the new buildings on the 43d street corners several years ago.

Robert E. Dowling, who heads the City Investing Co., which purchased the Gaiety-Fulton sites, has conceded the improbability of major construction for some years but he declared the west side of the block from the Astor theatre to 46th street will be improved, that mostly applying to the store fronts. As he put it, the stores now there 'make the block look like Third avenue but the property has Fifth avenue value.' and he intends to make it look that way.

West Side of Broadway, between 45th and 46th streets, has long been eyed by realty experts for reconstruction purposes. Indicated after the Gaiety-Fulton deal that the entire block and adjacent properties on the bisecting streets is under the same ownership for the first time. Deals were made many times with that objective but were stymied for one reason or another.

There are several corporations named in the ownership of the adjoining sites but it seems clear that the same interests are represented with interlocking companies including the City Farmers Loan and Trust. City Investing Co. appears to be the titular owner of the block, having taken over the Astor, Bijou and Morosco theatres more than seven years ago through foreclosure. The Gaiety, which includes an office building, and Fulton were owned by Erlanger interests, an estate administered by the National City Bank and Saul Baron, attorney for the Clevehanna Corp., which was the corporate name of the theatre ownership.

The properties purchased by the Dowling group were valued at $2,615,000, of which $2,390,000 is the assessed value of the land. Combined assessed value of the block and adjoining theatres is $5,165,000, total plot being 54,000 square feet. Purchase of the properties is dealing with the future, and after the war the five theatres will be razed, a hotel and new theatre or a department store to occupy the combined sites.

SULLAVAN AS LEAD IN VAN DRUTEN COMEDY

Margaret Sullavan is tentatively set for the leading part in the new John Van Druten play, temporarily titled 'The Voice of the Turtle,' which Alfred De Liagre, Jr., will produce in the fall. It will be her first Broadway appearance since 'Stage Door,' in 1936-37.

'Turtle' is a three-character light comedy with a love story.

Nipped in B'way Bud

Broadway's proposed second strawhat did a folderoo in rehearsal last week, when the husband of Margery Matson, who was sponsoring, made an unbilled appearance at rehearsal quarters in Union Church and rang down the curtain on his spouse's proposed plan to pitch woo with Thespis again.

He addressed the group, retailing the news that the venture was off, and despite there having been no contracts signed, he notified the dozen players that he would reimburse them for time spent fooling around the venture. Later in the week they received checks.

Cast received notes from Mrs. Matson stating her husband had acted with her consent and that she would contact them after summer when 'she may still do something in the theatre.'

Plays on Broadway

STARS ON ICE

(Second Edition)

Sonja Henie's and Arthur M. Wirtz's production of second edition of skating revue [illegible] staged by Catherine Littlefield; settings, Bruno Maine; costumes, [illegible] and [illegible]; skating [illegible] $1.65 top; opened at Center, N. Y., June 24, 1943.

Excellent theatre diversion 'Stars on Ice' always was a good show, and although some of its stars are in the Army, the rhythmic class of the rink revue prevails.

'Stars' opened last July and suspended after 11 months. Original production numbers are retained but when the skating extravaganza resumed at the Center last Thursday (24) new numbers had been injected, one reason for the premiere performance running overtime. Several line skaters have been elevated under the eye of Catherine Littlefield, the stager, and William H. Burke, executive director of the Sonja Henie-Arthur M. Wirtz novelty.

Freddie Trenkler is easily the top performer. The diminutive comic is a marvel on the steel runners. He's all over the broad ice surface, making sudden stops in such ways that few skaters can manage. Trenkler is best next to closing the first part. Late in the show he's the main idea in 'There's One in Every Camp,' a soldier bit. The number has the spot formerly assigned to the Four Bruises, two of whom are in uniform, breaking up the act.

Geoffe Stevens and Monte Scott of the Bruises are present, appearing in another comedy number, 'The Three Kilties.' Rudy Van Dyke being the third member. It replaces the 'Rookies,' also out via the Army. Trenkler, incidentally, is one of the standouts from the 'Hollywood Ice Revue' (Sonia Henie), another act from the outfit being James Caesar and Lee Freisinger, jumpers. They're on twice with virtually the same stuff, so one appearance could be scratched. There were four such athletes in the Henie show last season.

Skippy Baxter is in camp, the replacement being James Wright, who fills the bill capably. First, he does a routine with Muriel Page, formerly of the Rockettes, number being 'South of the Border.' Wright's more important assignments are with Carol Lynne, one of the most attractive and accomplished of the girl leads. Their appearance in 'Autumn Leaves' is a highlight, the number being one of the most colorful of retained material. Miss Lynn's Russian number is splendid, same going for Wright's adagio with Corrynne Church.

Rudy Richards is one of the new boys who scores. He suggests Ted Lewis in 'Pied Piper of Rhythm,' prettily assisted by Claire Wilkins and Ragna Ray. Stevens, in 'The Dancing Lesson' and 'His Night Out,' which are new, is generally useful. Also new are Gretel and Robert Uksila, who formerly conducted a skating school in Washington. They do well, assisted in one number by James Partridge, while Paul Castle, the midget skater, is also in notable evidence.

Paul Duke, the magi with lighted cigarets, is another holdover from the first 'Stars,' and again scores. Twinkle Watts, the eight-year-old kid skater, is still another unusual contributor. So is Fritz Dietl, master of stilt-skating, who scores a solid hit.

The blonde Hertha Grossman stands out in such production numbers are 'Valse Elegante' late in the show, and 'Jack Frost Reverie.' Former is too extended. 'Juke Box Saturday Night' is best for Mary Jane Yeo, John Kasper, Castle and Richards. 'The Chase' is perhaps the most graceful production number, with the line people contributing. A quartet of warblers delivers the songs; unit is made up of Vivienne Allen, Lewis Appleton, Max Condon and Charles Sherman.

'Stars on Ice' is easy to take for a second time and will probably attract repeaters anyway. Spotted in Radio City's Center theatre it has the added advantage of offering surcease from the heat, the house reaching perfection in air conditioning.

Ibee.

BOY MEETS GIRL

Luria Victor's [illegible] New York Stock Co. revival of comedy in three acts [illegible] Bella and Sam Spewack [illegible] Lewis [illegible] $1.65 top [illegible]

Robert Law [illegible] Lewis [illegible]
Larry Toms [illegible] Norman MacKay
[illegible] Joe [illegible]
[illegible] Sanford Bickart
[illegible] Marshall Reid
Peggy [illegible] Thelma [illegible]
[illegible]
[illegible]
Green [illegible] Bill Jean
Slade [illegible] Monte [illegible]
Susie [illegible] Sara Lee Harris
Nurse [illegible]
Doctor [illegible] John [illegible]
[illegible] Stanley Phillips
[illegible] Thompson [illegible] John Lynch

As strawhat productions go, this second offering of Luria Victor's New York Stock Co. is passable. It's shabbily cast, under-rehearsed and limply directed, but at the pop-price scale the Bella and Sam Spewack jibe at Hollywood is a fair buy. To those who recall George Abbott's taut production of the comedy, the present edition is painful, but there should be enough people who missed the original to carry this one through the skedded two weeks.

Joey Faye, starred, is miscast as the debt-harried member of the bumptious screen-writing team, but probably the stint of playing a succession of straight parts will prove valuable experience for the laughable ex-burley comic. And at least his performance in the present role is more legitimate than anything he's previously done on Broadway. Lewis Charles, co-starred, supplies some drive to the performance with his vigorous playing of the other wag-gist scenarist.

Sara Lee Harris gives a direct, appealing performance as Susie, the dimwit waitress, while Gordon Nelson, Norman MacKay, Sanford Bickart and Marshall Reid are passable in supporting leads. Considering the limited rehearsal, it's hardly surprising that the actors flounder through their lines or that Rodney Hale's staging lacks the crispness and timing essential for a comedy of this kind.

Hobe.

DUFFY STILL UNLOCATED AFTER DET. BLOOMER

Henry Duffy, former Coast showman whose stock and production activities in Detroit came to a sudden halt last week far in the red, still has not been located by those desirous of settling some financial details. He is not known to have responded to New York contacts who have sought to reach him. One said that following disappointments over recent show ventures, 'he just couldn't take it and went to pieces.' It is possible Duffy returned to the Coast but letters sent there have been unanswered.

There are some claims filed with Equity by players in 'There's Always Juliet,' which died in Detroit. Balance on a salary guarantee bond covering 'The Bat' is more than sufficient to cover the 'Juliet' claims but cannot be used unless Duffy assents to transferring the surety.

Strawhat Review

BLACK MAGIC

Baltimore, June 25.

Hilltop Theatre production of drama in three acts by Richard Goddard, adapted from book, 'Obsession,' by the author; staged by the author; setting, Axel [illegible]; opened at the Vagabond Little Theatre, Baltimore, June 23, '43.

Bhanli [illegible] Christini Keske
Bharat Singh [illegible] Allen Kershaw
Abdul [illegible] Nathan Harris
Hengram [illegible] Brandon Roberts
Major Cecil Chatterton [illegible] Martin Mervyn
[illegible] Dane [illegible] Bill Forrest
Col. Durand O'Keefe [illegible] Frederick Winsor
Andre Chatters [illegible] Fiona O'Shiel
Laura Parkinson [illegible] Mary Eaton

This is the first new play effort of the current season by the Hilltop strawhatters, moved into town and housed at the Vagabonds' Little Theatre. It's practically a one-man proposition, with Richard Goddard the one man. He has adapted the play from his book, directed its presentation and also plays the heavy with sinister eclat. Therein may be found all the shortcomings inherent in this, another play set in Mother India. It's very bookish and very talky, with too much explanation and not enough action. There's much ado about nothing and all that remains is some fairly authentic Hindu background and a good commercial title, but nothing else.

Story deals with the usual Englishman who is going to the dogs under the mystic influences of the Far East. Col. Durand O'Keefe, of the Indian Medical Service, drank- and drugged himself into almost abject fear of his surroundings and his very servants. Bharat Singh, one of the latter, has put the hex on him, built around the colonel's delving into the transfer of personalities, reincarnation, etc. The usual Tondelayo type of native girl is rung in to help in the dirty work and before long the colonel is a wreck with a disillusioned young wife and no other way out but a double killing to get rid of him and Bharat Singh, the menace, as well.

There are a few other characters, all stereotyped; the English major of the Colonial Service, a superintendent of police with a dash of Scotland Yard, a gossipy femme neighbor and a slew of native boys in No. 7 makeup. Goddard, tabbed Allan Kershaw in cast, is rather authentic as the sinister native, and Frederick Winsor is all right as the dereliet colonel. Romance is handled by Fiona O'Shiel as the wife and Bill Forest is the policeman who understands her plight and lots of other things. Christina Keslay slinks in and out as the native gal. Direction is halting. Neat job of stage dressing for a strawhat.

Burm.

Cantor Named Prez Of Jewish Theatrical Guild

Jewish Theatrical Guild announces the following officers for the coming fiscal year: Eddie Cantor, president; George Jessel, Fred Block, William Morris, Jr., Ben Bernie, Jack Pearl, A. A. Jaller, vice-presidents; Abe Lastfogel, treasurer; Nat Lefkowitz, assistant; Sam Forrest, financial secretary; William Degan Weinberger, chairman of trustees; Dr. Leo Michel, chairman of relief; Lt. Harry Katz, legal committee; Dave Ferguson, executive secretary.

Council: Louis Bernstein, Charles Cantor, Dan Dody, Nat Dorfman, Benny Fields, Henry Jaffe, Lester Hammel, Marcus Heiman, Moe Hoffenson, Morris Jacobs, Dr. Elihu Katz, Marvin Schenck, Harry Schumer.

Blair's Sign for Memphis

Memphis, June 29.

The dance team of Jack and June Blair has been signed for the entire six-week season at the Memphis open air theatre, General Manager Joseph Cortese announced on the eve of the opening.

The Blairs will arrive in time to participate in the first production, 'Spring Maid,' which launches the MOAT season Monday night, July 5. Each show runs a week. Dance duo will join a large cast including Yola Galli, William Horne, Charlie Williams, Victor Morley, Bertha Mae Hoppel and Viletta Russell.

Advance sale of seats has been best in history, despite gas rationing.

Other shows on schedule are: 'Prince of Pilsen,' 'Bittersweet,' 'Waltz Dream,' 'The Only Girl' and 'The Merry Widow.'

London Play Reviews

SWEET AND LOW

London, June 10.

J. W. Pemberton-J. A. [illegible] production of revue in two acts (13 scenes), features Hermione Gingold, Brenda Bruce, Walter Crisham, Bonar Colleano, Edna Wood, Ilena Sylva, Yvonne [illegible], Pauline [illegible], Irene [illegible], John Jowett, Nicholas Phipps, Denis Webb[illegible], Harold Purcell, Alan Melville, Eric Maschwitz; music, Leslie Julian Jones, Robert [illegible], Geoffrey Wright, Jack Strachey, George Posford. Directed by Charles Hickman. At Ambassadors theatre, London, June 10, 1943.

Producers of this show should be thanked for giving players unknown to the public opportunities to show what they can do. On the other hand, some of the artists given such opportunities should be publicly spanked.

Main principals are Hermione Gingold and Walter Crisham. The material is replete with clever lyrics and satirical ideas, much of the material satirizing show business, the humor of which was avidly devoured by the first-night audience.

The theatre is a small one, and the music is supplied by two pianists and a drummer. Costuming and scenery are attractive and modestly effective. Supporting cast are relatively as competent as the featured players. The material ranks with the more pretentious current revues. Audience enjoyed it throughout and newspaper criticisms generally favorable. Show looks successful.

Jolo.

LIVING ROOM

London, June 9.

Linnit & Dunfee production of drama in three acts by Esther McCracken, directed by the author; at Garrick theatre, London, opening June 9, 1943.

Vickie Benton........Louise Hampton
Maggie Pryce........Eileen Beldon
Deborah Benton........Nellie Bowman
Mrs. Bayes........Dorothy Miller
Molly Benton........Jane Baxter
Dr. David Blake........Philip Cunningham
Tom Payne........Charles Lamb
M. Menzies........Keith Shepherd
Sam Marlow........Lloyd Pearson
Henry [illegible]........Fred Groves

The author has two successes to her credit, both domestic comedies, and she now appears in the role of producer as well as writer. That may have something to do with the lack of speed in developing the story. If the players were not so competent, the entertainment might drag more tediously.

The author has something to say, but misses garnishing it with the requisite dramaturgy. Two elderly maiden aunts derive their income from four houses in the slums of London and spend most of it to rear their young niece, who is approaching her examination for entrance to the medical profession. The young lady hasn't bothered much about where the expenses of her education emanate, assuming the aunts have a modest but comfortable income. She falls for a young doctor, and he with her. He visits a patient in one of the slum houses, and brings the condition of the premises to the notice of the health authorities. The result is their being condemned for demolition.

Jolo.

Legit Follow-Up

'SONS O' GUNS'
(Forest Park, St. Louis)

St. Louis, June 29.

Three new faces are seen in the current one-week stand of 'Sons o' Guns' in the Municipal Theatre Ass'n's al fresco playhouse in Forest Park. The musical, presented here for the first time in 1935, teed off last night (Monday) with a mob that grossed an approximate $3,300.

Andzia Kuzak, singer, as Yvonne; Archie Robbins, as Jimmy Canfield, and Dave Mallen, comedian, the newcomers, scored solidly. Miss Kuzak's voice seems adaptable to the outdoors, and her interpretations of 'Why It's You I Love' and 'Ciri Biri Bin' copped plenty of palm-pounding.

Mallen sang a bunch of George M. Cohan ditties, and Robbins' impersonations of m.c.'s of stage and screen also won the customers. Specialties by Marion Belett and English brothers, Jean Devereaux, ballerina, and Lynda Glenn, comedienne, who clicked last week in 'Rose-Marie,' also scored.

Dan M. Eckley, dance director of Dick Berger's production staff, emerged from anonymity to win a heavy hand for his self-conceived, fast hoofing routines. An exhib of precision drilling by 150 trainees from the Jefferson Barracks, Mo., Replacement Center, added another dash of military flavor to the piece, and the mob ate it up.

Standouts in support are Joseph Macauley, Edward Dorsey, Gordon Dilworth and Leonard Elliott.

'Rose-Marie' continued to be a fave with natives, and wound up its one week engagement Sunday (27) on black side of the ledger. Despite rain on several days, it drew 73,097, with the SRO sign being hung out almost every night. Gross was an estimated $38,500. The total attendance included thousands of cuffo servicemen and underprivileged guests.

'SEE MY LAWYER'
(Adams, Newark)

Newark, June 22.

George Abbott's madcap memorabilia, which served as a Broadway romp for Milton Berle several seasons back, has been dusted off again to serve as a local venture for Eve Block and Jesse Sully. Vande aces originally exhumed the play in 1940 as a maiden stock effort and are carrying on again with a cast augmented by Teddy Hart and Marilyn Cantor, Eddie's daughter.

A fast takeoff on the barrister business, circa 1930 or thereabouts, 'See My Lawyer' is no longer topical, but the composition is still laugh studded and the lunacy is first-rate. Hoary motif concerns a firm of shyster lawyers and their well-paid efforts to curb the phrenetic antics of a wealthy and psychoneurotic playboy. Laughs are evoked from situation buildups, and the risibilities are plentiful, piece gaining momentum as it progresses.

Block, playing a straight role as the protagonist is well-planted and turns in a cogent performance as the harassed lawyer who can't decide between moola and l'amour. As the focal point of the play, he's outstanding. Miss Sully, in a smaller role as the playboy's fall gal, gives an adroit characterization and holds up well on the comedy end.

Hart's comedy is surefire. Jester's every move and line winning chortles. Strictly a lonfight comic, he's being wasted in stock and, like Durante and Haley, is ripe for 'rediscovery.' Miss Cantor turns in a neat performance in a fat role, exhibiting plenty of composure and confidence. It's the second part she's essayed, her previous stage work having been limited to a spot in 'Stage Door.'

As a piece de resistance to the play proper, Block and Sully top their curtain bows by going into their vaude routine, lending an intime note to the proceedings that smacks of smart showmanship.

Joun.

'WITHOUT LOVE'
(Brattle Hall, Cambridge, Mass.)

Cambridge, June 14.

Having the field to itself this season, the Cambridge strawhat, if it can get attractions, is obviously set for top grosses until harvest time. Constance Bennett is, of course, responsible for the sold-out-in-advance status of the place this week, and judging by the advance for next week, Jeanne Cagney (who'll thereafter remain as resident ingenue) will do the same.

Through location alone, Brattle Hall is a winner for these times. It's just off Harvard Square, which was never more filled with milling throngs, and it's served by a half dozen streetcar and bus lines which converge on the rapid transit system beginning there. Even if the outfit has to fall back on its own by no means amateur talent, it'll do plenty of business.

To a remarkable degree, Philip Barry's mild comedy, arguing in a romantic parable that England and Ireland could get along together all right if they'd really try, is tailor-made for Miss Bennett in the part created by Katharine Hepburn last season. She has all the necessary aristocratic bearing without too much of the ivory tower; she has warmth and humor and poise, and if she seemed a little wanting in vivacity at times it was mainly a question of the pacing of the play.

Actually, her performance more than belied her rather scanty stage experience (her previous appearance was with the ill-fated 'Easy Virtue' company in Chicago in 1939). In addition to her histrionic capacities, which were certainly more than adequate to the occasion, she was a thumping success both as personality and clotheshorse. She had the audience with her from the outset and drew gasps at every entrance with her array of gowns.

She was well supported by the local company. Robert Perry (who also directed), doing the role of Patrick Jamieson (the Elliott Nugent part) with quiet assurance. The direction could have used a bit more verve, especially in the sections dealing with the slightly awkward political stuff. Play holds up well. Eight performances are scheduled, all sold clean. This means a gross in excess of $4,200, wow here.

Elie.

'ARSENIC AND OLD LACE'
(Fulton, N. Y.)

To those who have never before seen 'Arsenic and Old Lace,' the version current at the Fulton, N. Y., should be entertaining and, intermittently, quite funny. But to anyone who recalls the captivating performance early in the run the present show is a painful travesty.

The play used to ring up at 8:40 and break at 11:10, but it now rings up at 8:50 and breaks at 10:55. The difference, of course, is almost entirely in lost laughs, though a trifle may be the result of hurried playing. Blame for the ragged performance appears to rest not so much on the present cast as it does on the direction, Bretaigne Windust, who reportedly hasn't even seen the show for two years, though he has a percentage of the gross.

Even without cast changes a production needs periodic supervision and re-rehearsal to retain any sort of playing edge. But 'Arsenic' has had no such checking or tuneup, even though there have been numerous cast replacements.

In a show that has so generally deteriorated, there's no point in criticizing individual actors. However, not a single part is as well played as originally. Effie Shannon's performance as Martha Brewster has held up fairly well. Ralph Chambers is reasonably legitimate as Officer Brophy. Helen Brooks still makes something out of the impossible part of the minister's daughter. Henry Herbert does a graphic bit as the near-poisoned 'old gentleman,' and Henry Sharp is at least suitably cast as Dr. Einstein, though his playing is too hokey. The others had better remain anonymous here.

Hobe.

D. C.'s 2d Hoker

Washington, June 29.

'Broken Hearts of Broadway' opened last night (28) on the Willard hotel roof, where beer and pretzels are an accompaniment for the hoke melodrama. In the breeze-swept auditorium on the 10th floor, these informal dramas are getting a good play. 'Bertha the Sewing Machine Girl' bowing out with approximately a $4,000 gross at $1.65 top. To this must be added the hotel's cut on the sale of refreshments, which amounts to considerable.

Cast is augmented by the Ben Yost quartet, which holds over, and these Equity additions: Lionel Ince, Natalie Core, Mary Jane Kersey, Louise Kelley and James Boerst. Bibi Osterwald and Ted Tiller, local leads, are retained.

Lease Great Northern, Chi

Chicago, June 29.

Dan Goldberg and Julius Pfeiffer, operators of 'Maid in the Ozarks,' have taken a five-year lease on the Great Northern theatre, where the attraction is playing, at a yearly rental of $22,500. Theatre property has been in receivership for several years and lease was approved by Federal Judge Michael Igoe.

House is only independent legitimate theatre here, all the others being tied up by the United Booking Office. Although end of 'Maid in the Ozarks' run is not in sight, lessees have already received offers for bookings in the house. They plan to follow their current attraction with other locally produced shows.

LONELY HEARTS!
Young man, with ability, wishes to meet refined talent scout. Object, Hollywood. See
BRUCE BRIGHTON
Now Appearing in Stock at
THE PLAYHOUSE
Memorial Auditorium
Worcester, Mass.

'Kiss' Tops Chi Run at $18,000, 'Doughgirls' 13G, 'Ladies' $13,200

Chicago, June 29.

'Kiss and Tell' did the biggest business of its run so far at the Harris theatre last week, chalking up a great $18,000 and topping everything in town by a wide margin. Receipts picked up at most houses.

'Junior Miss' opened Sunday (27) at the Erlanger at $2.20 top.

Estimates for Last Week

'The Doughgirls,' Selwyn (16th week) (1,000; $2.75). Picked up a little and seems to be settling around $13,000 mark.

'Good Night, Ladies,' Blackstone (63rd week) (1,200; $2.75). Nice gain despite heat, doing $13,200.

'Kiss and Tell,' Harris (7th week) (1,000; $2.75). Still the top money-getter, with a new high last week of $18,000.

'Maid In Ozarks,' Great Northern (43rd week) (1,400; $2.75). Holding up at around $9,500.

Larry Hart to Do New Songs, Rodgers Will Produce 'Conn. Yankee'

'Connecticut Yankee,' one of the series of Broadway musical successes of the '20's by the now split-up trio of Richard Rodgers, Larry Hart and Herbert Fields, is scheduled for revival this fall, with Rodgers producing.

Hart is doing some new songs for the revival, which will be in the nature of a reunion for the Rodgers and Hart team. Former did the score for 'Oklahoma' but teamed with Oscar Hammerstein, II, it being the first time since their 'Garrick Gaieties' days of nearly 25 years ago that the Rodgers & Hart combo split up.

GYPSY ROSE LEE, CLARK IN 'STAR' VACATIONS

Gypsy Rose Lee and Bobby Clark will leave 'Star and Garter,' at the Music Box, N. Y., temporarily, according to Michael Todd. Clark will take a vacation for approximately three weeks, while Miss Lee will devote her time to her 'Ghost in The Woodpile,' which Todd will produce, George S. Kaufman being on the directorial end.

Todd may use Prof. Lamberti to play Clark assignments in 'Star.' Georgia Sothern is slated to do part of Miss Lee's bits, an understudy taking over the balance.

'Star,' which recently passed the year's run mark, is dropping Sunday performances, it being the third Broadway attraction to revert to the Monday-to-Saturday schedule.

Geraldine Fitzgerald In Miller 'Swan' Revival

Geraldine Fitzgerald will probably play the lead in a Gilbert Miller revival of Ferenc Molnar's 'The Swan' in the fall. Miller intends staging the show himself, but has not yet lined up anyone for the supporting cast. Miss Fitzgerald, for the last few years a film actress at Warners, recently appeared in New York in Irwin Shaw's 'Sons and Soldiers.'

'The Swan,' one of Miller's most successful productions, was also one of Molnar's biggest hits and, when produced on Broadway in 1923, drew notable attention to Eva Le Gallienne and Basil Rathbone, who played the leads.

Mass. Barn to Open

Westboro, Mass., June 29.

Red Barn strawhatter opened Monday (28) with 'Penny Wise.' It will be the sixth season the Barn has produced dramatic stock.

Kirk Ragan, who just closed a tour with 'My Sister Eileen,' is juvenile. Norman Scheffer, recently honorably discharged from the Army, doing the leads. Others in the group are Marguerita Gcha, Helen Marcy, John Rowe, Ellwin Evans, Elizobeth Kimball and Lynn Masters.

'Father' 16G, Seattle

Seattle, June 29.

Local legit has been exceptionally brisk this year, with capacity the rule at the town's 1,500-seat Metropolitan.

Back after a year, 'Life With Father' in six days gathered $18,000, big, last week at $2.88 top.

'Lady' 41G Sellout 2d Wk. L.A., 'Doughgirls' 14G Again

Los Angeles, June 29.

'Lady in the Dark,' at the Philharmonic, sock show of the town, is grinding away to $41,000 for this week after reaching that figure on initial seven days. Piece may hold for fourth week, as third is also a sellout.

Biltmore, with 'Doughgirls' in for four and a half weeks, launches second full week at $12,000, under expectations. 'Born Happy,' all-Negro revue at the Mayan, is heading for handy estimated $12,500 for its second week after piling up same figure initial stanza.

Ken Murray's 'Blackouts of 1943,' at the El Capitan in Hollywood, rarely varies from steady $14,000 mark each week. Next weekend, with extra holiday shows, should swell figure. Variety revue celebrated its first year's anniversary last week, with end nowhere near in sight.

Belasco relighted last night (28) with indefinite run of Grand Guignol plays, under presentation of Howard Young. Group of four chillers is labeled 'Horror Tonight,' and appearing in the productions are Flora Robson, Henry Hull, June Havoc, George Coulouris, Sam Levene, Barbara Everest, Lester Matthews, Anita Bolster and Moyna Macgill.

'UNDERGROUND' NOW OFF INDEFINITELY

'Miss Underground' is off indefinitely and may never be produced. Vinton Freedley declared himself out last week on the proposed musical comedy, which Milton Bender tried to promote for a year. Two film firms expressed interest in the story, book being by Paul and Pauline Gallico, but Freedley finally decided the locales of each of the three acts, all in enemy or continental Axis dominated countries, would make the story too touchy for stage useage.

Collapse of 'Underground' nearly caused a wasted season for the Cristianis, bareback equestrian troupe. The act planned going back to Sarasota, where the family owns considerable porperty, but Monday (28) it was engaged for 'Spangles,' one-ring circus current at Madison Square Garden. Latter outfit was in need of equestrian strength. Van Leer's liberty horse act was due into 'Spangles' last week but one nag died.

There are 18 people in the Cristiani troupe, which came to New York around Christmas for 'Underground' and uses 11 horses. Subsistence money was paid them and feed for the horses, cost being around $300 weekly. From the time he came into the management end until he dropped 'Underground' it is understood that Freedley paid that coin.

Vivienne Segal drew unfortunate break in the 'Underground' affair. For months she has been practicing with the horse act at the Boots and Saddles club. At least she can now ride bareback. Bender is her agent.

Nixon, Pitt, Grossed 485G In 35-Week Season

Pittsburgh, June 29.

Nixon, town's only legit spot, wound up 35-week season with total gross of more than $485,000 and only a pair of losing sessions. Those were the last two shows, ZaSu Pitts in 'Bat,' which hit a new low for the year at $4,800, and Bela Lugosi's 'Drocula,' which got only a few hundred more than that.

High was achieved by Irving Berlin's 'This Is The Army,' $47,800, although that was at advanced prices, but the best stanza among the regulars was second and final week of Gertrude Lawrence's 'Lady in the Dark,' which got almost $27,000.

Nixon is tentatively scheduled to reopen Aug. 9 with two-week return of 'Junior Miss,' and 'Life With Father' following, also for a fortnight, but it's altogether likely these shows will be postponed until the heart of the season since heat has already played enough havoc with biz at legit site to warrant putting in two money attractions during height of warm weather.

'JR. MISS' $8,000 DESPITE HUB HEAT

Boston, June 30.

No developments in the way of prospects brings home the lull currently afflicting the Hub. Only thing in is 'Junior Miss,' still holding the fort at the Colonial for a very good $8,000 last week, estimated, despite fierceness of the heat. Plenty of school kids keep the show on a profitable basis, and no end is in sight yet.

Otherwise, the Cambridge strawhat and the Barn repertory on Beacon Hill are the only legit attractions, and neither offers substantial competition. Fall bookings keep piling up, however, and a number of traveling shows are mentioned as possibilities during the hot weather. None of the downtown legit theatres is air-conditioned, however, a fact which might hold down the possibilities.

Swanson Gets Kudoes, But Crix, Heat Dent 'Gay' In Balto Week, $2,400

Baltimore, June 29.

New policy of legit stock with visiting names opened at the Maryland last week under the aegis of C. W. Hicks, operator of local film chain, with 'Let Us Be Gay' the attraction and Gloria Swanson the star. In for two weeks, with matinees set for Saturday and Sunday and the top $1.65, layout ran into weather difficulties with failure of improvised cooling system hooked on to the round-the-corner Mayfair filmery, also operated by Hicks. Excessive heat drove away first-night patrons, and no letup in torrid temperatures is keeping patronage low. First heat got estimated $2,400 for the 1,280-seater, with fixing of cooling setup looked to improve biz on second round.

Local crix took a crack at Rachel Crothers' script, rating it dated, but all went overboard in praise of Miss Swanson.

Extensive repairs, reported costing $50,000, was started on Ford's last week, with all priorities cleared and overtime work schedules calling for an August opening, with direction and booking under United Booking Office.

Agent Hunter Retires

T. Hayes Hunter, licensed casting agent, has retired from that field temporarily and may not resume. He turned in his permit to Equity with the request that it be suspended until such time as he may wish to reenter the field.

Equity requires agents to maintain offices in New York but Hayes has given up his quarters. He specialized in casting English actors on Broadway but few if any are coming over. Of late he had concentrated more on plays.

Hayes, formerly in the managerial field in London, was once among the best known directors in stock, notably in Hartford and New Haven.

Current Road Shows

(June 30-July 11)

'Able's Irish Rose'—Lafayette, Detroit (30-10).

'Biography' (stock)—Central, Passaic (30-4); Mosque, Newark (6-11).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (30-10).

'Claudia'—Geary, San Francisco (30-10).

'Corn Is Green' (stock)—Windsor, Bronx (30-4); Flatbush, Brooklyn (8-11).

'Doughgirls' (2d Co.) — Selwyn, Chicago (30-10).

'Doughgirls' (3d Co.)—Biltmore, Los Angeles (30-10).

'Eve of St. Mark' (stock)—Windsor, Bronx (6-11).

'Gilbert and Sullivan' (stock)—Flatbush, Brooklyn (30-4); Audubon, N. Y. C. (8-11).

'Good Night - Ladies'—Blackstone, Chicago (30-10).

'Jane Eyre' (stock)—Locust, Philadelphia (30-10).

'Junior Miss' (2d Co.)—Erlanger, Chicago (30-10).

'Junior Miss' (3d Co.)—Colonial, Boston (30-10).

'Kiss and Tell' (2d Co.)—Harris, Chicago (30-10).

'Lady in the Dark'—Aud., Los Angeles (30-10).

'Laugh Time' (vaude)—Memorial Aud., Sacremento (3) (premiere); Curran, San Francisco (5-10).

'Madame X' (stock) — Audubon, N. Y. C. (30-4).

'Maid in the Ozarks' — Great Northern, Chicago (30-11).

'The Two Mrs. Carrolls' (tryout) —Shubert, New Haven (8-10) (premiere).

'You Can't Take It With You'—National, Washington (6-11).

B'way Hot, but Not at B.O.; 'Oklahoma' Alone Keeping Former Pace, 30½G; Many Shows Drop $2-3,000; 'Bed' 26G

Prolonged heat wave, setting a June record, seared Broadway box-offices last week. Standout shows were virtually protected by advance sales but even those were affected to a minor degree, while further advance selling slowed down to a dribble. Broadway was further worried by a skid in ice deliveries, and so cooling plants could not be properly operated. That was particularly true Saturday (28), also Sunday and Monday (27-28).

There wos one possible exception to the rule that no show sold out completely throughout the week. It was 'Oklahoma,' which tops the field in ticket demand. Most shows were off more than was admitted, while leading musicals dropped from between $2,000 and $3,000.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (81st week) (D-730; $3.30). Slipped to around $8,000; even on summer bosis that was no better than even break for one-set British import.

'Arsenic and Old Lace,' Fulton (127th week) (CD-898; $3.30). Geared so that it can operate to modest money, house and show being under same management; rated around $7,000.

'Early to Bed,' Broadhurst (2d week) (M-1,142; $4.40). Newest musical hit's night business reported capacity but off at matinees; rated around $26,000.

'Dark Eyes,' Belasco (23d week) (CD-1,000; $3.30). Down around $8,000; low money of engagement, which was true of most others; must pick up to stick.

'Harriet,' Miller (C-940; $3.85)—Suspended Saturday (26) after 17 weeks; strong drama grosser due to relight Aug. 2.

'Janie,' Playhouse (42d week) (C-865; $3.30). Quit playing Sundays and playing regularly should get biz from juvenile vacationers; slipped to around $7,000.

'Junior Miss,' Majestic (86th week) (CD-1,715; $2.20). Dipped to $7,000; has another week to go; 'The Merry Widow' next attraction.

'Kiss and Tell,' Biltmore (14th week) (C-920; $3.30). Even so strong a draw as this laugh show went off, matinees principally being affected; quoted at $16,400; about $1,000 under capacity.

'Life With Father,' Empire (187th week) (CD-1,062; $3.30). Heat wave made no exceptions along the line and business here was estimated under $9,500 last week.

'Oklahoma,' St. James (13th week) (M-1,520; $4.40). Strongest draw in seasons got its usual quota of better than $30,500 although a few less standees. Profit said to average $8,000 weekly.

'Rosalinda,' Imperial (35th week) (M-1,450; $3.30). One of the musical favorites which slipped as much as $3,000; takings claimed about $23,000.

'Skin of Our Teeth,' Plymouth (32d week) (CD-1,075; $3.85). Dropped with the field, gross down to bit over $12,000; management hopeful of spanning summer, however.

'Something for the Boys,' Alvin (24th week) (M-1,375; $4.40). Another musical hit that was affected; dipped under $28,500; like others, Saturday afternoon attendance mostly affected.

'Sons o' Fun,' 48th St. (73d week) (R-1,347; $4.40). Went down around $1,800, which sent the gross under $20,000; still expected to play through summer and into fall.

'Stars on Ice,' Center (resumed engagement) (48th week) (R-2,966; $1.65). Opened Thursday (24) with some new numbers; drew excellent press and Rodio City location should provide lengthy stay.

'Star and Garter,' Music Box (53d week) (R-990; $4.40). Not off as much as some other musicals and still in the big money; claimed over $21,000.

'The Doughgirls,' Lyceum (28th week) (C-997; $3.30). Dipped slightly for first time, Saturday matinee being under capacity like 'Kiss and Tell'; still very big, however; $16,500.

'Those Endearing Young Charms,' Booth (2d week) (C-712; $3.30). New comedy drama battled in midst of heat wave; management urging attendance by means of extra-space ads but no dice so far; $4,000.

'Three's a Family,' Longacre (7th week) (F-1,016; $3.30). Down to around $6,000, not figured profitable at that level, but management plans continuance through summer.

'Tomorrow the World,' Barrymore (11th week) (D-1,014; $3.30). In the big money from the start; but heat hurt here too; slipped to $14,600. Has been netting about $5,000 weekly on average $18,000 gross.

'Ziegfeld Follies,' Winter Garden (13th week) (R-1,519; $4.40). Down about $3,000, which gave the leading grosser a count of around $38,500.

Revivals

'Counsellor-at-Law,' Royale (30th week) (D-1,047; $3.30). In its final week, closing date being July 10; heat hurt and takings rated under $9,000.

'The Student Prince,' Broadway (3d week) (O-1,942; $2.75). Went off too, drop approximating $2,000, but with takings claimad at over $23,000, old operetta is doing surprisingly well to date.

'The Vagabond King,' Shubert (O-1,325; $3.30). Presented by Russell Janney; score by Rudolf Friml; book by Brian Hooker and Janney; opened Tuesday (29).

Stock

'Boy Meets Girl,' Windsor (1st week) (C-873; $1.65). Drew much better press than first attraction ('The Milky Way') of stock outfit, but heat wave held down pace.

'VAG. KING' $21,000 IN 1ST FULL PHILLY WK.

Philadelphia June 29.

Intense heat here, similar to that all along the eastern seaboard, naturally put a dent in legit biz last week, but three shows open all reported satisfactory trade.

'The Vagabond King' just topped estimated $21,000 in its second and only full week at the Forrest. Operetta revival had registered a neat $9,000 in four performances of first week (opening Thursday night), and would have probably reached $25,000 with normal June temperatures.

'Jane Eyre,' opening at the Locust (second of an announced summer stage series), got rave notices and galloped to a robust $8,200. However, Locust is not fully air conditioned, and it was decided to switch summer series to Forrest, which is. 'Eyre,' accordingly, moved to the Forrest last night (28), and will stay there two weeks, giving it three in this city instead of the fortnight originally planned.

Bucks County Playhouse, opening its second season in the ballroom of the Bellevue-Stratford hotel, also had to buck the weather, although auditorium is air cooled. Initial offering, Philip Barry's 'Philadelphia Story,' has been seen here plenty, and star, Haila Stoddard, has only moderate marquee draw, but, even with handicaps, show hit an okay $5,800. Bucks County outfit gives only two matinees; offerings at Locust-Forrest present three.

Sale is very good this week for 'Without Love,' second Bucks County offering, with Constance Bennett's name as star undoubtedly helping. Plays here show only a week, while Locust's remain at least two.

Lineup at two continuing houses is as follows: Forrest, 'Two Mrs. Carrolls,' with Elisabeth Bergner, for two weeks, starting July 12; 'The Corn Is Green' (return), with Ethel Barrymore, on July 26, and 'Eve of St. Mark' (return), on Aug. 9. Bellevue has 'Room Service,' with Phil Loeb and Teddy Hart next week; 'Biography,' with Ilka Chase, on July 12; 'Late Christopher Bean,' with Pauline Lord, on the 19th; 'Theatre,' with Elissa Landi, on the 26th, and 'Romantic Young Lady,' with Maria Ouspenskaya, on Aug. 2.

LUGOSI-'DRACULA' $8,000 IN WASHINGTON

Washington, June 29.

In the face of blistering heat and housed in a non-air-conditioned theatre, Bela Lugosi in 'Dracula,' eight performances at $1.65 top, grossed $8,000 last week, considered exceptional in the face of atmospheric opposition. Three of the four notices from critics were friendly, but one Monday night scribe, applying the conventional Broadway yardstick, gave the mystery thriller a thorough toasting.

The National theatre gets Fred Stone in 'You Can't Take It With You' as the July 4 attraction. Booked in support was Mae Murray, former film star, but after the Sunday ads were placed it was announced that Miss Murray will not be in the cast. Following the Stone comedy will be Sylvia Sidney and Luther Adler in 'Jane Eyre.' Other shows are seeking the house, and the E. street theatre is likely to remain open through July and August, until the regular seoson begins Aug. 23.

'Father' 8G, Port., Ore.

Portland, Ore., June 29.

'Life With Father' played to virtually capacity business in its three-day run at the Auditorium last week.

With the 3,500-seater scaled at $2.75 top, show garnered an estimated $8,000.

Inside Stuff—Legit

Marriage of Charles Chaplin to 18-year-old Oona O'Neill recently was the occasion for a double-track story in the N. Y. News by John Chapman, which had as much to do with the bride's playwright-father, Eugene O'Neill, as the bridal pair. Perhaps no other newspaperman got as close to the eminent dramatist as did Chapman, who obtained a fund of lore about him and the latter's father, James O'Neill, who toured many seasons in, notably, 'The Count of Monte Cristo.'

How much of O'Neill's cycle of plays, 'The Dispossessors Self-Dispossessed,' is completed is still unknown, but the Theatre Guild is still waiting to put on his 'The Iceman Cometh,' but O'Neill refuses to let it go on unless under his own direction. He has no intention of coming from the Coast. Chapman describes 'Ice Man' as:

'A screwed-up half-ancient-Greek, rough talking drama of a Greenwich Village dive whose characters include gutter drunks, a traveling salesman who makes the place once a year for a low binge, a bartender who is a pimp and a couple of the bartender's prosties.' Pointed out that Chaplin is 54 and his pa-in-law, O'Neill, is 55.

At least one actor got a break in 'Early to Bed.' Franklyn Fox, an added starter after the new musical opened recently in Boston, is the guy. It was agreed between Richard Kollmar, actor-producer of 'Bed,' and Alfred Bloomingdale, an associate, that the show's story needed some tightening near the finale and so the part of an admiral was written in. 'Bed' debuted on Broadway, at the Broadhurst recently.

Fox was appearing in Boston in a revue, 'Kicked Upstairs,' which was kicked around and expired. Bloomingdale contacted him, and when 'Upstairs' flopped out, he fell into 'Bed,' part calling for about five minutes with a fairly good salary. George S. Kaufman had previously sought Fox for the Coast company of 'The Doughgirls,' but the actor said he preferred staying in New York so he could attend to his Victory Garden on Long Island.

Ralph Bellamy, who came to N.Y. from the Coast for another fling at Broadway, is getting the break of his theatrical career in 'Tomorrow The World,' the drama hit at the Barrymore, in which he's co-featured with Shirley Booth. He's probably making more coin out of the show than Theron Bamberger and Lester Meyer, who produced the anti-Nazi play, one of the few propaganda plays that have clicked. On the profit end that goes also for any of the numerous backers of 'Tomorrow'.

Bellamy gets 10% of the gross, which jumped to better than $18,000 weekly. In addition, he has a 5% ownership, so he figures that with Hollywood's stop-and-go system he's much better off in New York. Profits checks are due any day now. In addition to earned money on the side for a road show, there is a sinking fund of $25,000.

Meyer Davis, the batoning Belasco, who is investing in shows all over the Broadway map, has joined the socialite backers of the 'Merry Widow' revival slated for the Majestic this fall under New Opera Co. auspices. Mrs. Lytle Hull is in for a reported $20,000, along with Mrs. Cornelius Dresselhuys, Mrs. Ralph Seward Allen, George Sommes, C. P. Stewart, plus Jan Kiepura, who will co-star. Latter has $10,000 in the operetta. Marta Eggerth (Mrs. Kiepura) and Melville Cooper are also in the cast. Another songbird, Jean Tennyson (Mrs. Camille Dreyfuss; he's prez of Celanese Corp. of America), is also one of the backers. Mrs. Hull and Davis are the heaviest investors.

James Stroock of Brooks Costume Co., who planed in from the Coast last week, trained back Sunday (27) for Hollywood, where he will remain for the balance of the summer. Bianca (Blackie), his wife, and daughters Gloria and Geraldine accompanied him.

Brooks has opened a temporary shop in Los Angeles, where costumes for 'Ice-Capades' are being made. Firm also has a contract to provide costumes for 'Up In Arms,' film starring Danny Kaye, which Sam Goldwyn will produce. Gloria Stroock has been engaged for a road company of 'Kiss and Tell,' returning for rehearsals in mid-August.

League of New York Theatres denies that it used entrapment methods in securing evidence of overcharging by some ticket brokers. Claimed that a former theatre manager who bought some tickets at prices over the premium limit was unknown to the several brokers involved in the charges.

League concedes there is much less gypping than reported. Only one broker was penalized, allotments being withheld from his agency for two weeks. There are still two or three brokers whose cases have not been heard yet.

Acquisition of the Labor Stage theatre, at 39th street and Sixth avenue, New York, has recently been announced by Genius, Inc., organization of young Broadway hopefuls who originally foregathered in the basement lunchroom of Walgreen's drug store at 44th street and Broadway to exchange ideas.

Theatre will be renamed, with plans currently being formulated for a season of plays starting in the fall. The theatre, in addition to an auditorium seating 400, has a completely equipped kitchen and bar, several meeting rooms and rehearsal halls.

'Run Little Chillun,' all-colored show to be presented on Broadway by Lew Cooper, Meyer Davis, George Jessel and a flock of others, is the Hall Johnson play with music that was originally presented at the Lyric, N. Y., in March, 1933. It fared moderately well then and it's contended its chances were clipped by the so-called 'bank holiday' at that time. 'Chillun' played about four months. More recently it had a long run on the Coast. Play deals with two rival religious groups in the deep south. Clarence Muse is coming east from Hollywood to re-create it.

Charles B. Cochran, the English showman, is still ambitious to produce his planned 'Victory Revue' in London with a cast of American and British players, players from other Allied Nations also being a possibility. He is active in war service work and recently handled an event at Albert Hall, London, during which popular songs dating as far back as 70 years were heard.

William L. Shirer, CBS correspondent, was at the microphone, the program being broadcast.

Katharine Cornell has found a new play to her liking, 'Lovers and Friends.' She'll appear in it next season, revivals of classics being out for the time being. Play is by Dodie Smith. It will be produced by Miss Cornell and John C. Wilson, Guthrie McClintic staging.

Wilson is on the Coast conferring with Miss Smith, and seeking people for 'Stovepipe Hat,' musical comedy which he will present in association with Ray Golden.

Erin O'Brien-Moore, recently elected to Equity's council, attended a session of that body for the first time recently. Following day she telephoned to inquire if her handbag had been found. 'It contained her purse in which there was $14. Bag was not found at the Equity's office but Miss Moore wasn't sure whether she lost it elsewhere.

Party was thrown by Vincent Jacobi at Manhattan Center, N. Y., recently in celebration of his 10th year as business agent for Local No. 1, Stagehands Union. No admission was charged, eatables being obtained from a counter while the bar operated as usual during such affairs. A flock of acts appeared, nearly all coming from nightclubs.

Papermill Playhouse, Millburn, N. J., is advertising in Newark papers, detailing the time of departure and arrival of trains and buses between the two points, ads resembling a train schedule. House has been giving a series of operetta revivals.

RUBY ELZY DIES AT 33 AFTER DET. OPERATION

Ruby Elzy, the Negro soprano who rose to prominence by creating the role of Serena in 'Porgy and Bess,' died Sunday (27) in Detroit at the height of her career. The singer died after a tumor operation following the trip to Detroit, where 'Porgy' recently closed after an extensive tour, without any rest.

Miss Elzy, who was 33, was slated for a leading role in a Broadway revival of 'Run, Little Children,' skedded for the fall. She was also booked for an appearance as soloist at the Gershwin Memorial Concert at Lewisohn Stadium, N. Y., Tuesday (6)—an event with which she had been identified in the past. Alma Hubbard, who understudied for Miss Elzy in the Gershwin musical, will replace at the stadium concert.

The soprano, who received her training at the Juilliard School of Music, N. Y., appeared with Paul Robeson in the film version of 'Emperor Jones' and with Bing Crosby in 'Birth of the Blues.' She also appeared in the legiters 'Fast and Furious' and 'Brown Buddies.'

Surviving are her parents, husband, two sisters and a brother.

HUROK DENIED MOTIONS TO DISMISS BALLET SUIT

Solomon Hurok and his Hurok Attractions, Inc., last week were denied two motions for dismissal of the breach of contract action instituted by Universal Art, Inc. Judge Simon H. Rifkind issued the denial Friday (25) in N. Y. federal court, and at the same time granted a third motion asked by the defendants.

Universal Art, owners of the Ballet Russe de Monte Carlo, seeks damages of $120,725, charging that the defendants had violated a booking and managing contract.

The only motion granted was one in which the plaintiff was ordered to supply the date and year in which the alleged plan to destroy its business was conceived. The court ordered defendants to answer the complaint within 20 days after service of the bill of particulars.

Moss Hart

Continued from page 1

terday (Tuesday) he hadn't the slightest idea of what he was going to set down as he faced 'the villain'—his typewriter. He expects, nevertheless, to have the play in rehearsal by Oct. 1 for a Broadway opening, followed, it is hoped, by a coast-to-coast tour such as was made by 'TITA.'

Destined to make Hart's task doubly difficult is a determination to avoid all of the easily-fallen-into cliches of an Air Corps drama. There won't be a plane on the stage at any time and so, of course, none of the motion picture takeoffs, landings and crashes.

For his tour of the bases, Hart had an Army plane with an officer and a crew of four assigned solely for his use. He averaged six to eight hours of flying time daily, staying in each camp two or three days. He covered in the seven weeks everything that an Air Corps cadet learns in 15 months—and came back with copious notes but 'unable even to pilot an RCA Building elevator.'

Lived Like a Flyer

To soak up the maximum amount of information and 'feel' of the Air Force, Hart, during his entire tour, lived exactly as the flyers do. He slept in their barracks, spent time off with them in juke joints, attended cadet dances, went through the classification mills for pilots, bombardiers and navigators, was at an embarkation point, attended gunnery school, spent several days at a reception center and went through a period of desert training with the thermometer at 135 degrees in the shade.

Rather than treat of the technical functioning of the Air Force, however, Hart hopes to translate into theatre the motivation behind it.

'Tremendously impressive to me,' he declared, 'was the realization gained on the tour that this is honestly an Army of the people, that the skilled kids who are rapidly establishing our Air Corps as the best in the world are no supermen. Only yesterday they were barbers, clerks, plumbers. Now they're expert pilots, bombardiers, gunners. In two years we have built a thrilling saga of aviation.'

Literati

'Variety' On Ice-landic

OWI, American Legation,
Reykjavik, June 18.

Editor, 'Variety':

If the muggs have any doubts that 'Variety' has acquired world-wide renown, banish them, for enclosed is proof of its international fame. It's tearsheets of an article about Houdini from 'Variety' in the Urval, bi-monthly Icelandic edition of Reader's Digest.

The following is a literal translation of the captions: (a) He could open all locks and free himself from all bonds; (b) The Greatest Magician of the 20th Century; (c) An article from 'Variety' by Francis Sill Wickware.

Though thousands of miles from the heart of show business, I can still hear its heart ticking through the pages of 'Variety.' Bless the convoys that bring it across the sub-infested North Atlantic.

Then, I'm still in close touch with the business by virtue of my work. The OWI puts on daily radio broadcasts for the troops over the Iceland State Broadcast Service in which I function as writer, director, producer, announcer, and even platter jockey. We bring the boys their favorite shows from home on platters, give them as up-to-the-minute newscasts as are possible, and produce live shows with local talent. We've had USO-Camp Show entertainers (great performers) and the Red Cross able-bodied recreation workers (sturdy gals) on the air, and some particularly bang-up shows with servicemen. The Special Services bunch really knows how to cooperate.

My regards to the bunch on Film Row, and best to the 'Variety' muggs.
Manny Reiner.

Another 'Chips'?

MacKinlay Kantor's tale of the small town druggist who lost his son in the war—'Happy Land'—may repeat the 'Goodbye, Mr. Chips' rise to popularity. Alexander Woolcott rescued James Hilton's story from obscurity and talked it into the best-seller list.

First published in the Saturday Evening Post and then as a book last January, dwindling sales for 'Happy Land' suddenly picked up last month, and now Reader's Digest will run it in the August issue and King Features will serialize it beginning mid-July. Reason is probably that subject of Kantor's 16,000-word story is a natural for the times, since it explains simply and tenderly how one bereaved father found his son again in terms of the life of his home town and the American way of living his son gave his own life to defend.

When 20th Century-Fox bought the property it was not a big best-seller, but indications are it may become one before production begins.

de Polnay's First in U. S.

Peter de Polney, Hungarian novelist who has written in English and has been published in England, as well as on the Continent, will have his first U. S. publication, 'The Germans Came to Paris,' in August via Duell, Sloan & Pearce.

He was in Paris post-Occupation, posed as a watercolor artist, sold his sketches to Nazi officers, but when the Gestapo got wise he was only a pseudo-'collaborateur' he scrammed for America.

Howard Quits Censorship Office

N. R. Howard, head of the press division of the Office of Censorship, has resigned effective July 15, when he will return to the Cleveland News as editor. Howard will be succeeded by Jack H. Lockhart, on leave as managing editor of the Memphis Commercial Appeal.

Lockhart has been a Howard aide as night supervisor of the press division.

Life's Overseas Edition

Henry R. Luce is now planning an overseas edition of Life for circulation in England and other Allied nations. New edition will be sans advertising and will put principal stress on war morale and post-war aspects.

Overseas edition will be headed by Don Burke.

PM and Crooner's Recip Plugs

PM hopped on the Frank Sinatra bandwagon with an 'album' on Frank Sinatra, six pages and cover, this past weekend, and reported a jump in sales. It was a frank showmanship stunt, cooked up by George B. Evans, p.a. for the swoon-singer, who felt that PM, especially if given a radio trailer by Sinatra, could jump its sales. The singer devoted a portion of his Friday night CBS show to mentioning the seven-page layout and the weekend sales on PM reflected it.

That show biz personalities, especially if 'hot' like Sinatra, have definite effect on periodicals, was attested to by Life whose George Frazier 'profiled' the crooner. It was a terrific mail-puller.

'Literary Vitamins for H'wood'

Edwin Seaver's piece in the Saturday Review of Literature (June 26), entitled 'Literary Vitamins for Hollywood,' points up the extent to which books are 'nourishing the movies.' Seaver notes that while 'A few years ago it was practically impossible to interest Hollywood in what 'Variety' called 'hick pix'—that 'is, movies about small town life,' today the success of books like 'The Human Comedy,' 'Happy Land' and 'Col. Effingham's Raid' reflect a resurgence of popular interest in small-town life.'

Seaver is of the opinion that books of this kind have radically altered the Hollywood attitude. He notes, however, that when a publisher sells a book he rarely stops to think that in addition to his check he is also getting the huge potential book market represented by theatregoers.

Appropriate Setting

Rory Gallagher, in private life the wife of Pat Dolan, director of advertising and publicity for Columbia Phonograph, and now with Strategic Services Dept. in Washington, authored a saucy book, 'Lady in Waiting,' giving a chronology of a mother-to-be. Appropriately enough, Stephen Daye, the publisher, staged a literary cocktailery in the Blessed Event Room of the Stork Club, N. Y., to launch the new book.

Mrs. Dolan was, pre-maritally, Ruth McLain. The Gallagher name is a pseudonym. Both she and her husband have newspapered on both sides of the Atlantic.

Rationing Ad Space

Hollywood, June 29.

Latest to go on ration list is newspaper advertising space.

Downtown Los Angeles sheets are working out a schedule of reduced lineage to stay within the 10% newsprint reduction.

'Al Schmid' Novel Also

'Al Schmid, War Hero,' built around the Marine sergeant, whose exploits were recently made the basis for a Liberty magazine story by Roger Butterfield, and which Warners will film, will also be expanded into a novel for publication by Houghton Mifflin.

Edna Ferber Off War Stories

Deemed significant among pro-escapist literateurs is that Edna Ferber has expressed herself to intimates that the saturation point on war stories has been reached.

She herself is abandoning that type of writing henceforth.

LITERATI OBITS

Lewis H. Yeomans, 48, owner of Yeomans & Foote advertising agency, and well known in the radio ad field, died June 20 in San Francisco. He had been associated with Lord & Thomas and was at one time Coast manager of J. Sterling Getchell. Survived by widow.

Mrs. W. B. Meloney, editor of the Sunday magazine of the N. Y. Herald-Tribune for many years and one of the foremost leading woman journalists, died June 23 in Pawling, N. Y.

Charles R. West, 57, editorial writer on the Camden (N. J.) Courier, died June 27 in Camden.

E. F. Saxton, 58, chief of the editorial department of Harper & Bros., and vice-president and secretary of that firm, died June 27 in N. Y.

Jacob J. Karp, 71, assistant sports editor of the Sunday Journal-American, died June 20 in N. Y.

Canda Hamlin, 82, died June 20 in Rowayton, Conn. He had been general manager of the St. Paul (Minn.) Pioneer Press and later business manager of the Albany News and the N. Y. Tribune.

CHATTER

Herbert Agar covering one-night stands on a lecture tour.

Marcia Wynn snooping around in Hollywood for the Chicago Tribune.

L. A. Daily News printing a new night edition of its morning sheet

(Continued on page 54)

Broadway

Geraldine Fitzgerald back to the Coast.

Rosemarie Brancato to the Coast soon on a picture deal.

Add 'Early to Bed' backers: Dave Wolper, the Hurricane nitery prop.

Evelyn Nesbit appearing at Tony Pastor's, Greenwich Village nitery.

Joseph Fields back from south of the border, with kisser the color of a Mexican.

Al Goldin, auditor, engaged to Bobbie Schneider, secretary in Max Gordon's office.

John C. Flinn, secretary of the Society of Independent Motion Picture Producers, in town from Hollywood.

Brooklyn Strand playing a western for the first time, with the preem in this territory of 'Song of Texas' (Roy Rogers).

John Golden, a reformed song writer, had another birthday, his 69th, which he denies but not insistently.

Glenn Billingsley, brother of the Stork's prop., Sherman, now with Lyons & Lyons agency in charge of nitery bookings.

Wife of late Phil De Angelis, theatrical advertising entrepreneur, recouping fro man operation last week in Yonkers, N. Y.

Jack Ethier, former burlesquer, is now on the investigating staff of Department of Welfare. Says it's more permanent than burlesk.

Enric Madriguera completing an album of songs, dedicated to all Latin-American countries, which Jack Robbins will publish.

J. Maxwell Joice, Cleveland district advertising representative for Paramount, in the Lakeside hospital, Cleveland, with pneumonia.

UA homeoffice still trying to get its cooling plant in operation. Trouble getting parts after it broke down about two weeks ago.

Austin C. Keough, v.p. and legal counsel of Paramount, reported coming along nicely following serious illness. He's still at home.

Caswell Adams, of King Features now in the Mirror daily, batting for Bob Considine who has become war correspondent for INS, and doing a good job.

'Cafe Society' will be a short, of an institutional basis on behalf of the nitery of that name, which Columbia Picts will make, with Hazel Scott, et al., featured.

Bill Curle, artist and former operator of the Red Lantern nitery in Greenwich Village, is back from Florida and plotting another freak Village nitery.

David Blum, of the Metro foreign department, is not to be confused with the David Blum whose breach of contract suit against Harry Sherman, film producer, was recently settled out of court.

Bernard Sobel hosting a party at the Banshees luncheon tomorrow (Thurs.), which is tied in with a preview of Walt Disney's 'Victory Through Air Power.'

Henry Leiser has joined the William Morris office in N. Y. as an associate in the legit dept. Prior to Nazification of France, Leiser was one of the top agents in Paris.

Prize chumps for those dolls and gadgets, which the nitery ciggie gals peddle are the weekend customers, chiefly new-rich defense workers, not hep to cafe behaviorism.

Lt. Richard Lockridge, on leave as dramatic critic for N. Y. Sun, represented U. S. Navy at 'Tribute to Russia' rally held Sunday (27) at Randall's Island stadium, N. Y.

Billy Rose's self-written ads for his Diamond Horseshoe and Jack Diamond's ad copy on behalf of the Copacabana are highlights in kidding, but effective advertising.

Deane Carroll observes: 'In the Gay 90's it was 'a gig and a gal'; in the Roaring 20's it was 'a flivver and a flapper'; in the fumin' 40's it'll probably be 'a plane and a jane.'

George Jessel, in first Sunday PM column, reports his reaction to present-day Hollywood; he notes that 'it is a saner, wiser and far removed from the 'Once in a Lifetime' era.'

Julius J. and Philip G. Epstein, Warner producers, arrived east yesterday (Tuesday) en route to Sugar Hill, N. H., to discuss 'Mr. Skeffington' with Bette Davis, who will star in it.

Kathryn Kuhn commissioned by Lou Walters and Monte Proser to design and execute the costumes for 'Artists and Models,' forthcoming musical which goes into rehearsal Aug. 15.

Franklin Hughes, who says the Monte Carlo Gardens, which premiered last week, is his 'last saloon decor,' has joined the Scenic Designers Union with an eye to stage productions.

Warner home-office bunch previewed the trailer to 'This Is the Army' and 'the turnout was so terrific for the trailer, imagine what the finished picture will draw,' says one exec.

B. G. DeSylva, executive producer at the Paramount studio; arrives in N. Y. today (Wednesday) from Toronto, where he supervised rehearsals on a show for the Royal Canadian Navy.

Pamela Britton, soloist with Don McGrane band at the Latin Quarter, N. Y., is the daughter of Ethel Owen, now appearing in 'Three's a Family' on Broadway and recipient recently of film offers.

J. H. Cooper, western circuit operator, and Joe Philipson, his general manager with headquarters at Lincoln, Neb., left Thursday (24) on a tour of the Cooper houses in Nebraska, Oklahoma and Colorado.

Mitchell Rawson, eastern publicity manager for Warners, who has been touring keys on 'Mission to Moscow' previews with Walter Duranty as speaker at local showings, left yesterday for Charlotte for another preev.

Eddie Cantor, just in from the Coast, is planning a benefit luncheon at the home of Mrs. Bernard Gimbel similar to the one he staged on the Coast, when he raised $25,000 to transport 50 Jewish refugee children to Palestine.

Richard Watts, Jr., former N. Y. Herald Tribune drama critic, has returned from Dublin, where he was stationed for the Office of War Information outpost division. He's skedded to leave in about two months for Chungking.

Peggy Richardson is taking time out on night-club canarying to spend the summer with her husband and two young sons at their country place in Slippery Rock, Pa. Burt Richardson, husband, is an executive with Pitt. transportation company.

Frank McGrann, formerly in the legit publicity field mostly in advance of road shows, has become associated with George L. Stone, who heads the Position Securing Bureau, employment agency. McGrann will open an uptown office with the idea of devoting it to the placement of people in radio, pictures, stage and publications.

Minneapolis

By Les Rees

Jay McShann orchestra into Happy Hour nitery.

Abe Lyman has cancelled July 30 date at Orpheum.

RKO made Berger circuit deals for groups five and six.

Arch Zacherl leads local Universal branch salesmen in 'Date Demonstration' contest.

Peter Higgins with Carl Lorch orchestra new Hotele Radisson Flame Room attractions.

Jay Haas, 20th-Fox ad sales head, in from New York to install new system at local branch.

Engagement of Dorothy Lewis ice show at Nicollet hotel Minnesota Terrace extended additional month.

Charlie Winchell of Paramount circuit to New York to attend publicity conference for 'So Proudly We Hail.'

House managerial switches bring Frances Wiggins and Joe Clementz into Paramount's loop Lyric and Gopher, respectively.

Harry Dickerman, indie circuit owner, who pitched hay on a farm last summer for exercise, now exercising muscles by painting boats.

Bob, son of Ben Blotcky, Paramount branch manager, promoted to captain in the army anti-aircraft corps and stationed at Camp Edwards, Mass.

Chicago

Dolly Kay headlines the Latin Quarter show opening June 30.

Dick Barstow, dance director at the Palmer House, leaves for Army July 5.

Reel Fellows Club, composed of film salesmen, holds its annual picnic July 18.

Private Eddie Elkort, formerly with local MCA office, here on leave, and pounds lighter.

Gloria Savitt, cousin of Jan Savitt, won first prize of a $500 bond in WGN's 'Stars of Tomorrow' contest.

Balaban & Katz press department hard hit when Eddie Seguin was inducted and Dorothy Day resigned to go to New York.

Sidney Page acted as toastmaster at the farewell luncheon given to Billy Diamond, at Gibby's, on his departure to New York.

Harry Kaufman, Shubert's production manager, giving Danny Thomas at the 5100 Club the double-o with idea of spotting him in a Broadway show.

Philadelphia

By Si Shaltz

Eddie Mack, agent, expanding into the model business.

Bob Bennett, booker, set his son, Bill Bennett, into Babe's Grille, Utica, N. Y.

Marion Powers, nitery thrush at Carroll's, bought back her management contract from Tony Phillips.

Mrs. Allen Benn, wife of Belmont theatre's owner, re-elected prexy of Variety Club's Ladies Auxiliary.

Nellie Durkin, Dick Henry's fran (William Morris agency), making her local nitery bow at Swan Club.

Ralph Stuart, freelancer, takes over 'Hot Spot On the Map' newsshot on WFIL for Lit Bros. department store.

Bobby Hearn only male remaining in Lamb-Yocum ice show at Ben Franklin hotel, Bobby Dutty hopping back to Chi for a defense job.

Betty King continues piano and vocals at Hotel Majestic, with the Three Loose Nuts moving out to help re-open the Open Door Cafe.

Back-stage mike interviews back at the Earle with WIBG now handling. Started Tuesday (29) with Bonita Granville as first subject for gabber Ray Walton.

Australia

By Eric Gorrick

'Janie' looks set in Sydney for legit run via Whitehall Productions.

'Yankee Doodle Dandy' (WB) is socko in Adelaide for Sir Ben Fuller.

Paramount copping plenty of ace playing time from Hoyts in Sydney and Melbourne.

Williamson-Tait roadshowing revival of 'Man Who Came to Dinner,' with Edwin Stiles.

Lily Endean, wife of Lin Endean, advertising director of Universal, died after a long illness.

Jim Gerald, after a long spell in Middle East entertaining troops, is now back in vaude-revue for the Tivoli loop.

Cinesound, via Ken G. Hall, will make local sequences for Frank Capra's pic dealing with war effort by the Allied Nations.

Sir Ben Fuller-Garnet Carroll playing vaude-revue to top biz in Adelaide. Have an agreement with Tivoli loop for artists.

Vaude doing nicely in the nabes. Hoyts re-started vaude idea to bolster some pic bills, found public liked it and will continue.

Abbott and Costello still remain top faves with Aussies. Latest pic to hit here, 'Hold That Ghost,' is breaking records for Greater Union Theatres.

Possibility of Norman B. Rydge, head of Greater Union Theatres, delving into politics again shortly. Rydge had one try some time ago and was defeated.

Motion Picture Distribs' Ass'n has decided to follow U. S. idea of supplying new films to all troops in Pacific war theatre. Most films will be shown to troops before going to general public.

Legiters, 'Maid of the Mountains' and 'White Horse Inn,' are doing big in Sydney and Melbourne for Williamson-Tait. Many of MacArthur's troops never saw these shows back in U. S., and they're liking 'em.

South Africa

By J. Hanson

Pic business generally fair to good.

'No No Nanette' staged at Empire, Johannesburg, then transferred to Alhambra, Cape Town.

A. E. Harmel, general manager of African Theatres, engaged to wed Sandra Schub of Johannesburg.

'White Cargo' (M-G) passed by censors. Previous production some years back banned on account of white-man, native-girl angle.

20th-Fox tied up showing of 'This Above All' with recruiting campaign for women. Slogan of 'This Above All—Join the WAAFS and WAAS' used in all advertising.

Governor General of Angola, Portuguese West Africa, attended Colosseum, Cape Town (African Theatres), as guest of Prime Minister. Pic was Universal's 'Saboteur.'

Stage show, 'Signallers All,' did well at Alhambra, Cape Town. Produced by African Theatres with entire cast drawn from local Signal Corps. Also tied up with recruiting campaign.

'Desert Victory' film, sent by Prime Minister Churchill, was handed to Field Marshal Smuts by Lord Harlech on behalf of Churchill in preview theatre of African Theatres, Cape Town. Film was then previewed by members of cabinet and their wives. Following day entire House of Parliament attended special showing at Colosseum theatre. Probably first time in history any House of Parliament adjourned to view a film.

St. Louis

By Sam X. Hurst

Frank Goldquist, mgr. of Orpheum and Web theatres, Savanna, Ill., has taken over the Time in the same city.

Rene Chouteau, son of Henri Chouteau, former operator of flicker and burlesque houses here, commissioned Marine Air Corps Lieut.

Fanchon & Marco's Ambassador has passed the $1,000,000 War Bond sales goal. The U. S. Naval Air Station band appeared on stage to commemorate the event.

Louis K. Ansell of the Ansell Bros. circuit marshalling a committee to collect scrap metal for the duration. Committee will supervise activities in eastern Missouri and southern Illinois.

Glass-enclosed Starlight Roof, atop the swank westend Chase hotel, opened third summer season Thursday (24) with Neil Bondshu's band, Romo Vincent, comedian, and Colombus and Carroll, dansapators.

Havana

Several exhibs getting together to form company for handling of Mexican films.

Lazarus Constantine, new Havana manager for Paramount, in from Panama.

Garrido and Pinero, stage and radio comics, opening at Nacional theatre for short season.

Fernando Mier, Mexican and Cuban distributor for RCA Photophone, here on business.

Octavio Gomez Castro and Nestor Sanchez, rival distributors of Mexican pictures, off to Mexico.

Heliodoro Garcia and Nestor Lao arranging shows with local talent for benefit of U. S. Army boys.

Elizabeth del Rio, singer, back from Puerto Rico. Bertica Serrano, 15-year old rhumbaist, leaving for same place.

Encanto theatre again suffering from lack of juice for refrigerating plant. May have to close down for third time in two years.

Paramount Pictures of Cuba taking part in show-window contest arranged by newspaper, El Mundo, for big 'Don't Talk' campaign conducted by paper.

Alfredo A. Vazquez, Argentine manager for Vicente Blunen & Cia., arrived. His outfit handles Argentine product in several Latin-American countries.

Bucks County, Pa.

Burgess R. C. McGill of New Hope to Philly to officiate at opening of Bucks County Playhouse's second season at Bellevue-Stratford ballroom.

Adeline Walters, former Bucks County Playhouse treasurer, now living in Charlestown, W. Va., on two-week visit to Doylestown and vicinity. Remained over for opening of Playhouse in Philly.

Monte Proser weekending with Walter Batchelor at Jericho Mountain manse. Fished out of swimming pool when he got too fancy with his dives. Batchelor planning to open a new nitery in Chester, Pa.

Ringling Bros. one-nighting in nearby Trenton July 8.

Phil Cohen and Bernie Fever weekending with Don Walker, the arranger, who just completed a stint on 'Early to Bed.'

Moss Hart paying strict attention to the Army Air Show, which he hopes to have ready in the fall.

George Scott, official photographer for the Playhouse, now a lieutenant in the Navy as of Monday (28), when he reported to Quonset, R. I. He's a navigator with Air Corps.

Courtney Burr huddling in New Hope with Virginia Faulkner and Dana Suess on new musical.

New $100,000 Hunterdon theatre, outside of Flemington on Route 29, shuttered, due to no pleasure driving ban. Palace carrying on solo film bookings for territory.

Richard Skinner, general manager for Theron Bamberger in Philly, a Sunday visitor in Pipersville, Pa.

Harry Haenigsen, of Jericho Valley, started new strip in N. Y. Herald Trib Sunday (27). Like Haenigsen's other strip, 'Bill,' it's about adolescents.

San Francisco

Lina Gastoni, canary at La Fiesta nitery, injured in an automobile accident.

Chick Gandell's 'Gailabout' orch checked in at the Lake Merritt Hotel, Oakland.

Hurtado Bros. marimba band returning to Richelieu Casino, its old stamping ground.

Pat Kelly, KFRC production manager, is quarantined at home with, of all things, the mumps.

Merle Oberon was bond auctioneer at first performance of 'Mare Island Follies,' presented by shipyard workers.

Mary Astor, Charlie Ruggles, and Carlos Ramirez set a precedent here by staging a war bond rally at a shipyard at 4 a.m., the graveyard shift.

Lew Maren, western exploiteer for United Artists, was in town engineering a jitterbug contest at the Stage Door Canteen as a buildup for pix, 'Stage Door Canteen.'

Eddie Cantor was one of principal speakers at a mass meeting here to mobilize public sentiment for the rescue of Jews and other minorities facing extermination in Europe.

Don Searle, general manager of KGO, and Robert Wesson, promotion and publicity manager, planed to Hollywood for a meeting of Blue net western division department heads.

Miami

Alberta (Sugar) Kane is again at the El Bolero.

Lillian Clark is going over big at the Bar of Music.

Frances Welch followed Peggy Greers into the Mayfair Club.

Shep Fields and orchestra follows Ray Hutton into Flagler Gardens.

Club Bali has the Great Maurice, magician; Toni Hart, Fred and Ann Carroll.

Penny Caldwell has been added to show at the Open Air Terrace of the Versailles.

Gail MacDonald, Miami dancer, has been engaged for foreign unit with USO-Camp Shows.

George Kelly is clowning at Tobacco Road, succeeding Primrose Seamon and Joe Dorris.

Fin Olsen is pacing new show at Kitty Davis' Club. Sharon De Vries, Renee Villon and the Duffield Sisters are also in it.

Transportation difficulties are the apparent cause of the lack of new talent in Miami's night spots. Even the Olympia theatre has been hit hard. Two days before the Olympia show only one act out of the five booked could get transportation.

Hollywood

William Fox visiting old friends in Hollywood.

Denis Morrison joined 20th-Fox publicity staff.

Red Skelton to Texas to tour Army camps for 10 days.

Blanch Yurka nursing a torn ligament in her leg after a fall.

Louise Dresser and Jack Gardner sold their ranch to live in town.

William Gaxton arrived from New York for film work at Columbia.

Tex Ritter east on a three-week tour of southern theatres and camps.

Sybil Bentley left Paramount publicity to join A. and S. Lyons agency.

Jean Hersholt elected prexy of National America-Denmark association.

Jack Kapp, Decca prexy, in town on his regular summer business trip.

Ben Bernie on the mend and expected to be around again in six weeks.

Ray Bolger vacationing at Arrowhead, intent on staying in California all summer.

Kathryn Dake, former vaude trouper, now visiting sister in Visalia, California.

Y. Frank Freeman returned from diplomatic sessions in Washington and New York.

Anna Chandler, once a topper on Broadway, operating a lift at the Beverly Hills hotel.

Roy Rogers on eastern personal and camp show tour, opening at the Oriental in Chicago.

Harry Rapf picked up the tab for the weekly Service Men's Morale Corps dinners at the Masquers.

Joan Leslie graduated from University High School to spend her summer vacation working at Warners.

Joe Louis, sergeant and world's heavyweight champ, finished his chore in 'This Is the Army,' and resumed his job as boxing instructor at Fort Riley, Kans.

Mrs. Alf T. Wilton, wife of the former big-time vaude agent, is spending a month on Coast visiting her sister. Since vaude folded, her husband has been booking club shows in New York.

Pittsburgh

By Hal Cohen

Wayne E. Mason managing Kennywood Park dance pavilion.

Edith Mann, toe-tapster, headlining new bill at Villa Madrid.

Lt. Jerry Kurtz, former writer at M-G, home on leave for a few days.

William Short, captain at William Penn's Continental Bar, off to the army.

Strawhat season at Playhouse will open next Monday (5) with 'Penny Wise.'

Jack Peck has dropped orch to go into Nite Court of Fun as a comedy single.

Mary Lou Savage back to N. Y. and will be in 'Priorities' again next season.

Claude Morris back on the job again at KDKA, having flunked his physical.

John Johns, directing Catholic Theatre Guild's production of 'Tinker's Dam.'

Raul and Eva Reyes will finally fill their long-standing contract at Nixon Cafe July 5.

Dancer Carmen LaPorte ill and has had to turn down offer from Xavier Cugat.

John Leban, from George Hyde staff, is the latest addition to the spielers at WCAE.

Archie Fineman's dotter, Phyllis, coming along all right after an emergency appendectomy.

Three Stooges have been booked into Stanley week of July 23 with Tommy Tucker's band.

Raymond Peters has joined WCAE as a newscaster with Norman Twigg's departure for the army.

Andrew Hawke, author of 'Tinker's Dam,' here for Catholic Theatre Guild production of his fantasy.

Helene Standish went from Terrace Room here to Colony Club in Chi for reopening bill at that spot.

Lt. John Schultz, former manager of WB's Columbia in Erie, won his wings and a bride in the same week.

Claude Morris, KDKA production man, flunked his final physical and will remain at Westinghouse station.

Ladies Theatrical Club raised $1,100 at recent shindig to outfit recreation room at nearby Camp Shenango.

Lester Cutler back to Hollywood. His Mono picture, 'Sweethearts of U.S.A.,' going before cameras July 15.

Tony Stern has taken on new post with WB in Cleveland, but the missus is staying behind to await the stork.

Dancer Louise Carroll returning to show biz now that her husband, Earl Brookins, bass player, is in the service.

Nearly a year of army life shelved 40 pounds off Morty Henderson, ex-theatre manager back to take defense job.

Mercur Brothers and Dale Harkness have patched up their differences, and pianist is remaining at Music Bar.

Variety Club tossing testimonial July 8 to Clair Meeder, retiring as Local 60 prexy to become Jimmy Petrillo's aide.

Sam Nixon back to New York with end of Nixon season and will do some relief-managing at Broadway playhouses during summer.

OBITUARIES

W. FRANCIS FIRTH

W. Francis Firth, 75, painter-musician who formerly operated his own light opera company, died June 25 in Windsor, Ont.

A native of Auburn, N. Y., Firth went on the stage early and after appearances in the east toured the country with the Milan Opera Co. and later with his own light opera company which he both owned and managed.

In addition to his work as a singing instructor, he was widely known as an artist, many of his paintings being hung in prominent American museums. He leaves his widow and a son.

DANIEL L. McCARTHY

Daniel L. McCarthy, 60, died at the Roosevelt hospital, N. Y., Monday (28) after being ill for several years. He was auditor for Cohan and Harris when that managerial duo was in its heyday, and after the split had the same post with the late Sam H. Harris, withdrawing from that office about 10 years ago.

Deceased was from a well known stage family. His father, Dan McCarthy, was best known as the comedian in 'True Irish Hearts'; his mother, Kitty Coleman, was soubret in that show.

SAMUEL ROSS

Samuel Ross, 71, actor and producer of Yiddish plays, died in Irvington, N. J., June 22. He was stricken by a heart attack on June 12 while rehearsing for a vaudeville show in Baltimore.

Ross had toured the U. S. with the Russian Art theatre and many stock companies. He was manager of the Metropolitan theatre, Newark, at one time.

Survived by widow, mother, two sons and three daughters.

ALBERT M. SHEEHAN

Albert M. Sheehan, 73, well-known theatre manager in Boston, died June 22 in Boston. He was, until his retirement in 1940, manager of the Colonial theatre, Boston, and had also been manager of the Tremont theatre in that city at one time. He had managed Nance O'Neil on her Australian tour.

Survived by widow, daughter and two sons.

CAPT. HARRY LEASIN

Capt. Harry Leasin, 42, died June 23 following heart attack at Army hospital in Sacramento. He had been production assistant to Gregory Ratoff on two pictures and previously foreign distribution manager for several film companies in Europe.

Leaves widow, son and two daughters.

HALLIE HOWARD

Mrs. Hallie Anderson, 72, known as Hallie Howard, operetta singer, died June 21 at her home in Van Nuys, Calif., following a long illness. Member of an old theatrical family, she sang leading roles in Gilbert and Sullivan light operas before her marriage.

Surviving is her daughter, Mrs. J. Morris Foster, who once played in silent pictures.

JOHN LUDWIG

John Ludwig, 53, film exhibitor in the midwest and in the Coast area, died June 22 in Hollywood.

Pioneer in the Wisconsin area, Ludwig organized a theatre circuit in that state with headquarters at the Roosevelt in Milwaukee. Retaining his ownership of the Roosevelt, he moved to Los Angeles in 1939 and bought the Mel-Van, which he operated at the time of his death.

LUCY FINKLE

Lucy Finkle, 45, died in New York June 22. She was afflicted with leukemia, rare disease of the blood stream, which medical science has never been able to cure. Patient confounded doctors who said she could not survive after six weeks.

Miss Finkle was an agent in the office of Sylvia Hahlo. A sister is wife of Paul Muni.

ISHAM KEITH

Pvt. Isham Keith, 35, actor and entertainer, died from injuries in a collision between a truck and a command car he was riding in at Camp Livingston, La., on June 20. He had made his first stage appearance with Mrs. Minnie Maddern Fiske and later toured Europe as an entertainer and singer.

Survived by mother.

EDMUND FITZPATRICK

Edmund Fitzpatrick, 48, actor and singer, died in New York June 25. He had appeared opposite Fay Bainter in 'The Dream Girl,' and with George M. Cohan in 'The Royal Vagabond.' He had also toured in 'Everywoman,' the Henry Savage production.

Survived by widow and three brothers.

GEORGE GUHL

George Guhl, formerly of vaude and burlesque, and in recent years a character actor in films, died June 27 in Los Angeles.

Prior to going to Hollywood and pictures, Guhl had appeared in a vaude act billed as The Guhl Bros., later with another partner as Adams & Guhl.

Leaves widow and two sons.

ELEANOR ANIS

Eleanor Anis, 31, of the Szita & Anis dance team, died in Chicago last week of shock suffered nearly six years ago during a Jap bombing of Shanghai.

Further details in Vaudeville department.

JAY BROWER

Jay Brower, 47, former emcee and bandleader, suicided in Hollywood, June 21. Further details in Vaude section.

RUBY ELZY

Ruby Elzy, Negro soprano, died Sunday (27) in Detroit following a tumor operation. She was 33.

Further details in legit section.

Carl Melich, 65, former theatre organist and pianist, died June 23 in Rochester, N. Y. He was organist at the old Gordon theatre and pianist in several theatre orchestras, also a life member of the Musicians Protective Association.

Father of Freddy Castle, former Pittsburgh band leader now in the navy, died in that city last week. Castle, who returned to this country recently to be treated for wounds received on sea duty, was well enough to fly in for the funeral.

Mother of Joe Besser, featured comedian in 'Sons O' Fun,' Olsen-Johnson revue at the 46th St. theatre, N. Y., died of a heart attack in St. Louis June 24. Another son, Mannie, former vaude comedian; father and seven sisters survive.

Jack Zipp, salesman in the St. Louis exchange of Warner Bros., died last week in St. Louis. He had been with company since 1928.

Harold Louis Foster, 61, a member of Ackley's band, died June 21, in Sandusky, O. He was active in musical circles here for many years.

Marian Kane, 33, vaudeville actress, died June 21 of pneumonia at her home in Hollywood.

Mother, 62, of Jerry Horwin, screen writer and playwright, died in New York June 25.

Israel Mehler, 65, father of Jack Mehler, of Metro's N. Y. talent department, died June 22 in N. Y.

No. 1 Morale Corps

Continued from page 3

daily cash bond to meet salaries of AGVA acts that had been contracted out participation effort so that today every phase of the film industry is represented.

To crystalize the entire setup, Camp shows prexy Abe Lastfogel spent three months on the Coast, from which he recently returned, working with West Coast reps to iron out the uneven edges of the vast program. Today it's functioning on a smooth basis, reflecting, says Lastfogel, not his own three-months effort while on the Coast, but the spade work done by such men as Marco (Fanchon & Wolf, now functioning on a full time basis as a volunteer CSI exec in Hollywood; Charles K. Feldman, chairman of the talent committee, and West Coast USO administrator on a cuffo basis; Kenneth Thomson, executive v.p. of SAG and Coast chairman of Camp Shows; James Cagney, president of the Screen Actors' Guild; Franchot Tone, Arch Reeve and Y. Frank Freeman. The six-week Camp Show commitment was their combined brainchild, with SAG falling in immediately in endorsing the move. The film producers likewise fell in instantly, the studios agreeing to make the talent available whether they were on layoff time or still on salary.

In the words of Lastfogel, what has been accomplished is a tribute to the patriotism and unselfishness of the entire film industry. Production heads gave of their time unstintingly, forming a committee to handle the talent. Members of the Artists' Managers Guild did a notable job in signaturing the several hundred freelance players.

Desert Stars

And out of it all have come many innovations which have given Camp Shows a healthier complexion—the setting up of desert units in the hot sands of Southern California of film personalities who for the past nine weeks ending last Saturday (12), brought entertainment weekly to 70,000 men lacking permanent locations and who otherwise would have been bereft of any entertainment or recreation; of Coast talent assigned to naval bases between the Mexican border and the Aleutians, playing to a Navy personnel of more than 1,000,000 between May, 1942, and April, 1943, giving a total of 350 shows and involving a separate talent pool of 2,585 personalities.

Out of the project, too, has emerged an entire type of entertainment setup, with the film personalities not only committed to the song-dance-joke formula, but serving as good-will ambassadors, mingling with the men, joining in soldier-sponsored entertainment at various camps and otherwise supplementing the regular Camp Show circuits.

Need of Personalities

Citing the tremendous value of the 'personality' units, Lastfogel pointed to the timeliness of the undertaking. With the expansion of the CSI offshore routes, the domestic program is being stripped weekly of entertainers, with no replacements available due to draft inroads and talent dearth in general.

Spotting a Loretta Young or a Mickey Rooney into a camp is more than offsetting this loss and is helping to keep up the Camp Shows standards generally. That the men in uniform want personalities is evidenced by the constant streams of demand for the filmites. With 900 of them waiting for the green light before moving out, and many of them already circuited into the camps and bases, the film industry's morale stint today is cueing all other branches of show biz in its mobilization setup.

Producer-Writer

Continued from page 5

picturization of Cornelia Otis Skinner and Emily Kimbrough's best-seller. One of stipulations of contract was that he do his own screenplay, and he's currently in finishing stages of this.

Seton I. Miller, on same lot, is winding up script of 'Ministry of Fear,' which will be his initial production on new producer ticket. Previously Miller was closely identified with writing of some of top Warner and Universal productions.

Following number of years plotting Deanna Durbin films for Universal, Felix Jackson asked that he be permitted to produce instead of merely write young star's features. Consequence was he was handed new term pact as producer-writer, studio tearing up old ticket as writer, and he has just wound up first under new deal, 'Hers to Hold,' co-starring Joseph Cotten with Deanna. He's about to embark upon second Durbin film, 'His Butler's Sister,' which he also wrote.

Femmes Cashing In

With women becoming more and more active in top spots, it was only fitting that one should invade ranks of producers. Joan Harrison, who has been with Alfred Hitchcock for number of years as one of director's scripters, branched out recently to sign Universal producer contract and is in midst of doing screenplay of 'Phantom Lady,' her first.

Universal apparently is concentrating on writers to fill up its producer list. Company has signed quite a few ex-scriveners to producer contracts. Hugh Wedlock and Howard Snyder, who have written for years as a team, are now to produce 'We of the Theatre,' in addition to writing script. Another writing team, Michael Fessier and Ernst Pagano, have been elevated to producerdom and have taken over production on '100 Girls and a Man,' which Henry Koster was to have done before leaving Universal. John Grant, long identified with Abbott and Costello stories, is now about to produce an untitled musical cavalcade of the show business, and Warren Wilson, with Universal off and on over period of years as a writer, currently is handling production chore on 'Second Honeymoon.'

Epstein twins, Philip G. and Julius J., whom Warners for years has regarded as tops on studio's writing roster, now are about to learn whether their talents also include producing. They are to produce as well as write screenplay of 'Mr. Skeffington,' Bette Davis' next. At Columbia, P. J. Wolfson turned from writing career to producer, to handle 'Without Notice' and shortly will start 'Ten Per Cent Woman,' starring Rosaline Russell. Emmet Lavery, who scripted 'Hitler's Children' and 'Behind the Rising Sun' for RKO, was handed producer deal by same studio, first under new ticket to be 'China Sky.' Warren Duff, another writer, has just been elevated to producer status.

With such a lineup of top-bracket writers turning producers, studios may well cry about writer shortage. Turn of events should open up new field for aspiring scriveners.

Circuses in Peril

Continued from page 1

walking to and from such spots, on account of the ban on recreational motor car use and the further curtailment in bus service.

Case in point is the Gilbert Bros. Circus, a new outfit this season. When spotted in Perth Amboy, N. J., the show turned 'em away, but in the next stand, a mile outside of the city limit, attendance dropped away down. Last week it played Hartford under Shrine auspices and did well, but the show was taken off there Sunday (27). There is some talk of resuming in August and playing the south.

Incidentally, good biz is being done by the circus at Luna Park in Coney Island.

Gilbert outfit was the circus backed by Gilbert Miller. Showman is said to have invested $65,000, but several weeks ago he kissed the investment goodbye and declared out.

There is some reported doubt about the Ringling, Barnum and Bailey big top keeping going for long. In Philadelphia, where the lot was anything but accessible, business was off. In another major eastern stand night attendance was very good but the matinee business was poor. However, Robert Ringling in New York to look over his one-ringer 'Spangles' at Madison Square Garden, expressed no apprehension about the big top, saying the chances were good that the show would complete its scheduled route. He also stated that business was ahead of last season, one of the most flourishing in the history of the Ringling, Barnum and Bailey outfit.

Ringling notably is trying to get out of the eastern belt into the west, where the gas curbs are not so tough.

5 Army Playlets

Continued from page 1

ice Command. Also a factor in putting the plays in book form is RH prexy Bennett Cerf's conviction that out of the playwrighting talent currently in uniform will come the George S. Kaufmans, Robert E. Sherwoods and Maxwell Andersons of the post-war era. Book will carry an introduction by producer Golden.

Cerf is currently negotiating with the War Dept. and the five authors for the 'go ahead' on the tome, which will carry the same title, 'The Army Play-by-Play' as when presented on Broadway at a benefit performance which netted the Soldiers and Sailors Club of N. Y. more than $100,000.

At a 'command performance' of the plays, which were written, acted and staged by the men in uniform, before the President and other Administration and military biggies at Hyde Park June 19, the President was so enthused over the quality of the one-acters that he urged that something be done to preserve them.

The plays, which are slated for wide camp-staged presentation and have already been given at a number of posts, include 'Button Your Lip' by Pfc. Irving Gaynor Nieman, 'Where E're We Go' by Pfc. John B. O'Dea, 'Mail Cal' by Air Cadet Ralph Nelson, 'First Cousins' by Cpl. Kurt S. Kasznar and 'Pack Up Your Troubles' by Pfc. Alfred D. Geto.

Benny Goodman and his crew easting for engagements at the Astor Roof and the Paramount theatre in New York.

Literati

Continued from page 52

called the Swing Shifter, hitting the street about 9:30 p.m.

R. C. Sheriff, British novelist and screen writer, leaving Hollywood for England.

After selling two serials to the Satevepost, Martha Albrand has gone to her Jersey farm to rest up over the hol period.

Michael Sheridan assigned by Coronet mag to do a story on Val Lewton, RKO's producer of horror films, for its September issue.

Arnold Mitchell the new publicity head for Putnam's, succeeding Clarence B. Boutell, who is to do the new book column for the N. Y. Post.

Elizabeth Wilson look over the Hollywood chore for Liberty mag, in addition to her old job as California representative for Hunter Publications.

Clarence Budington Kelland to make his home permanently in the east, having bought the big home and estate of the late Conde Nast at Sands Point, L. I.

War Department is now sending overseas its Newsmap, capsule summary of the week's war news which has been issued to soldiers in this country for more than a year.

Tom Horner has resigned as editor of Everyweek Magazine, the newspaper supplement put out by NEA Syndicate. Reportedly will join an Akron, Ohio, daily in a high editorial post.

Ed Zern, of Mort Blumenstock's advertising staff at Warner Bros.' home office, has a story, 'High and Dry,' in the July 3 issue of Collier's and also a fishing article in June's Esquire.

With the dramatization of her 'Young Man With a Horn' no nearer production than it was a year ago, Dorothy Baker has gone to the Coast. Plans to stay there for an extended period.

Wallace Irwin's boy, Donald McDonald Irwin, marrying Sarah Ray next month. Young Irwin is on the staff of the N. Y. Herald Tribune. Bride-to-be writes news, too, as a member of the editorial staff of Newsweek.

Frank Neill, who was war correspondent for INS last year in the Pacific area, transferred from that service's San Francisco bureau to Los Angeles. Was at one time in the publicity department of Republic studios in Hollywood.

J. Donald Adams returns to the N. Y. Times Sunday book review supplement in a week or two, but not as editor. Will do a regular page of criticism instead. Robert Van Gelder, who has been acting editor of the book review section for the past couple of months, continues under that title.

MARRIAGES

Rosamond Pauli to Capt. Benjamin Franklin McMillan this afternoon (Wednesday) in Fort Jackson, S. C. Bride is with the Benton & Bowles art department.

Sylvia London to Dave Bader at Actor's Temple, New York, June 25. Bride is secretary to Alan Corelli, director of Theatre Authority; groom is 20th-Fox trade paper contact.

Helen Herman to Samuel Wimpfheimer, in N. Y. June 27. Bride was story editor at Warner Bros.

Rita Aron to Herbert J. Jentes, June 27 in N. Y. Bride is with Loew's; groom is non-pro.

Dorothy Phillips to Lieut. (j.g.) Jesse Y. Bowman, in North Hollywood, June 26. Bride was office manager for Gene Autry.

Madeleine Hebert to Paul Gelinas in Montreal, June 28. Groom is publicity and traffic director, French language independent station CKAC in Montreal.

Betty Buckler to Lt. Lyman B. Johnson, June 26, in Temple, Texas. Bride is the manager of the Hollywood office of Benton & Bowles.

BIRTHS

Mr. and Mrs. Ray Baker, daughter, in San Francisco, June 19. Father is NBC's network sales representative in Frisco.

Mr. and Mrs. John B. Hughes, daughter, June 23, in Los Angeles. Fourth child for Don Lee-Mutual commentator.

Mr. and Mrs. Walter Wanger, daughter June 26 in Los Angeles. Mother is Joan Bennett, film actress. Father is film producer.

Mr. and Mrs. Louis Barnett, son, June 24, in Cincinnati. Father is WLW-WSAI control engineer.

Mr. and Mrs. Norman Foley, July 27, daughter, in Women's hospital, N. Y. Father is professional manager of Witmark; mother is former NBC vocalist, Gwen Williams.

Ringling's One-Ringer, 'Spangles,' Is Good Show but Biz Disappoints

By Jack Pulaski

Additions to Broadway's summer fare are two circuses, operating within 300 yards of each other—one at Madison Square Garden and the other under a tent on the former parking lot adjacent to the Roxy theatre. One show is correctly billed a one-ring show, with a platform or stage adjunct, while the other claims to be a three-ringer but isn't.

One is a distinctly class performance, the other has the atmosphere of a small town show. Both have dressed-up girl ensembles, used as units or to introduce specialties. At the Garden there is skilled showmanship but the other outfit was harried in getting started and still isn't in shape.

The temperature is of paramount importance in the survival of such shows. Small Ringling edition has a better chance in midtown New York than most other outdoor outfits on tour, where gas and transportation restrictions have already caused casualties.

However, record early summer heat wave has hurt both outfits, despite the fact that the Garden has worked out a cooling system and the place is really comfortable. Business for both circuses has been way off but attendance for 'Spangles' should climb. It is now advertised with emphasis on the show being a Ringling Bros. Circus, 'Spangles' being label not so importantly played up.

Ringling states the one-ringer will play the Garden 10 weeks and it has been booked for 30 weeks out of town in the fall. Sunbrock show was dark early this week but he claims it will resume Friday (3) with air conditioning units.

SPANGLES

(RINGLING)

Robert Ringling is the most active circus impressario in the big top field this season. He jumped in and whipped the Ringling, Barnum and Bailey show into form within a 12-week period prior to which there was some doubt about the big top going on this year. Now he brings out 'Spangles,' a one-ring and platform circus in the European manner at Madison Square Garden, the springboard of the three ring outfit, now under canvas.

'Spangles' is a good enough show, conceived along the lines of the RBB show. It has showgirl ensembles, splendidly caparisoned by theatrical costumers, yet the numbers hardly measure up to the standard of the world's major outdoor circus, nor was that expected.

The Garden has always had the problem of what to do with the place during summer. Everything from cycling races with a massed choir adjunct to girl soft ball games were tried, all in the red. Boxing at bargain rates fared no better for the Garden is often a torrid place. However, if the arena can be kept at the same temperature as on the opening night the problem will have been solved with 'Spangles.'

Only half the Garden is being used, the western end being screened off with what may be the biggest blue starred cyclorama ever made. In front is the platform which is more like a stage, most of the acts entrancing through parted curtains. Platform is stepped down to the ring which is larger than those used in the three-ringer as there is no track. Imitation grass surrounds the ring, making for attractiveness. There are seats on the sides in front of the boxes and there is an elevated section on the Eighth avenue end, in addition to the usual Garden accommodations. A band spotted above the platform entrance is in action continuously except during a 10-minute intermission, which of course the big top doesn't have.

'Spangles' has a number of RBB feature performers but the performance of the one-ringer cannot capture the excitement that somehow always attends the showing of the three ring outfit. Some of the Ringling stalwarts were on hand for the premiere, including Pat Valdo, the personnel director. The workmen are costumed in blue with a spangled S on the left side of the coats.

The turns are announced over the amplifier by Irma Carter a statuesque blonde looker who is hilled as 'Spangles.' Opening night the band frequently was too blaring when she spoke through the mike. Miss Carter circled the platform mannequin-like before each announcement which seemed too repetitious. It being explained that the number of each display was to have hung from one arm, but the tags were not delivered.

Elly Ardelty, who is billed as the 'Russian bird of paradise,' an aerialist standout in the RBB show, is one of the turns switched by Ringling to 'Spangles.' Her specialty is the high trap, upon which she does a head stand while swinging through a wide arc. Opening night the rigging was not right and the bar slanted. She clipped her routine, and went backstage weeping. Miss Ardelty may not be missed from the big show, which has Lalage, another little blonde aerialist who works like the late Lillian Leitzel.

Opening the show is one of the Alfred Court wild animal turns, also out of the RBB show which has three cages and will doubtless get along with two Court turns. Lions and bears are used mostly; Joseph Walsh being the trainer and as with the big show it is an interesting animal turn. Walsh will return to Ringling's big show, May Kovar, who was hurt in Boston, replacing with another Court animal act. While the cage is dismantled, the Parroff's ladder turn on a high platform draws the audience's eyes to the top of the Garden.

Pallenberg's bears, not with the big top this season, is an excellent platform turn. Two animals are used by Mr. and Mrs., the bigger bear being easily the best. He does the high bike bit and winds up on a motorcycle, circling at sharp angle.

Dr. Herman Ostermaier is another loan-out from RBB, being on in both sections, first in menage and later with the white horse 'Doheos.' For that display two girls amble around the ring holding ribbons attached to the bridle, while on the stage the ensemble in white and ostrich feathers has its most effective number. Cristiani Family is due in this week to strengthen the equestrian end setup.

A. Robins, the banana comic, closes intermission on the platform. He does alright by himself, shedding more things than before, watermelons being one added bit, also a jack-in-the-box stunt. The Novak sisters (3) are the sole acrobatic turn, working on the platform. Understood they will be with the RBB show next season.

Tiebor's seals have an important spot and is one of the sure clicks of the show. Three animals are used, two being best by far. Dottie, who plays 'America' with his snout, wowed 'em and then the seal clown dittoed. The Walkmirs, among the few remaining perch acts, and one of the best heretofore, are still in top form. It is a two-perch turn, which is unusual.

Adriana and Charly worked their trampoline stuff in the ring, before closing. That act too is one of the RBB alumni and okay. Closing turn, the Kimris, thriller on airplane-like apparatus rigged to the Garden roof. Kimris was at the Garden with the big show but cannot be used under canvas. Early in the show the Lopez trio with their bar act did well enough. Show's finale has the girls going on a webbing with streamers attached to their backs, which, when flipped over, make an American flag. Opening the second part is a five-elephant display operated by James Reynolds and Andrea Gallagher.

Clowns very good on the whole. There is a roughhouse water bit but the scorer of the funsters is Don Douglas, first as a rooster and later as a cat, making fun with the ringsiders.

Phil Fein, a musical comedy stager, is billed as equestrian director but he is really the stage manager. Charles Sparks, who knows his way around circuses, is general manager; general staging is by Loretta Jefferson, who handles the ensembles; Billy Livingston designed the costumes and A. A. Ostrander the decor and properties.

BIG TOP

(SUNBROCK)

(Dark early this week; slated to resume.)

At least one parking lot which went out of business when private cars stopped because of the war is in action again, it being the spot on 50th street adjacent to the Roxy. There Larry Sunbrock, firebrand showman out of Cincinnati by way of Philadelphia, finally got his 'Big Top' open recently. It is performed under a tent of rubberized material obtained from Akron for nearly $20,000. Estimated that the cost of getting the show ready was around $100,000.

Location is a natural, being on the thoroughfare most traveled in reaching Radio City, about a stone's throw away. Block is nondescript but is developing into a prosperous area. Figured that afternoons will not be big when the interior is sweltering even though the sides of the tent are open. Estimated first matinee was between $200 and $300, while the night before the take was around $800—all drop ins, for there was no definite announcement that 'Top' was open.

'Top' is a loud show, literally. Band is in continuous action, sometimes the musickers playing together, the 'music' coming over an amplifier system. Seated with the band is temperamental Sunbrock, who has a mike through which he keeps up running comment. He attempts to talk against the band and comes out a distinct second. Shouldering all the other details which he insists upon doing, the m.c.ing stuff show that the fellow likes to punish himself.

There is plenty of show in the Sunbrock venture, but it needs much weeding out. At the last minute the authorities ruled out the major animal acts, with the result that Powers elephants remained in a nearby garage, as did the Proske tiger turn. A Will Hill elephant act is also billed and absent. A bear act did go on, but a trained seal turn was out after an argument about dressing quarters.

Nearest thing to what is known as a display has three good girl aerialists, all having been with the Ringling show at one time or another. At one end is Winifred Colleano, whose wheel catch and leap to a webbing was always good. At the other end is Lucy Gillette whose best stunt is a trick leap to a trap, with her ankles held by protective ropes. In the center is Janet May, very good on the rings, then soloing with one-arm giant swings.

Class performer in 'Top' is Jack Holst, bar expert who represented the Los Angeles A. C. in the Olympics about 10 years ago. Holst is class, a graceful athlete who has appeared in night clubs and formerly had a dance routine, working with Miss Pauline who is his current assistant.

The Yacopis, formerly one of the best acrobatic turns, is another standout but there are three of the teeterboard athletes missing, they being in uniform. However, they still perform the tandem back somersault and ditto the chair stunt. Finale of the show is Egile Zacchini, being 'shot' out of a 'cannon.' She is the daughter of the elder Zacchini, using the same gun contraption. Very good. The Zacchinis are working in a defense plant in Camden, N. J.

Another class standard single is Con Colleano the tight wire star who shed more sweat than the audience. Colleano has been in New York most of the season, having been in 'Show Time' at the Broadhurst. He was too hot to make it too hard and did the front somersault without missing. La Tosca on a bounding rope, is featured, the girl working with bare feet. She is of the Canistrelli ladder act, a foursome in the earlier part of the show. Ulaine Malloy, aerialist, very good.

Gregoresko, 'the man who hangs himself,' is partly on the bottom side. Four Sidneys, on bikes, are all right except for the corny finale. Myrle Dunedin on a unicycle gets by. Shorty Sutton and Betty Lee do well enough with whip cracking. Arab troupe on a couple of times is one of six turns placed in the show by George Hamid. Beebe's bears, very good, one 'walking' a tight wire, which is quite a stunt for such a clumsy beast. Three Flames, roller-skating act, fare well enough.

There are 16 girls in the ensembles, staged by Frank Small although otherwise billed. Girls look well and the costume designing by Veronica is colorful. Billed as 'Sunbrockettes' one stanza had the ensemble in a jungle number. It features Princess Vanessa, a slim Indian girl and is supposed to prelude the missing tiger turn. Clowns are pretty bad although one, Bobo Barnett, is said to be on the payroll for $300.

23 Runaway Kids, 1 Girl, Nabbed with Cole Circus

Toledo, June 29.

Police at Toledo nabbed 23 runaway children under 18, found working for Cole Bros. Circus, when the latter arrived here recently for two days' performance. They came from many Ohio towns and several other states.

The youths told Juvenile Court attaches that they had been permitted to board trains when the circus left their home towns, ride some distance, and then were offered jobs paying up to $11 a week, plus board and lodging and the glamour of being circus workers.

Show Biz Mobilization

Continued from page 1

sparking entertainment and recreational activities along the civilian and industrial home front and enlisting the full support of show biz on behalf of the National War Fund drive and the Treasury Dept. Then the Conference Board will sit down to map the cohesive plans through which at least 62 organizations (involving people working in every category of the entertainment industry) will lend its full measure of support.

Organizations thus far pledged to send delegates and map an agenda for the project include the National Association of Broadcasters, SESAC, USO-Camp Shows, United Scenic Artists, Songwriters Protective Assn., Dramatists Guild, Equity, Associated Actors & Artistes of America, Motion Picture Theatre Owners of America, Treasurers and Ticket Sellers (IATSE), American Theatre Wing, Independent Theatre Owners of America, Academy of Motion Picture Arts & Sciences, Society of Independent Motion Picture Producers, Variety Clubs of America, Theatrical Managers & Agents, American Guild of Variety Artists, American Federation of Radio Artists, United Theatrical War Activities Committee, Authors League, Amusement Trade Press, Broadcast Music, Inc., Hollywood Writers Mobilization, Theatrical Protective Union No. 1 (IA), Screen Publicists Guild and Allied States Assn. of Motion Picture Exhibitors.

Full Agenda by the 10th

By July 10, it's expected that the full agenda of the 60-odd allied units will be in the hands of the continuations committee for submission to the Conference Board when it convenes for the two-day session on July 14-15.

That particular stress should be laid on the home front program with show biz seen in a prominent position to curb race riots and other conditions hampering the war effort through the application of ambitious recreational and entertainment projects in congested industrial areas, is regarded as of paramount issue today. However, it'll remain for the Conference Board to determine through which channels the entertainment industry will put chief emphasis in gearing its resources. Pointed out, however, that the Conference Board will in no way interfere with the autonomy and functions of the existing agencies, each of whom will have an equal voice in mapping the mobilization program.

Organizations Committee

An organizations committee which will map the conference procedure based on the needs as set forth by the Washington biggies who will address the session was chosen at Thursday's meeting and met yesterday (Tuesday) to lay a concrete program for the structure of the Conference Board. It includes James A. Sauter, Luise Silcox, Philip Loeb, Kermit Bloomgarden, Abe Lastfogel, George Heller, George J. Schaefer in ex-officio capacity; Frank Wilson of the Negro Actors' Guild, and Abel Green ('Variety'), representing the trade press, both on the continuations committee and on the Conference Board. Attending Tuesday's session were Heller, Sauter, Miss Anita Grannis as Conference Board secy., Loeb, Bloomgarden, Frederic Gamble and Milton Blair, latter two sitting in for the War Advertising Council, and Green. Illness and out-of-town engagements prevented the others from attending.

Named to the speakers' committee were Leonard Callahan, George J. Schaefer, Bert Lytell and Myrna Loy or James Cagney. Members of the credentials committee are Anita Grannis, Callahan and James Riley. Harry Brandt was selected as treasurer of the continuations committee.

B'way Unveiling

Members of the Conference Board of the National Entertainment Industry Council who are sparking the vast war-inspired mobilization project will tee off their two-day N. Y. confab with the unveiling of a show business service flag at Times Square on July 14.

A five-minute program starting at 9:45 a.m., paying tribute to the men in show biz currently serving in the armed forces, will be carried by all four major networks, with transcriptions to be made for a repeat broadcast to the Coast later in the day. Allied organizations are asked to send to Jim Sauter, of the United Theatrical War Activities Committee, a record of the blue and gold stars needed for inclusion in the show biz service flag.

Sunbrock Fold

Continued from page 3

by Sunbrock. However, with all the cash bond paid off to performers as salaries, the union cracked down on Monday served notice that unless a full $10,000 was produced immediately to meet all salaries, including non-AGVA members, in advance, the acts would walk. The afternoon performance was called off and when the coin was not forthcoming by late afternoon following a huddle of Sunbrock's backers with a group of Wall streeters, AGVA issued the 'no circus tonight' edict.

Failed to Show Thursday Matinee

Due to difficulties in raising coin on the day-to-day basis, 'Top' also failed to show last Thursday afternoon (24), but there was a night show when a $1,500 bond was posted later in the day.

Although Sunbrock maintained Monday night that backers Allan Conrad, Dick Squires and John Stillman were effecting a financial reshuffling which would pour an additional $50,000 into the venture prior to the reopening on Friday, AGVA execs took a 'wait and see' attitude, meanwhile ordering the acts to stay off the lot. Under agreement reached between musicians, stagehands and other allied crafts identified with the operation of the circus, latter are also stringing along with AGVA.

Sunbrock says the temporary fold has been made necessary because the circus has no cooling system, blaming the lack of attendance on the latter factor. Further, he says he's spending $12,000 to install a blower system which will be ready for Friday's opening. He also maintains that everybody's been paid in full up to date, although AGVA execs claim that they felt obliged to forego last Sunday's bond and turn over the day's b.o. receipts to laborers, riggers, usherettes and others who AGVA claims, pleaded they were hungry because they hadn't been paid for nearly 10 days.

With the exception of two days early in the run when 'Top' reached grosses of about $1,500, the circus has been averaging less than $750 a day on the two-performance schedule, although the daily nut is approximately $2,500.

Sunbrock, says AGVA, has been attempting to reduce the budget to under $1,500 a day by cancelling a number of acts and eliminating all but the center of the three rings, but AGVA nixed the proposal, contending that Sunbrock must pay up or settle on contracts. Latter argues that under the new financial setup he'll be able to buy up the contracts of the acts being released but that he's bringing in a number of new acts to replace.

Most of the wild animals (elephants, tigers) not used on order of License Commissioner Paul Moss have been removed by the owners. AGVA claims the circus fiasco has cost the union upwards of $1,000 in taking care of member performers, feeding the animals, etc.

Sunbrock stated Monday that despite the riling he's bringing in new animal acts, including elephants, tigers and lions.

Book-of-the-Year

Continued from page 1

ganizations as Book-of-the-Month and Literary Guild clubs since M-G would be on the inside track on new material.

Some publishers are reported wary of the plan, with others inclined to favor it. Other major film companies fear that the Vet-lugin plan might withdraw some material from the open market on premise that such scripts would be held back for a try for the top prize. Plan, from reports, would not hinder publishers from submitting scripts to other companies but, it is pointed out, if a publisher feels that one of his books stood a good chance of winning the Metro 'book-of-the-year' prize there would be less chance of closing a deal at a lower figure with another bidder.

A BOX OFFICE RECORD IS BORN

VARIETY ORCHESTRA GROSSES

Madriguera Torrid $110,000 in N. Y.;

(Estimates for This Week)

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th) Combination of in-person show and picture counting in smash fashion at b.o., first week concluded last night (Tuesday) having mounted to terrific $110,000.

Louis Prima, Chicago (Oriental; 3,200; 28-55)—Plus 'He Hired Boss' (20th), and Beatrice Kay, on stage. Nifty $20,000, via stage layout.

Band Review

VARIETY HOUSE REVIEWS

ROXY, N. Y.

From the terrific response at this 20th-Fox show-case it's obvious that picture-house audiences are a push-over for the crack Latin-American Enric Madriguera band. A standout

Aside from fronting for the band Madriguera serves as an engaging emcee, at times essaying a mild but fetching touch of comedy. Leading tango and rhumba music arranger, credited with first introducing rhumba-tango rhythms in the U. S. Madriquera's Latin instrumentation continues, of course, his forte. He's a novelty treat as far as picture house audiences are concerned though familiar via radio and in the smarter hotel rooms. He also gets excellent results with a unique Yanqui arrangement of 'I'll Be Okay in a Blackout,' where the band weaves in takeoffs on Lombardo, Kostelanetz, and Waring

Miss Gilmore, after scoring handsomely with two tunes—'You'll Never Know' and 'I've Got to Get Hit'—is back with the band for 'Blackout,' with vocals a la Bonnie Baker while one of the boys imitates Singing Sam. Featured with the orch is Antonio DeLacruz, nimble bonga player.

Band's musical backing for the Roxyettes in a Mexican Jockey number and later for the Amaya routines, is tops, while leader also scores heavily with a violin solo playing 'Intermezzo.'

Carmen Amaya aggregation consists of a cast of seven in addition to

VARIETY PICTURE GROSSES

Heat, H.O.s Boff N. Y., But 'Coney,' Madriguera-a Smash $110,000;

Total take for downtown Broadway theatres is off sharply due to a large majority of holdovers, some of which have gone a long ways already. Return of hot weather hurt considerably on Sunday (20), but not at the Roxy, the only first-run house bringing in a new show during the past week.

Playing 'Coney Island' and the Enric Madriguera band, Jack Durant and Carmen Amaya, the Roxy finished its first seven days last night (Tuesday) at a sensational $110,000. Opening day last Wednesday (16) hit $14,500, highest for any teeoff day at the house since depression, even where a holiday figured, while Sunday (20), when other theatres suffered, the Roxy also hit a new high of $19,500 for any Sabbath.

State, in the second-run column

Enric MADRIGUERA

WHO FIRST INTRODUCED THE CONTAGIOUS RHUMBA RHYTHMS TO THE UNITED STATES

AND HIS LATIN AMERICAN MUSIC

featuring PATRICIA GILMORE

ENRIC MADRIGUERA

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